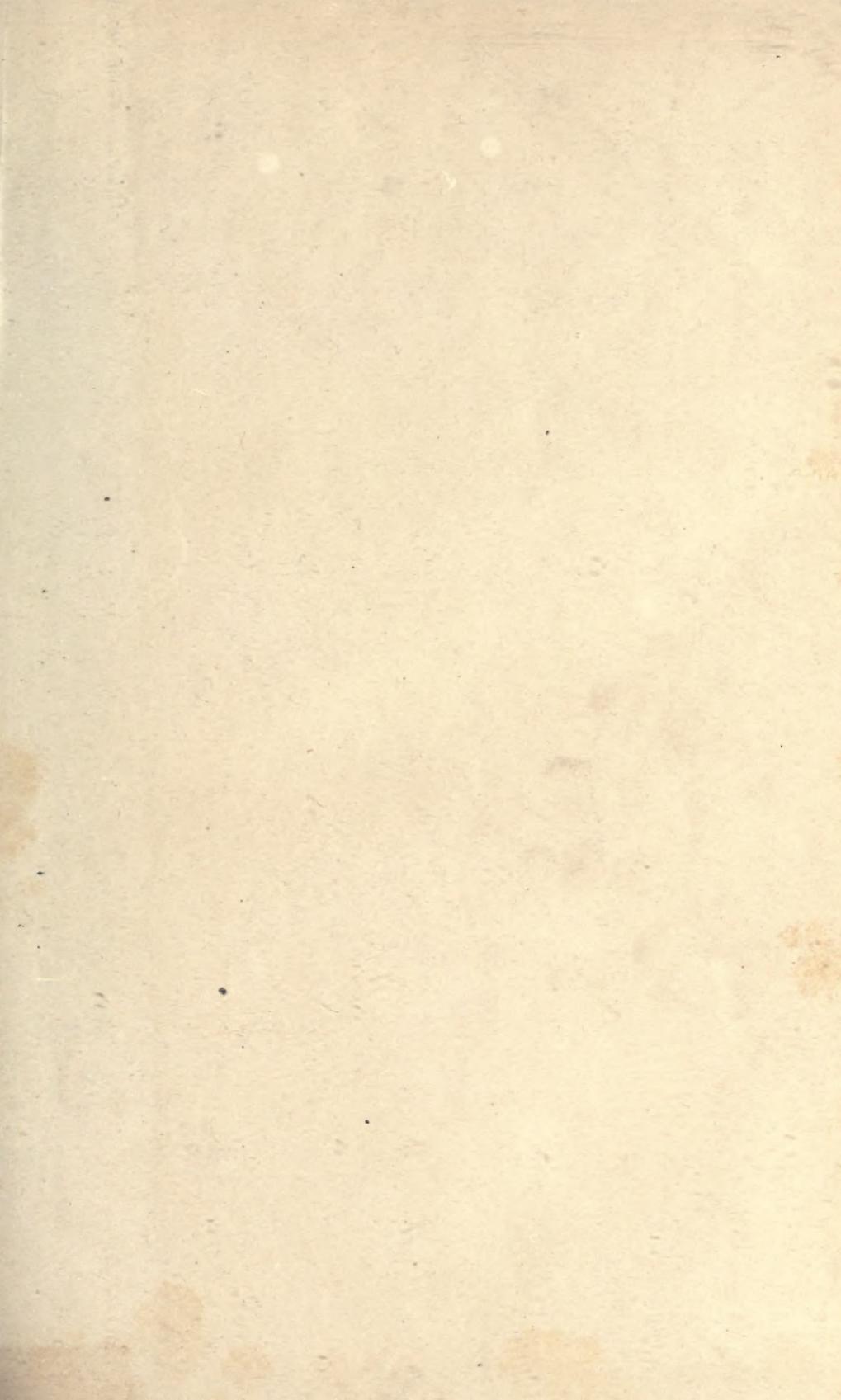




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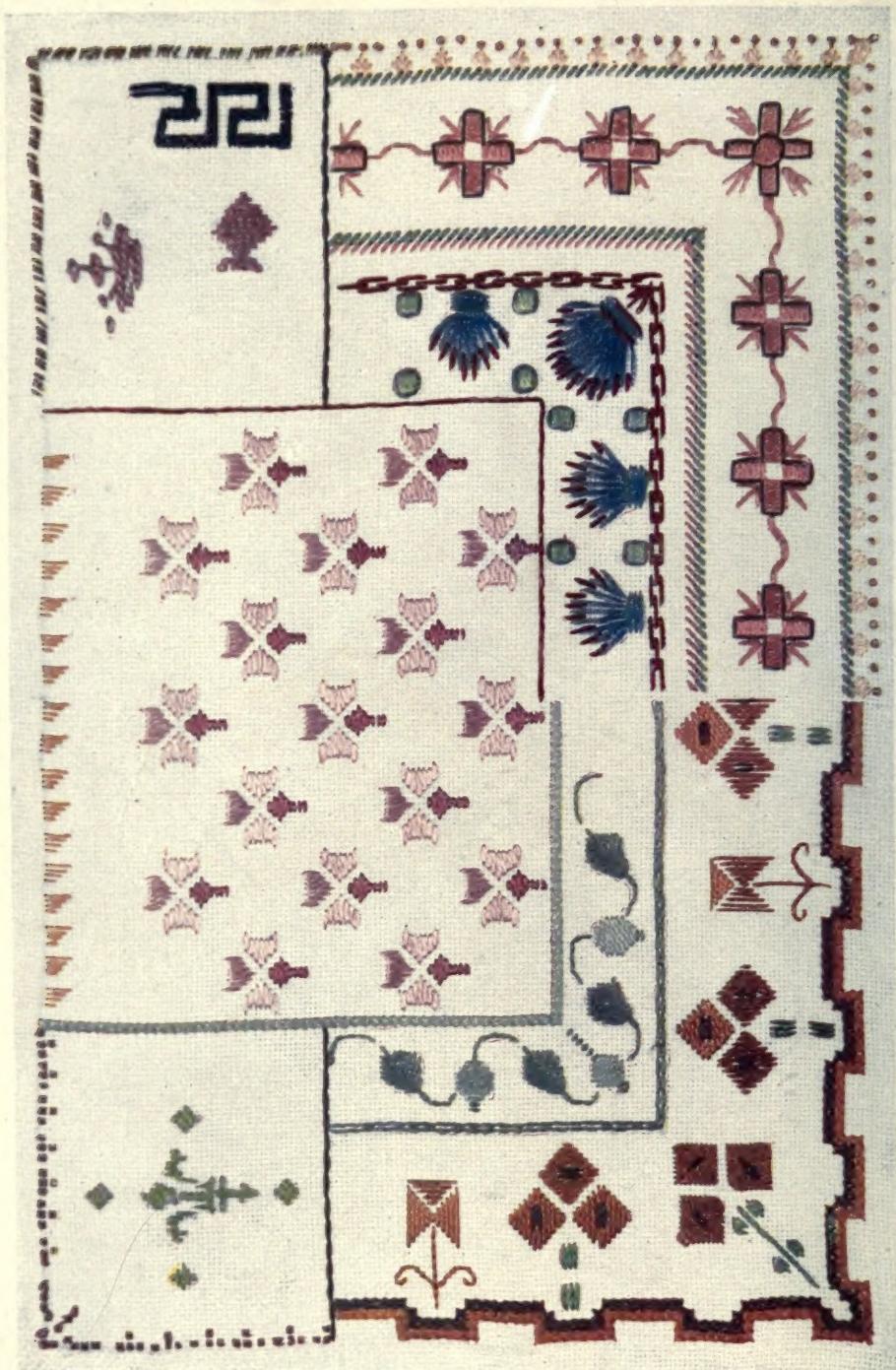
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#### SAMPLER OF PATTERNS FOR CANVAS EMBROIDERY

When a square is to be worked, the corners should be finished first, so that the patterns join in the centre of the line. Any wool, silk, or ingrain cotton can be used.

# EVERY WOMAN'S ENCYCLOPÆDIA

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## NEEDLEWORK

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be :

*Embroidery  
Embroidered Collars and Blouses  
Lace Work  
Drawn Thread Work  
Tatting  
Netting*

*Knitting  
Crochet  
Braiding  
Art Patchwork  
Plain Needlework  
Presents  
Sewing Machines*

*Darning with a Sewing Machine  
What can be done with Ribbon  
German Appliqué Work  
Monogram Designs, etc., etc.*

## CANVAS EMBROIDERY

By MRS. F. NEVILL JACKSON

*Author of "A History of Hand-made Lace," etc.*

Ideas From Old Samplers—Scandinavian Peasant Work—Canvas Embroidery on Plain Material, How it can be Done—The Importance of Corner Ornamentation—The Planning of a Bedspread

CROSS-STITCH embroidery is one of the earliest types of needlecraft. There are Syrian examples of antique workmanship which rival in colour and design any modern specimens. Persian women were amongst the finest embroiderers of the East, and taught their art to the natives of China and Japan, who are the cleverest imitative craftsmen in the world.

Intelligent workers will do well to seek inspiration in design from early specimens in our museums. The simple device of the chequered canvas enables the worker to copy a pattern easily by means of counting the stitches, thus obtaining a more accurate pattern than by making a free-hand drawing, for which few have the necessary skill.

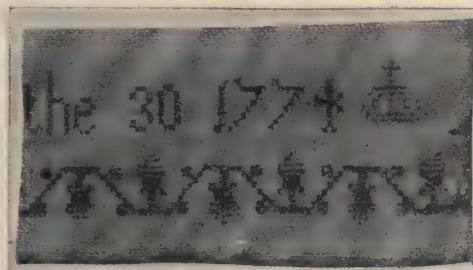
Those who possess old samplers should copy some of the lovely borders to be found either framing the letters, numerals, and devices, or some quaint pattern which we often see finishing a line or serving as an ornament.

The old strawberry pattern is a favourite one; the fruit in this is sometimes done with the long canvas embroidery satin-stitch,

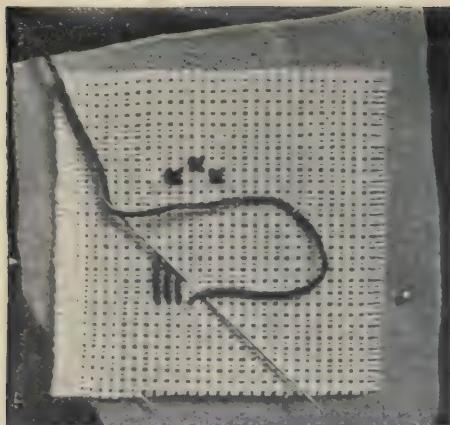
sometimes entirely with cross-stitch. There are in the possession of the writer examples on samplers of each method of working this pattern. It is pleasing to perpetuate on one's modern house-linen the pattern or device given to us on our great grandmother's sampler.

From the tenth to the twelfth centuries all needlework executed in Europe was of Eastern origin, and possessed many of the features of the early Phrygian and Babylonian embroideries—the European workers emphasised its sacerdotal character. They added richness in material and also in ornament until each pattern gave elaborate symbolism, and gold, silver and precious stones ousted the woven flax thread of earlier days. The old pictures of saints, emblems, and heraldry were worked with

the minuteness and untiring patience usually associated with Oriental endeavour. But cross-stitch still persisted simultaneously with the opus Anglicanum and richer types, and it has emerged triumphantly from the ineptitudes of the Victorian era, returning in a large measure to the simplicity of former days



Strawberry pattern from the outside border of an old sampler. The pattern is often worked in satin stitch in samplers of a later period



When working in a plain material tack canvas over. Embroider the pattern, then pull away the canvas one thread at a time

Canvas embroidery in the present day is seen in its higher manifestation in petit point, a single crossing of the thread of a closely woven linen canvas, which is quite distinct from the double crossing of the Berlin cotton canvas horrors of fifty years ago. The work is extremely laborious, and is chiefly used for needlework pictures and such small pieces of high artistic merit. The effect is like that of old tapestry.

#### Pleasant Work

Modern cross-stitch in its most usual form is identical with the peasant work of most Scandinavian countries, notably of Germany and Russia, where it appears on household linens and also in a minute form for marking purposes.

When worked on a plain surface, such as linen or huckaback, canvas is usually tacked over the material to be decorated, as will be seen in our illustration, and when the pattern is worked over, the threads of canvas are carefully removed one by one, when the design remains on the linen.

This method can also be used when single-stitch embroidery is the style chosen instead of cross-stitch; the work thus done by means of the canvas needs no tracing on to the material, and great regularity in the working is ensured, for the counted canvas threads are a certain guide.

Care must be exercised so that the needle never pierces the canvas when the embroidery is being done, for if such a mistake occurred the canvas would be sewn down, and the thread could not, except with great difficulty, be removed when the work was complete.

Another rule in this very simple work is that the stitches should be crossed all one way and very evenly. Some people perfect each stitch at once, others do a row of understitches first, then cross afterwards—this matter is largely one of convenience. If the pattern is made up of many separated stitches, it is best to perfect each one at once before counting the threads for placing the next; if there is a small group of stitches, it

is permissible to work all one way, then return, crossing each stitch of the group.

#### Materials

Silk, wool, flax, thread, or cotton can be used, according to the type of work engaged upon, but a fairly smooth and rounded thread is the most desirable; it should vary in thickness according to the size of the perforations in the canvas.

Very fine blue or red ingrained cotton or linen thread is required for marking linen, for if the material is of close weave the threads crossed are small and close; if a coarse cotton were used the work would stand out too much.

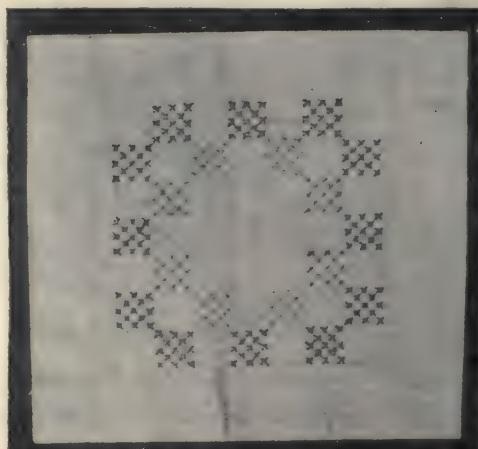
#### Other Methods

Holbein-stitch is the name given to the single outline which is sometimes used for enclosing various coloured cross stitches, and sometimes as an ornament by itself. This stitch must be worked very regularly, both sides being exactly alike.

The canvas embroidery, as distinct from cross-stitch, of which our coloured plate shows so many examples, is done either on plain material, such as cloth, linen, silk or satin, by means of tacking canvas over and afterwards removing the threads, or is worked straight on to one of the many ornamental canvases which are sold for the purpose. When selecting one of these canvases, see that the threads are well rounded and separated in the weave, for the work is much easier when the hole for the needle to slip into is well defined.

Canvas is now made in a large range of colours, and very harmonious results may be obtained by blending the embroidery silks well. The number of corner patterns given in our coloured plate should be found very useful, for however well a pattern repeats, corners are very baffling to execute evenly.

It is a good plan to first work the four corners of the square to be decorated, counting carefully so that the outside lines are begun on the same thread, which runs right



Pattern on plain linen in cross-stitch, which was embroidered over canvas, now removed

to the opposite corner; the embroidery should then be worked towards the centre of the line from each side, so that when the pattern meets in the middle any difficulty in widening or narrowing a set of stitches



Toiletry bag made out of two d'oyleys embroidered in cross and Holbein-stitch

occurs on the plain line and not in the more complicated corner.

With regard to the stitch itself, the matter is so simple that a description of how to commence will be superfluous to all but the beginner. Bring the needle and thread up from the back through the left hand corner of one of the squares of canvas, then pass the needle down the hole in the canvas on the top right-hand side, thus a slanting stitch will remain on the top side of the canvas. To complete the stitch, that is to make the upper cross, bring the needle up from the back through the top left-hand corner of the canvas square, and pass it down through the right-hand corner. This stitch repeated indefinitely, together with the Holbein-stitch, suffices for plain cross - stitch embroidery.

With canvas embroidery, which is sometimes used in conjunction with cross-stitch, and sometimes by itself, there is no crossing; the thread is simply brought up through a hole of the canvas and the holes counted; it is taken down through the hole which gives the length of stitch required. Canvas embroidery is like any other satin-stitch embroidery, except that by

working on canvas great accuracy is obtainable by means of counting the threads without previous drawing of the pattern.

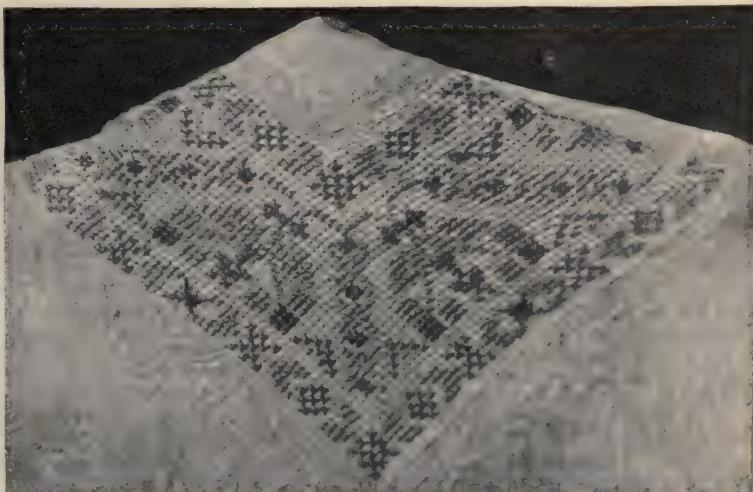
Another way of arranging a piece of cross-stitch is to work the ground and leave the pattern plain. No different stitches are required for this; the Holbein outline and cross-stitch filling are all that are required.

This method is very effective on large pieces of work. A bedspread may be worked in this way, a wide border all round having such a filled-in background. Sometimes alternate squares of canvas and plain linen are used for bed furniture, the canvas alone being worked. Such method of decoration much facilitates working, for the separate squares are easy to carry about while the embroidery is in progress, and only the bulky piece is undertaken at the end when the sewing together of the squares commences.

It is quite correct, according to old precedent, to sew together alternate squares of lace and cross-stitch embroidery; or, should the task of embroidering all the squares be too arduous to undertake, some of them might be of plain linen, which looks excellent as a border, alternating with lace squares. The end of a sideboard cloth might be three squares deep of such chequer at each end, the large portion in the middle being of plain linen.

It adds greatly to the value of such linen squares, from the decorative point of view, if they are sewn with open-hem stitching instead of a plain hem.

Canvas embroidery is especially suitable for such decorative articles as cushion-covers, piano-covers, sideboard cloths, dressing-table cloths, and other objects which should be worked on a good firm substance. Finished with fringe or a thick make of lace, such as torchon or other peasant lace, cross-stitch or canvas embroidery wears and washes well. It requires good eyesight, but it is simple of execution and thoroughly artistic when done.



Tea cloth in fancy canvas embroidered in red silk cross-stitch pattern

## ARTISTIC TABLE-CENTRES

*Continued from page 1485, Part 12*No. 2. EMBROIDERY AND PAINTING ON MUSLIN OR GAUZE  
By EDITH NEPEAN

The Influence of Colour—Nature's Colourings are the Ideal—Raised Roses of Shaded Ribbon—Muslin and Gauze are Effective when Embroidered or Painted—Circular Table-centres—The Simple White Linen Centre—A Quaint Effect in Two Shades of Satin—The Charm of Lace Centres

THERE are many who aver that their emotions are influenced by the colours they wear or by the decorative arrangements of

wonders of Nature's art when thinking out an artistic scheme, and keep to her handiwork as closely as possible. We strive for the ideal in colour. For instance, sweet-peas are now grown in marvellous shades of rose. They are admittedly unrivalled as floral decorations for the table. Therefore, follow out their variations of colouring for your pink table-centre.

For the one-colour scheme a very beautiful table-centre can be made by selecting a rather dull "Roman" satin for the background of the embroidery. Have a good bold design of marguerites stamped all over the satin square. Select a rich shade of rose-pink filoselle, and choose some rose-pink "mallard" floss, about two shades lighter. Outline the marguerites in stem-stitch, using the filoselle. Each stitch should be taken in a slanting direction; it almost gives the impression of a cord when worked evenly. The centres of the flowers must be embroidered thickly with "French knots," but the petals of the flowers should be left bare, to show the sheen of the ivory satin. This is a most effective note when the work is completed. The entire background should be filled in solidly

with the "satin" stitch. Six stitches are worked horizontally, then six stitches



Square of book muslin edged with lace insertion with butterfly design. Sweet-peas with their own foliage are painted on the muslin

their particular environment. Blue, by some, is declared to exercise a depressing effect, whilst green is said to possess a curiously restful influence. Pink, on the other hand, would appear to others to have the happy faculty of raising the spirits to such a point of exuberance that the dullest dinner-party becomes an amusing function.

Perhaps there is more truth in these theories than would at first appear, for from childhood have we not heard of the magic of "rose-coloured spectacles"? However, perhaps it is a point worthy of note by the hostess who aspires to social success that she may select a good colour scheme for her table decorations.

Already many hostesses prefer one general scheme of colour for the decoration of the hospitable board. Flowers, candle-shades, and the table-centre, even the menu-holders, blend and assimilate in perfect harmony of tone and colouring, and, when the idea is carried out well, it must be acknowledged that the effect is a decidedly beautiful one. For such a colour scheme a vivid rose is undoubtedly a good choice. There are so many exquisite flowers, which seem to run riot in the entire gamut of rose and crimson, that one cannot do better than follow the



Shaded rose-pink ribbon worked into blossoms and buds on white muslin. The stems are embroidered, the leaves of ribbon



Pale yellow poppies painted on fine muslin, which is edged with Valenciennes insertion. Round table-centres are much used

embroidered parallel. This gives a pretty chequered design. The same idea can be worked out successfully in two shades of mauve, green, or yellow; but the palm must be given to the rose-coloured scheme.

Another beautiful idea is to work a fairly wide ribbon on to a white muslin table-centre. For this take a shaded rose-pink ribbon, and work it rather loosely into large roses, which look very exquisite, as they have a raised effect, and give the impression of the actual growing flowers. The leaves are worked in shaded green ribbon. Embroider the stems in the chain-stitch, which is worked by taking a stitch down, and, before the needle is brought out of the muslin, bringing the filoselle forward under the point of the needle.

Muslin is really a very beautiful fabric for making into table-centres, it being so delicate and transparent. Muslin is also particularly beautiful when paint and brushes are used in the place of needle and silk.

*Round* dinner-tables are so much in request that it is well to discuss the possibilities of *round* table-centres. A very pretty one was made of fine muslin, edged with a dainty Valenciennes insertion in a circular medallion design. Very pale yellow poppies had been painted on to this in water-colours, and real poppies were scattered in masses around the table-centre.

Another hand-painted muslin table-centre was made of a square piece of book muslin, bordered with an exquisitely fine lace insertion of a light butterfly design. Sweet-peas in their natural colours were painted in masses over the entire fabric, and the effect was certainly very charming.

For those who prefer *embroidered* transparent table-centres, gauze presents un-

limited charms. It must, however, be mentioned that embroidery on gauze tries the patience of even the skilful needlewoman. But, as may be imagined from its fairy-like qualities, the result more than compensates one for all the trouble which has been expended. A bold design of nasturtiums embroidered in satin-stitch, in their own colouring, requires a very formidable rival to equal it for originality and beauty. Nasturtium leaves and their tendrils also lend themselves perfectly to an artistic decorative scheme for embroidery. Pansies, too, worked in soft velvety shades of mauve, look wonderfully well on gauze.

The gauze table-centre should be finished off with a buttonhole-stitch all around. Choose for this an ivory shade of filoselle. Lace insertion does not seem to lend itself to gauze so perfectly as it does to muslin.

Some hostesses prefer a simple white linen table-centre, embroidered profusely in a conventional design with satin-stitch. White mallard floss or filoselle are successful silks for this work. Four silver vases, containing delicate maidenhair fern, should be used at each corner, and a set of antique silver dessert spoons on the table-centre makes a pretty, refined adornment. Fine white linen table-centres are certainly attractive, for they can be embroidered in such a manner as to become actual works of art. And,



Pansies worked in soft shades of mauve. Finish the gauze with buttonhole-stitching in ivory filoselle

another point in their favour for everyday use is the fact that they wash so well. Care should be taken that "washing" silks with "fast" colours are used for their embellishment.

A very pretty idea for a linen table-centre is a design of large butterflies, worked in satin-stitch in various soft colourings. When the embroidery is completed, the linen at the

outside is cut neatly away from the butterflies with a sharp pair of scissors. The butterflies then rest on the delicate white napery of the tablecloth in a charmingly effective manner.

A quaint and original idea for a table-centre is to procure two squares of satin of the same size, one of ivory satin, the other of a soft shade of green. Fold the green satin into four. Take a pair of scissors, and cut it at will into a fantastic shape, cutting some of the satin away altogether, leaving the four sides intact. Unfold this, and place it over the white satin, and tack it down. The white satin will show through the green satin in the places where it has been cut out. This forms a sort of fretwork of satin, and gives a quaint Japanese appearance. Then buttonhole the fantastically cut green satin on to its background of white in pale gold silk, and outline this in stem-stitch in black filoselle. Such a



A quaint effect obtained by cutting out green satin in a fantastic design and laying it over a white satin background. The edges must be finished with satin-stitch in black, and the square edges with gold braid

constantly varied by laying them over satin of various colours.

The charms of artistic table-centres are indeed diverse, and they allow of ample choice. A fascinating field of exploration lies before those who desire to become collectors of these charming adjuncts for the glorification of the modern dinner-table.

## LACE COLLARS

**The Vogue of the Lace Collar—Distinctive and Charming Collars Fashioned from Old Handkerchiefs—Some Examples of Pretty Collars**

THE popularity of the lace collar is one which knows no wane, a fact which is accounted for by its daintiness, and the note of distinction which it can confer upon the plainest and most commonplace of dresses.

Many of the models seen in the larger shops are very pretty and effective, and the fine hand-made stitchery on these ready-made collars shows marked progress in design and execution. Nevertheless, the woman who desires to express the last word in good taste will acquire some pieces of old lace or embroidery, and fashion for herself a little lingerie, decoration which shall possess a character all its own.

Amongst the treasured hoard

bequeathed by our mothers or grandmothers there frequently may be found an old lace-trimmed or embroidered handkerchief. The size of such an article differs considerably from that of the 7-inch square of cambric now considered sufficient. The pocket-handkerchiefs of our great-grandmothers were at least 18 to 20 inches square. In still earlier days they were even larger. The earliest pictures extant of a lace-trimmed handkerchief is a print by Abraham Basse, depicting the foolish virgins, in seventeenth century costumes, weeping into handkerchiefs of very much the same size as our afternoon teacloths.

If a treasure is found in the shape



Brussels applique lace, formerly a border to a handkerchief, now forms a collar, the points draping gracefully over the shoulders



How to adapt a lace-trimmed handkerchief into a really handsome collar without spoiling the delicate fabric.

of an old embroidered handkerchief about 18 inches square, it is best to cut it at one corner and remove a small round for the neck, thus fashioning a very handsome collar, with graceful points to drape over the shoulder. The Brussels appliquéd collar in the illustration was fashioned in this way from a lace-trimmed handkerchief.

Scraps of well-made hand embroidery, such as the little cuff in the illustration, can be adapted, by means of Valenciennes edging and tucked cambric, to serve as side pieces to decorate a coat collar.

The little embroidered muslin collar depicted has been made more tasteful and important by the addition of an old Mechlin frill. The larger collar would win the approval of those who wish to encourage English village industries, for it is of hand-made Branscombe point—that is to say, the collar was fashioned and its lace fillings set in at the little Devonshire village of that name.

Fashion has decreed that the collarless coat must go; it is not a becoming mode, and most women rejoice that they may wear the becoming sailor collar with decorative lace edging or simple hemstitch border.

Tucked cambric, with a hand-made lace insertion, is young-looking and in good style, and a suitable decoration for the coat of the school-girl, the grown-up daughter, or the matron.

The jabot frills lend themselves to the using of oddments of real lace. If edging is scarce, the straight hem to which the flounce is sewn can be of real insertion, while the flounce is of cambric or muslin, with a narrow mignonette edge.

Collars of old sprigged India muslin are attractive, and one can often pick up a scrap of such material in an old shop for a very modest sum. The colour of such pieces is very harmonious, having a yellowish tinge and quality which cream, machine-made lace never achieves; but a word of warning is necessary about colour. Some people seem to think that if lace is old, it may be dirty. They are wrong; nothing justifies dirt. We no longer suppose dirt and devotion to be synonymous.

Ladies whose lords went to the Crusades vowed that they would wear the same linen until the return of the hero. It is no wonder that many of the Crusaders never returned. The tint Isabeau is well known in Paris. Wash your old lace collars with care, treat them tenderly, but keep them clean.



At the top of this picture is shown a good example of Branscombe point lace. Beneath it is an old hand-embroidered collar in the "Peter Pan" style. The third example is a turn-over hand-embroidered collar, further beautified by means of a Mechlin lace frill. In the lower-left corner is a strip of embroidery that would form a delightful finish to a sleeve, while at the right is a scrap of embroidery adapted by means of Valenciennes lace for a side piece to a collar or a cuff.

## EMBROIDERED HATPINS

A Pretty and Useful Novelty—Embroidered Suède—A Use for Ornamental Beads

THE dainty art of hand embroidery is much in request for the decoration of hatpins, and removes them far from the ordinary hatpin in everyday use.

Perhaps the most beautiful specimens of embroidered hatpins are made in soft suède, embroidered in beads, silk and beads, or filoselle alone. The suède can be bought in odd pieces, in many exquisite and varied colourings. It is beautifully soft and pliable, so that it is easy and pleasant to work upon.

These beautiful hatpins are not difficult to embroider, and are in excellent taste. One pretty specimen was of mauve suède embroidered with mauve beads, with touches in black filoselle worked in French knots and finished off with one large centre bead of mauve. Another, of green suède, was decorated with a cluster of Indian wooden beads, so tiny that they looked like small seeds on their background of suède.

An idea for employing real coral on suède for a hatpin is to sew a coral in the centre of the suède, surround it with a tiny circle of steel beads, sewing them down securely. Then stitch on a circle of coral, and outside this a circle of tiny steel beads. For the outer edge of the hatpin head, thread some coral on to silk of the same shade, and between each coral bead thread three tiny steel ones.

An effective idea is to thread several rather large, flat turquoise blue beads on to a thick strand of dull cinnamon brown filoselle, the suède of the pin-head being also of a cinnamon brown shade. Sew one flat blue bead in the centre. Thread about fourteen gold beads on to some silk, arrange this on the suède to form a circle around the bead. Take up the beads already threaded upon the coarse strand of cinnamon brown silk. Arrange these also in an outer circle, spreading out the beads to allow the cinnamon brown filoselle to show between each one.

An artistic design can be worked out on fawn suède in curious yellow beads. Sew one bead in the centre, then three beads above and three below. Also sew three beads to the right and three beads to the

left; this forms a cross. In the four empty spaces sew a yellow bead, frame it with a little circle of steel beads, also finish off the centre bead on the hatpin head with a circle of steel beads.

When beads are employed in the embellishment of hatpins it is often easier to prepare and finish off the hatpin-head with its suède or silk cover before the embroidery is begun.

The following is a simple and effective method.

Cement or glue a wooden button mould about the size of a two-shilling piece on to a hatpin. When quite firm, cover the front of this with a piece of suède.

Cut a round of silk or satin, and run the pin through the centre. Draw this up to the back of the wooden mould, and sew firmly to the suède, which must be drawn tightly over the mould and gathered at the back. Finish it off neatly by joining the suède to the silk which forms the back of the hatpin-head. When silk is embroidered on to the suède the back may be made of the same material and neatly joined, the join being covered by gold thread. The beads must be sewn firmly to the suède with very minute stitches. Use silk of the same shade as the suède at all times.

When a thick strand of filoselle is employed for decorative purposes, together with fairly large beads, lay the silk down upon the suède almost like a cord; it must be caught down with filoselle of the same shade each side of the bead, or the beads may be threaded on gold thread in the same manner and secured on each side with gold silk.

If a design of a flower or a conventional idea is worked on silk, it is better to embroider the circle of satin or silk before it is placed over the wooden mould.

Black velvet hatpins are smart, worked in filoselle, with a touch of gold. Silk brocade is another suitable fabric; its own design can be embroidered in stem stitch—the embroiderer choosing any shade of silk she may prefer.

Embroidered hatpins are certainly very effective and delightful novelties, and most women will find them useful and charming additions to their present collection.



Mauve suède hatpin embroidered in mauve beads and black filoselle. The tiny beads are caught down in festoons round a centre of French knots in dull gold silk



Curious yellow beads arranged in the shape of a cross form the centre; in each space is sewn a single yellow bead, encircled with small steel beads



Flat turquoise beads threaded on dull brown filoselle, embroidered on suède of the same shade, are distinctly artistic and novel



Red coral in short bars interspersed with tiny steel beads and arranged in circles gives a charming effect



This will be one of the most important sections of **EVERY WOMAN'S ENCYCLOPÆDIA**. It will be written by the leading authorities, and will deal, among other things, with:

#### The House

- |                          |                                   |
|--------------------------|-----------------------------------|
| <i>Choosing a House</i>  | <i>Heating, Plumbing, etc.</i>    |
| <i>Building a House</i>  | <i>The Rent-purchase System</i>   |
| <i>Improving a House</i> | <i>How to Plan a House</i>        |
| <i>Wallpapers</i>        | <i>Tests for Dampness</i>         |
| <i>Lighting</i>          | <i>Tests for Sanitation, etc.</i> |

#### Housekeeping

- |  |                               |
|--|-------------------------------|
| <i>Cleaning</i>                        | <i>Wages</i>                  |
| <i>Household Recipes</i>               | <i>Registry Offices</i>       |
| <i>How to Clean Silver</i>             | <i>Giving Characters</i>      |
| <i>How to Clean Marble</i>             | <i>Lady Helps</i>             |
| <i>Labour-saving Suggestions, etc.</i> | <i>Servants' Duties, etc.</i> |

#### Furniture

- |                            |                      |
|----------------------------|----------------------|
| <i>Glass</i>               | <i>Dining-room</i>   |
| <i>China</i>               | <i>Hall</i>          |
| <i>Silver</i>              | <i>Kitchen</i>       |
| <i>Home-made Furniture</i> | <i>Bedroom</i>       |
| <i>Drawing-room</i>        | <i>Nursery, etc.</i> |

#### Servants

- |                          |
|--------------------------|
| <i>Plain Laundrywork</i> |
| <i>Fine Laundrywork</i>  |
| <i>Flannels</i>          |
| <i>Laces</i>             |
| <i>Ironing, etc.</i>     |

#### Laundry

## FIREPLACE SCREENS

By LILIAN JOY

The Japanese Screen—Inexpensive Tapestry Screens—Polished Wood Screens—The Cheval Screen—The Popularity of Oxidised Silver—An Original Idea—Jars of Flowering Shrubs

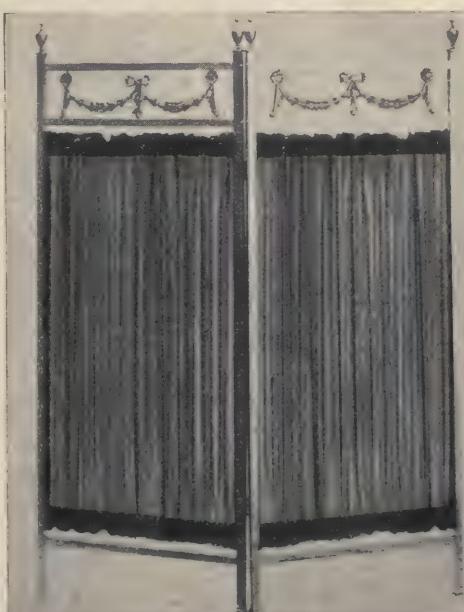
THE fireplace, which is the centre of attraction in the winter, becomes somewhat of a white elephant in the summer, when there arises the difficulty of knowing how best to treat it. One wishes it were as in the old days, a mere iron basket in the centre of the room, capable of being removed altogether.

Seeing, however, that there will probably be an extremely cold day or two in midsummer when fires would be required, such a plan would have its disadvantages. Indeed, it is inadvisable to have any arrangement that cannot quickly be displaced to allow the fire to be lighted. If on no other account,

this alone would form an objection to filling the grate with pots of ferns or flowers, as some people love to do. But there is another reason against this plan, and that is the downward draught which makes such a procedure come under the heading of "cruelty to plant life."

The almost universal solution of the difficulty is the little two-fold or three-fold screen, or the cheval screen. The latter presents a straight surface, and is supported at the base on feet.

To begin with the fold screens. First, there is the Japanese paper style, the greatest recommendation of which is that it is extremely



An artistic two-fold screen, with fluted silk panels and ormolu decorations  
Messrs. Shoolbred

inexpensive. For the rest, it is not particularly pretty in itself, nor is it, as a rule, in harmony or connection with the rest of the room. Indeed, when it comes to be placed in conjunction with French furniture it is particularly incongruous.

It was probably the great popularity of Adams, Georgian, and French rooms that made it necessary to bring out something in the shape of an inexpensive screen that would suit a room furnished in any one of these styles. A little two-fold tapestry screen is well adapted for the purpose, and can be had in a variety of colours and designs. Or such a screen may be covered with the fabric actually used in the upholstering of the room. A very attractive edition of this may be bought for 12s. 6d., with a little trimming in the way of bands of fancy braids.

The more elaborate version of the fold screen is that with a polished wood frame, and either pictorial panels or merely soft silk gathered and stretched on rods between the wooden mouldings. A cheap imitation of these in stained wood is not at all satisfactory, and one of the tapestry screens described is infinitely preferable if something very inexpensive is desired. For quite a moderate

price, however, from about 18s. 6d., a very simple design in walnut, mahogany, or rosewood is to be obtained; and for a somewhat

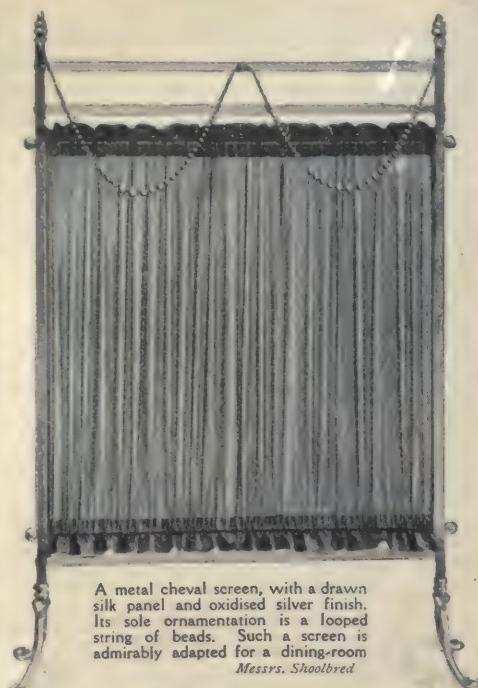
larger sum a screen with a Sheraton moulding, with a little inlay, can be procured. When the fire-screen becomes in this way an actual piece of furniture it will be found most economical in the long run to buy something as good as the purchaser can possibly afford.

The screen made on these lines, with wooden panels instead of the silk, is a luxurious, and may be a very beautiful affair. Fashioned of inlaid satinwood, it is particularly attractive, and looks extremely well in a room furnished with the same wood.

We come next to the cheval screen. For a French room this may be of carved French walnut, gilded in the Louis XV. or

XVI. style. It should have the decoration carved out in the wood, for if added in *carton pierre* it is apt to break off. The centre panel is usually upholstered in brocade, to match the room. A handsome and durable screen of this kind costs about three guineas.

For a dining-room the metal cheval screen, with a drawn-silk panel, is one of the



A metal cheval screen, with a drawn silk panel and oxidised silver finish. Its sole ornamentation is a looped string of beads. Such a screen is admirably adapted for a dining-room  
Messrs. Shoolbred



A fine example of a three-fold screen, in mahogany, with pleated silk panels. The design of the woodwork is distinctive and artistic  
Messrs. Shoolbred



A two-fold wooden screen, in which picture panels are used with excellent effect

best devices, and designs are now carried out in keeping with the styles of various periods. This kind of screen is suitable also for a drawing-room, as it has the great merit of simplicity. Between the two top bars there will sometimes be a little fine French gold or ormolu work. In another model, the sole ornamentation is a looped string of gilded beads.

These screens are not by any means always gilded. Indeed, most of the newest are treated, like other metal-work, with an oxidised silver finish. Oxidised copper also enjoys a good share of popularity. Both of these treatments produce a delightfully soft effect, to which, to a certain extent, they owe the appreciation with which they meet; but they have the yet greater merit of not tarnishing, and requiring little in the way of cleaning. This gives them an advantage over wood, which needs constant polishing. A brass cheval screen can be bought for 23s. 6d., one in oxidised silver costing rather more.

A very clever and inexpensive manner of filling in the fireplace in summer is to have a wooden frame made to fit exactly in between the supports of the chimney-piece, and to gather some silk with a little heading on to the upper and lower rod. The silk should match the wallpaper in colour. It is not even necessary to have a frame if the silk is put on to a couple of rods, and the top one has a small piece of indiarubber glued to the ends so that it can be pushed into place, and will remain firmly glued there. The wooden rods sold for one penny each for hanging muslin blinds will do capitally. With this arrangement it is best to take the fender right away, which has the desirable effect of giving extra space. A rug can be drawn up level with the chimney-piece.

An adept at the art of furnishing once said when discussing the question of the fireplace in summer, "I like to ignore it as far as possible, and I always turn the chairs with their backs to it." It certainly is

advisable to alter the arrangement of the furniture in the summer, and the idea of turning the chairs with their backs to the chimney-piece contains a useful suggestion, though it is not, of course, feasible in all rooms, especially in a narrow one, or one with a projecting fireplace.

Though growing plants in the fireplace are unsuitable, yet in the autumn a beautiful effect can be gained from placing there large jars of tinted foliage. Earlier in the year, lilac and other flowering shrubs may be used to fill in the grate in a delightful manner. Such a treatment looks specially well in a large open grate with the dog grate temporarily removed.

The writer has an unforgettable mental picture of a grate filled in this way, with branches of purple lilac in a Cornwall earthenware jar, that looked as though they were growing. In a small room this is sometimes the only way to dispose satisfactorily of large branches of greenery.

For a fireplace filled in with drawn silk on rods, it would be an immense improvement to place in front of it a big bowl or vase of flowers, or greenery.

There is one kind of screen that remains to be mentioned, and that is the one exhibiting some proof of the talent of the owner of the room, either as an artist or as



A simple and inexpensive arrangement for filling in a fireplace. In a wooden frame that exactly fits the fireplace is stretched a piece of gathered silk, finished by a heading at the top and bottom. If necessary, two rods can be used instead of a frame.

a needlewoman. It is the cheap version of fashion that condemns so many of them to death, and so it has been with the painted screen of cathedral glass. Some of these screens were painted by a woman who had a genius for seizing the decorative aspect of flowers, and found an inspiration even in the teasles growing at the side of the road. But the vulgarised edition of these screens has put even the better examples out of fashion. This is not the case with needlework screens, however. They accord well with most rooms, especially those possessed of an individual character. They need framing in good wood, and the needlework should be of a super-excellent description.

## TABLE STANDARD LAMPS

BY LILIAN JOY

New Oil Lamps—The Combination Standard and Bracket Electric Lamp—Hand-made Copper Lamps—Cloisonné Glass Shades—Pottery Lamps

LIKE everything else in the house, lamps, whether for oil or electric light, have been undergoing a beautifying process of recent years. Form and decoration are considered as important here as elsewhere.

For oil lamps glass has gone out of favour, and the brass lamps are of far more diverse, also of lighter and more graceful, designs. The oxidised silver finish, which is so popular for all metal-work, is very much used, and a

Designs in electric lamps are apt to be extremely simple for ordinary use, especially the singularly convenient small standard table-lamp. It may, however, take other forms, in which it becomes a veritable *objet d'art*. In this last guise it makes one of the nicest wedding presents it is possible to give a young couple.

The simplest lamp of all, of course, is the little tripod that can be bought complete with shade-holder and silk shade for 8s. 6d. Another version of this is the combination standard and bracket lamp. One foot of the tripod has a loop, by means of which the lamp can be hung on the wall, and there is also a hook in the metal decoration for suspending the lamp



A hand-wrought copper lamp of original design, made by the Birmingham Guild, Ltd.



A standard flower lamp for the centre of a dining-table. The lighting is given by three concealed bulbs under a pretty shade. The lamp is arranged so as not to obscure the view of the guests

*W. & S. Benson & Co., Ltd.*

duller shade of silver, known technically as "old French grey," is also very popular. Oxidised copper, too, has a good effect, and is very well liked. The old brass finish resembling that of antique candlesticks looks very well in some rooms, while rooms in the French style seem to demand something in old French gold or ormolu. The difference between these two is that in the latter parts of the decoration are highly polished.



An attractive cloisonné glass lamp-shade, edged with a green bead fringe. This design is suitable for a table standard lamp  
*Rashleigh Phipps & Co.*



A Crown porcelain vase, ingeniously converted into a beautiful oil lamp by the workers of the Duchess of Sutherland's Cripples' Guild, Ltd.

from the bar of a bed. The stand alone in this case costs 11s., the shade being extra.

Diffused lighting with holoplane glass globes is so very much the fashion for dinner-tables that standard lamps are not very often seen in this capacity except at hotels. Some people, however, still prefer this style of lighting, and a popular form of it is the flower-lamp. It is made with a cut-glass flower-holder, and the lights; also encased in cut glass, spring out of it. Another very charming design is seen on the previous page. This lamp is a patent. The idea is that it should not obstruct the view at all, so the three uprights are carried to a level just above the heads of the guests. The lighting is effected by three concealed bulbs, softened by a pretty painted shade. The centre of the lamp is arranged as a holder for a flower-vase. A really charming dinner-table decoration, especially for a round table, is thus formed.

A very usual form of lamp, of course, is the pillar lamp of gilt-coloured brass, but to stand about as an odd lamp on a drawing-room table people generally prefer something more uncommon, and considerable taste may be displayed in the choice of a really beautiful thing, such as the hand-made copper lamps made in Birmingham, after very quaint and pleasing designs, which may be bought from about 16s.

In another lamp the shade is the chief charm.

The lamp itself is a simple bar of metal which best serves to display a cloisonné glass shade, which is frequently wonderfully attractive. The colouring is very rich and quaint, and shows sometimes little floral wreath patterns on a plain ground. These shades have a good deal of green about them, and are edged with a green bead fringe. It is interesting to know that the way in which this charming effect is obtained is by means of a decoration of tiny glass beads placed between two layers of glass. This method has long been in use for hall lamps, but, in new and delightful designs, has now come to the fore on the table standard lamp, an example of which can be bought for about £2.

The Duchess of Sutherland is responsible for the idea for some very beautiful lamps made by the workers of her Cripples' Guild from Crown porcelain and pottery vases. A holder for the lamp is formed of hand-wrought silvered copper, and affixed to the vase.



A lamp in silvered copper, hand-wrought and of exquisite design, fashioned by the members of the Duchess of Sutherland's Cripples' Guild, Ltd.

# THE PRESERVATION OF CUT FLOWERS

By A. G. WORLEY, F.R.H.S.

## PART I

**When and How to Gather Flowers—Receptacles Suitable for Various Flowers—Floral "Aids" to Arranging Flowers—Flowers that Injure Other Flowers—Daffodil Poisoning—Some Useful Hints**

Most people like to have some flowers in their rooms, and with a little knowledge as to their care and treatment it is possible to make cut flowers last a long time in water.

All flowers are best gathered in the early morning, particularly during the summer months. Never wait till mid-day, when the sun is hot.



Vases of certain forms or with narrow necks are difficult to clean, do not hold enough water, and are not suitable for cut flowers

For cutting flowers use a sharp knife in preference to scissors—the latter, unless very sharp, are apt to pinch the stems off, thereby closing up the pores or water passage. In the case of woody-stemmed plants, a slanting cut is desirable, as this provides a larger surface for the absorption of water.

Narcissus, violets, daffodils, lily of the valley, cyclamens, wood hyacinths, etc., should be pulled and not picked off, as if the hand is held low down one insures getting the full length of the stalk, which is so advantageous.

It is essential that all flowers should be placed in water as soon as cut. If there is not time to arrange them at once, put them in a large bowl, up to their necks in tepid water, and this will help greatly to prolong their life.

And here I would say a few words on the choice of suitable receptacles for flowers.

A simple form of vase is best, one easy to clean, since cleanliness is essential to the preservation of flowers.

If the stems of the vases are too slender their capacity for water is too small. The flower stalks, consequently, will be so tightly packed as to have no chance of survival, and the blooms will soon fade. Vases of

trumpet shape should only be used for single specimens, or very thin-stalked flowers.

A vase with firm base and wide mouth is excellent, whether it be tall or short. Most flowers can be easily arranged in a vase of this nature without any aid at all, and will always look well. It is especially suitable for daffodils and other bulbous plants.

An old cut beer-glass is ideal for violets, primroses, and snowdrops.

### Floral "Aids"

Nothing looks better in a room than large bowls of flowers, a good effect being obtained by using the ordinary china fern-pots if no more elegant form of pottery is available.

A bowl looks charming for either long or short-stalked flowers. For the former, however, some sort of floral "aid" is necessary, one of the very best being of glass perforated to hold the flower stalks. In glass bowls and all shallow vessels it is almost invisible. There are several "aids" to floral decoration, including the well-known narrow strip of twisted lead, and there is no doubt that these enable one to economise one's material. Another "aid" takes the form of a meshed-wire cover, which is made to fit over the tops of vases, but this is not to be recommended for every flower, as it does not keep down the stems.

For those who do not possess any floral "aids," I would suggest the following simple substitute, which is within the reach of all.

Take a piece of ordinary garden clay and press it firmly. This can then be placed at the bottom of any opaque vessel, and the flowers can be stuck into it. It is well to punch small



Suitable flower vases with wide mouths, so that the flowers bend outwards, and it is easy to get a mop in for cleaning purposes



Snowdrops arranged in soft water which is changed each day will keep fresh in a cool room for five days

holes in it when dealing with soft, fleshy-stemmed flowers.

The water should not be poured into the bowls until the process of arranging is finished.

It is helpful to use an inner receptacle for the clay—an old tooth-powder tin answering the purpose very well. Earth can be used by those who cannot procure clay, but must be renewed from time to time, as it is apt to become sour. Clay, on the other hand, keeps perfectly good, and is excellent for flowers, since it acts as a preservative.

Many people consider the position of flowers in a room an unimportant detail, but taste and discretion are necessary in this respect.

A favourite position for vases of flowers is the mantelpiece. This is the very worst place in the room if there is a fire; for the heat soon withers the blooms. A draught is equally injurious.

It is a mistake also to place flowers by open windows, or where the sun falls directly upon them. Gas-lit rooms, too, are particularly noxious for plants. It is advisable, therefore, to remove all vases from the warm sitting-rooms at night and set them in a cool place, or on a stone floor.

There are various methods of prolonging the life of flowers. One of the easiest and most important is that of changing the water every day. If stalks have become slimy, rinse them under the tap before putting the

flowers back into the vases. It is also well to cut a small portion off the end of each stem, especially those of the woody type.

If possible, always use soft water, and warm water in preference to cold. Except in the case of certain ferns, it is always wise to strip stems of their foliage to the point of immersion. This is especially necessary with wallflowers, stocks, and others of the cruciferae family, as the leaves quickly pollute the water and diffuse bad odours.

#### Poisonous Flowers

There are certain flowers which are recognised as poisonous to other blossoms; for instance, mignonette, poppy, ivy, forget-me-not, elder, sweetbriar, stock, lemon verbena, wallflower, mallow, and a few others. It is well, therefore, not to mix these with other flowers, or if one does so to use sparingly of the poisonous kind, and renew the water frequently. A thorough washing of the stems in warm water will greatly help to counteract the poisonous effects of these plants.

Of all spring flowers, the daffodil, of which there are endless varieties, is perhaps the favourite bloom for house decoration; for besides being very beautiful, it has the additional advantage of being inexpensive.

Those who grow their own daffodils should gather the flowers when the bloom is quite young, as those which mature in water are superior in purity and colouring to those left to expand in the open. It is well before arranging daffodils or narcissi, to stand them in water for an hour or two, and then cut the ends before placing in vases. The stems are full of a mucous matter, which, if the above precaution is not taken, quickly pollutes the water. In this connection, a word of warning should be given to those who pick daffodils to be careful that



Daffodils arranged with the aid of a piece of clay with holes in it

they have no cuts or scratches on their hands, otherwise they are liable to get what is known as "daffodil poisoning."

Most of the workers in the flower fields at bunching time suffer from this complaint. Their hands are usually chapped with the wind, and the juice of the daffodil acts as an irritant on the skin. It is therefore advisable to wear gloves or else thoroughly grease the hands with tallow when engaged in picking this or similar plants.

Tulips are particularly useful as cut flowers on account of their wonderful vitality. The long-stemmed ones look especially graceful in vases, their only drawback being a tendency to hang their heads. This defect, however, can be easily remedied by immersing the whole length of the stems in lukewarm water.

Poinsettias are flowers which need special treatment when required for indoor decoration. The ends of the stems should be burnt as soon as cut, or else dipped into boiling water, otherwise the bracts quickly droop. The iris is likewise benefited by having the end of its stem charred.

Although long-stalked flowers are more effective as decoration, there is no doubt that short-stalked ones last longer. This is especially true as regards lilies and Lenten roses. The only satisfactory way of utilising the latter as a cut flower is to pick off each

with its own short pedicel, split up the end of the stem, and arrange in big, open bowls.

A very pretty flower for the table is primula obconica, its blossoms being white, mauve, and pale pink. Gloves must, however, be worn when handling this plant, as the hairy leaves and stalks, when touched, set up a severe irritation on the skin of the hands.

A charming effect is produced by using red geraniums arranged with maidenhair or asparagus fern on a white cloth. If this scheme of decoration is adopted, it is well worth while to take the following advice. Drop a spot of floral gum into the centre of each geranium pip, and this will prevent the petals falling, and the geraniums will last for nearly a week.

Maidenhair fern is one of the few plants which live longer when part of the frond is in water. It will last even better if taken out of the vase every day and plunged bodily into water for an hour or two.

When flowers are threatening to droop or become over-blown, and it is particularly necessary for them to last, it will be found an excellent plan to take them from their vases overnight, thoroughly sprinkle with water, and wrap them, stems, blossoms, and all, in a wet cloth. Put them aside in a cool place until morning, when the flowers will be found to be much fresher than if they had been left in their vases, and yet not overblown.

To be continued.

## THE ROMANCE OF OLD CHINA REAL LOWESTOFT PORCELAIN

By MRS. WILLOUGHBY HODGSON

*Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"*

The Origin of Lowestoft Porcelain—Romantic Story of a Shipwrecked Sailor—Earliest Tea-ware—  
How to Discriminate Between Real and So-called Lowestoft

IT was a curious coincidence that, in December 1902, just one hundred years after the closing of the old Lowestoft factory, in 1802, there should have been brought to light, upon the site of this factory, quantities of moulds and fragments of porcelain both in the glazed and unglazed state.

This discovery set at rest once and for all a controversy which had waged round the subject for many years. It is strange that no organised search had been made, and that the light now thrown upon the subject was the accidental finding of fragments when the present owners of the premises were cutting an air-shaft in the wall of the building. Up to this time opinions had been divided, some people asserting that all that large class of Chinese porcelain decorated with flowers in European style and the "Armorial china" were

made at Lowestoft. Others were equally certain that no factory of any importance ever existed here.

According to Gillingwater, the historian of the county of Suffolk, the Lowestoft factory was established under remarkable and romantic circumstances. It is said that a certain Mr. Hewlin Luson had befriended a shipwrecked Dutch mariner, and had taken him into his house until such time as he should be able to return to his own country. On walking over his estate one day, accompanied by the sailor, the latter noticed some clay which had been newly turned up, and remarked to his host, "They make Delft-ware of that in my country." Acting upon this hint, Mr. Luson essayed to make porcelain, but soon relinquished the attempt.

A year later a factory was founded at Lowestoft by Messrs. Walker,



A flask in blue and white Lowestoft china. It is upon the glaze used that experts depend for aid in identifying specimens of this porcelain.

*From the British Museum*

Browne, Aldred & Rickman, and some amusing stories have been told regarding their early venture. It is said that the firm were obliged to engage London potters for this new industry, and these men, being bribed by their late masters, who feared competition, spoilt the wares. At last one of the partners, by bribing the watchman at a London factory — possibly Bow — managed to hide himself in a cask in the mixing-room. From this point of vantage he watched the process and learnt the nature of the ingredients used.

The exact date of the establishment of the Lowestoft factory is not known, but it must have been between 1750 and 1760. In 1770 the firm became Robert Browne and Co. The site was in Crown Street, and is now occupied by the Crown Brewery. Lowestoft porcelain is soft paste—a body containing bone ash. If looked through in a transmitted light it will be found to be of a yellowish tinge. It is, however, the glaze which may be looked upon as a clue in identification. That used upon underglaze, blue and white, has a distinctly blue tinge, and may be found to have accumulated thickly round the rings at the base of cups, saucers, and bowls, while at the bottom of sauce-boats and other large

pieces it may be found in congealed masses. This blue glaze was used for blue and white only; upon pieces decorated in colours it has a green tinge, and is frequently marred by fine sand, which gives a muddy appearance to the piece.

No known mark was used at this factory, but upon some specimens the numeral 5, written in eighteenth century style, and a letter resembling L may be found. These are painters' marks. Sometimes the number of the pattern occurs, this being painted in red.

The earliest porcelain made at Lowestoft would appear to have been tea-ware decorated in Chinese style in blue underglaze. There is no doubt that Worcester china of this kind was largely copied, and the crescent mark may be found upon a piece of undoubtedly Lowestoft.

I have in my possession a cup made at this factory, and marked with a capital W, but not an exact copy of any variation of that letter used at Worcester. The blue was for the most part painted, but upon some pieces believed to have been made at this factory transfer—such as was used at Caughley and in Staffordshire for the willow pattern—may be found. A very favourite kind of decoration, and



A coffee-pot of typical Lowestoft shape, painted in colours. The glaze used upon pieces decorated in colours has a green tinge and is often marred by fine sand



Jug, plate, and mug of Lowestoft porcelain in blue underglaze. From the collection of Messrs. A. B. Daniell & Sons. The earliest porcelain made at Lowestoft appears to have been tea-ware, decorated in Chinese style, in blue underglaze

Reproduced by kind permission of Messrs. Daniell

one for many years attributed to Worcester, takes the form of white moulded designs in low relief surrounding small vignettes of land or seascapes or flowers in blue underglaze. This design is found upon tea-ware, sauce-boats, and mugs. Teapots are remarkable for their long spouts, which stand out more from the body than those made at other English factories.

The blue will frequently be found to have run. It is generally a fine deep cobalt, but upon a few somewhat rare specimens a pale shade was used.

The cabbage-leaf jug, generally of large size and an exact counterpart of that made at Worcester, is known to have been manufactured here, as a mould of one of these articles was discovered showing the pattern and painting quite clearly.

Cups were of small size, and were generally made without handles. On the inside, at the bottom, of cups, saucers, and bowls some small flower, a pagoda, a tiny river scene, or some other device in blue underglaze may be found, and diaper and other borders were used both inside and outside. The chrysanthemum, as seen in Chinese *famille-rose* decoration, is frequently found in association with a fretwork fence upon blue and white Lowestoft china.

I think it is the historian Gillingwater who records that a certain Lady Louth lent a quantity of Chinese drawings to the Lowestoft factory. This may account for the excellent designs which we find upon this porcelain. Of late a large number of beautiful pen-and-ink drawings—copies of the Chinese upon fine paper—have come to light, and may be seen at Messrs. A. B. Daniell & Son, in Wigmore Street. These are very interesting and instructive in the

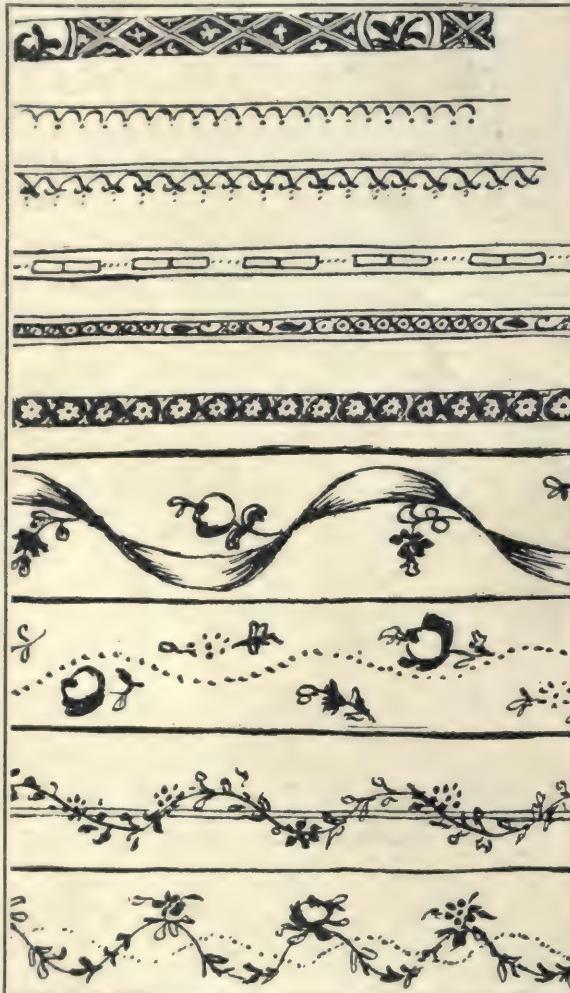
identification of blue and white Lowestoft, as they are known to have been used at this factory.

Of Lowestoft porcelain decorated in colours the collector must be careful to discriminate between the so-called "Lowestoft," which is Chinese and hard paste (described on page 1421 of Part 12 of *EVERY WOMAN'S ENCYCLOPÆDIA*), and the real soft paste decorated in colours over glaze.

This latter is very dainty and pretty.

The patterns most frequently found are those in which roses—sometimes in pink, or may be in puce—and small blue, red, and puce flowers are used in association with lines composed of dots in black or Indian red. The flowers either form festoons or are used as sprays and sprigs. One of the prettiest patterns is that in which a ribbon in carmine or puce is used as a waved border, with roses and sprays of flowers at intervals. A pink diaper border and diaper used as a circular or oval pendant or panel in a border may often be found.

We have heard a good deal about the Lowestoft rose, which is said to have been painted by a workman named Rose. It is a fact that this flower appears upon most pieces ornamented with floral designs, but for this reason it



Some examples of borders found upon Lowestoft porcelain. The "rose" appears upon most pieces painted with floral designs

would have been impossible for them to have been the work of any one man. As a matter of fact, the rose as painted at Lowestoft is not one to be proud of. There is nothing fine or natural about it, for the most part it is the mere suggestion of a rose with a spot of colour in the centre and a good deal more round the edge. At times it was painted in purple, and may be found in the centre of a bouquet painted back to back with a similar

monstrosity. In spite of its bad painting, however, this type of Lowestoft porcelain has many persuasive fascinations for the woman who collects.

The cornflower, or "Bourbon sprig," is frequently found upon mugs and tea-ware made at this factory, and a sprig in monochrome and gold was used upon fluted services. Portions of a cup so decorated were found during excavations.

A well-known pattern, and one of which there are several variations, is known as the Redgrave pattern, from the fact that a mug bearing this decoration was made by a man of this name, and has been treasured in his family ever since. The design is one in which cobalt blue is used under the glaze, and Indian red and gold over the glaze, the pattern being Chinese. It sometimes takes the form of landscape, figures, rocks, and rivers, at others the chrysanthemum is much in evidence, and in one variety cocks and hens cover the foreground, which is painted in a pale red. The gold is often much worn, and it is used more or less to outline certain parts of the pattern.

Another kind of decoration is that known as "Mandarin." Here, again, is a design of Chinese origin, and one largely used at Worcester. It takes the form of Chinese figures in enamel colours—green, red, pink, and yellow. The foreground is generally suggested by lines of red, and frequently



"Mandarin" Lowestoft china. This design was of Chinese origin, and took the form of Chinese figures in enamel colours, green, red, pink, and yellow. A bridge or palings often appears in the background

a bridge or palings in red, with green foliage, is a feature of the background.

Figures were made at Lowestoft; these are more interesting than fine, and are generally classic or rustic in design. Vases—some of large size—were also manufactured. They were generally made in two pieces, and the join down either side is usually visible.

The Lowestoft works were closed in 1802, owing to the severe competition of the Staffordshire potteries. They had never recovered from a serious trade loss sustained in Holland, when Napoleon seized several thousand pounds' worth of porcelain exported to that country by this factory, a high-handed action that was on a par with his conduct as regards the art treasures of Italy and other countries whom he subjugated.



Mug, plate, and vase of Lowestoft porcelain, decorated in blue underglaze, from the collection of Messrs. A. B. Daniell & Son  
Reproduced by kind permission of Messrs. Daniell

# HOME LAUNDRY WORK

*Continued from page 1430, Part 12*

## THE IRONING AND STARCHING OF A LADY'S SHIRT

**A LADY'S PRINT SHIRT.** After washing, this should be put through thin hot-water starch before it is hung up to dry. This will give a slight stiffness to the body part of the front.

**HOT-WATER STARCH.** For a moderate quantity take three tablespoonfuls of dry starch, and mix into a smooth paste with cold water. Then pour on fast-boiling water, stirring all the time, until the starch turns clear. The addition of a little shredded wax makes the iron run more smoothly when ironing the article. Hot-water starch is usually diluted according to the material to be starched, and no hard and fast rule can be given. For thinning starch the water need not be at boiling-point, a slightly cooler temperature is quite sufficient.

When quite dry starch the cuffs in cold-water starch in the same way as a gentleman's shirt, then starch the collar and band down the front. Always wet the part just beyond where the starch should come to prevent the latter spreading where it is not wanted. Sprinkle the dry parts of the print with cold water, roll up tightly, and wrap in a towel ready for ironing. To iron, unroll the shirt and place it with the neck towards the edge of the table. Iron the collar first until

dry, then the yoke on both sides. Next iron the cuffs in the same way as ordinary cuffs, and run the iron inside the sleeve for a little way to dry the gathers and the hems of the opening. Then iron the sleeves, laying out as much as will lie flat on the table and ironing it front and back.

Slip the hand inside occasionally to prevent the two sides sticking and causing creases. Iron well into the gathers top and bottom, finishing off the top of the sleeve from the inside with a small iron. If a sleeve-board can be used the ironing will be found much simpler. Iron the bodice part of the shirt last. Damp over any parts that are too dry, and iron all smoothly. Finish off any corners, hems, tapes, etc., and air well before folding. The cuffs and collar may be polished if wished.

**To FOLD A LADY'S SHIRT.** Pin the fronts together, top and bottom, and lay in pleats if desired, or according to the make of the shirt. Lay the sleeves down the sides of the back, and turn them upwards again in order to show the cuffs at the neck. Pin them into position, and turn over the sides, pinning them loosely together. Do not press with the iron or the sleeves would be crushed. Fold upwards, making the shirt a convenient size.

## WASHING MUSLINS AND PRINTS

**WHITE AND COLOURED MUSLINS.** Muslin requires some care in washing, and especially coloured muslins if they are being washed for the first time. First soak the muslin in cold water, to which, in the case of coloured muslins, add a little salt. Then prepare a small tub of tepid water, with sufficient melted soap to make a lather. Neither soda nor washing-powder must be used, but a little borax is advisable if the water is hard and there is no possibility of obtaining clean rain water.

Wring the things out of the soaking water, and squeeze them gently between the hands in the soapy liquid. Take fresh water, and repeat the process if necessary, turning such articles as can be turned, on to the wrong side. Rinse well in tepid water, and then in cold water, until every trace of soap is removed. If any colour is running, the process should be hurried through as quickly as possible. Rinse finally in salt and water, or vinegar and water, and do not allow the article to lie about in a half-dry condition, or the result will be disappointing.

When the washing and rinsing processes are finished, fold and pass the things through the wringer, and starch them while still wet in hot-water starch. The thickness of the starch depends very much upon individual taste and the nature of the article to be starched. One or two trials will soon indicate the exact quantity to be used. Wring out the muslins after starching, and

either hang them up to dry for a very short time or wrap them up in a towel for several hours.

Muslin must always be ironed damp, or it will have a rough appearance. Grease or wax the iron to prevent it sticking, and test it first on a piece of rag, as it must not be used too hot. If there is any lace or embroidery on the muslin iron that first, on the wrong side, then the muslin itself on the right side. Any necessary goffering of frills or lace should be done last, and always air thoroughly well before laying the article away.

**PRINTS.** These ought to be washed in the same way as muslins, and especially if they are being washed for the first time. When one or two washings have proved that the colour is fast, some of the precautions may be omitted, and the prints may be washed like ordinary white clothes. The fastness of the colour depends very much upon the quality of the material, some prints will even stand boiling. After rinsing, starch while still wet in hot-water starch, using the starch a little thicker than for muslins. Then hang the prints up, and, when quite dry, sprinkle with water, and wrap them in a towel ready for ironing. Iron in the same way as muslin, and with not too hot an iron, so that there is no risk of scorching.

The following are good firms for supplying materials, etc., mentioned in this Section : Messrs. The Godiva Carriage Co. (Baby Cars), Thomas Keating (Keating's Powder).



## WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents :

*Beautiful Women in History  
Treatment of the Hair  
The Beauty of Motherhood and Old Age  
The Effect of Diet on Beauty  
Freckles, Sunburn  
Beauty Baths  
Manicure*

*The Beautiful Baby  
The Beautiful Child  
Health and Beauty  
Physical Culture  
How the Housewife may Preserve Her Good Looks  
Beauty Foods*

*Beauty Secrets Mothers ought to Teach their Daughters  
The Complexion  
The Teeth  
The Eyes  
The Ideal of Beauty  
The Ideal Figure, etc., etc.*

### BEAUTIFUL WOMEN IN HISTORY THE LOVELY DUCHESS OF RUTLAND

By PEARL ADAM

IT is a sad fact that every beauty is not a wit of the first order, nor a heroine of the most starling character. Helen of Troy, we are told, was

" Lovelier than the evening air,  
Clad in the beauty of a thousand stars."

She was also the heroine of a drama strongly resembling a modern play, but recorded by a poet rather than playwright, who has conferred on her an immortality that her beauty alone might not have given her.

To come to a later date, we have the lovely Georgiana, Duchess of Devonshire, who canvassed for Fox; the eccentric Duchess of Gordon, who raised a regiment with kisses; and both these ladies have come down to us with more vividness than the lovely Duchess of Rutland.

She was the peerless beauty of her time; not only was her face but also her figure of a perfection seldom equalled. She was called "a faultless example of female loveliness."

#### An Enchanting Statue

Her face was oval, with delicate features. She had an abundance of dark hair, an exquisite complexion, and was in bearing and movement extremely graceful. It would have been almost impossible for her not to be self-conscious, considering that from her earliest youth she was told of her loveliness, and taught to consider it sufficient to ensure her success in the world. One can picture fathers of that day heaving sighs of relief when they perceived their daughters growing pretty, and realised that proportionately they need not trouble about expensive education or costly surroundings.

A memoir writer of the time says of her when she was first married : " I never contemplate her except as an enchanting statue, formed rather to excite admiration than to awaken love, this superb production of Nature not being lighted up by corresponding mental attractions." But there has never been a memoir writer who would yield to a beauty the pre-eminence given to her by the poets and painters of her time. Dr. Johnson, discussing the rival merits of the Duchess of Rutland and the Duchess of Devonshire, said that the former " must be very weak and silly, as he knew that she endured being admired to her face, and complimented perpetually both upon her beauty and her dress." Dr. Johnson knew more about etymology than about women. There have been many pretty women who were clever but liked being told they were pretty.

#### A Jealous Duke

Lady Mary was the youngest daughter of the fourth Duke of Beaufort, and on Boxing Day, 1775, she married Charles Manners, afterwards fourth Duke of Rutland, son of the jovial and gallant Marquis of Granby who attained a high military reputation as Commander-in-Chief of the British forces serving under Prince Ferdinand of Brunswick. He was extraordinarily handsome, kind, generous, and extremely popular, but reckless, and he possessed the lax moral standard of many of his contemporaries. She, on the other hand, had little depth of character, but possessed a passion for two things—admiration and entertaining. She was able to enjoy an abundance of both.

In 1784 her husband was made Lord

Lieutenant of Ireland. Irish society was at that time exceedingly brilliant. The country was more prosperous than it had been for centuries, and in Dublin a Court was held that was almost as brilliant as that of St. James's, and with the advantage, so far as the Duchess was concerned, that she occupied practically the position of queen.

Nowhere in the world is beauty more appreciated than in Ireland. The new Viceroy and his wife were pronounced the handsomest couple in the country, and this alone went far to ensure them popularity. People flocked to Dublin in increasing numbers, and entertaining was held on an unprecedented scale. Their extravagances gave a great fillip to trade, and it was only by a few among the more old-fashioned of the very exclusive and refined Irish aristocracy that they were found "deficient in the calm, elevated dignity which had generally distinguished former Viceroyalties."

But while sunning themselves in all but universal popularity, domestic unhappiness began to make itself felt. Anyone who knows the Irish character will understand that from the first day of her arrival in Ireland the Duchess had been surrounded by a cloud of adoring Irishmen, "sighing like furnaces," paying her compliments as gallant and as absurd as any woman could wish either to accept or to laugh at, proclaiming their inordinate admiration of this "wonderful, glorious, exquisite woman" to the four winds of heaven, and generally behaving in the usual manner of Irishmen in love, a manner which only a jealous Englishman could have suspected of any harm. A sensible husband would have been half proud, half amused at this open

adoration of the impressionable young Irishmen. Sir Herbert Langrishe wrote complimentary verses to the Duchess, which spread over Dublin like wildfire, surely the greatest safeguard any husband would wish. The Duchess was toasted nightly by a host of admiring beaux, who vied with each other in obtaining smiles and attention.

But the Duke saw fit to be jealous. The worst that anyone could say of the Duchess was that she was too natural and impulsive for a position in which reserve and dignity were expected of her. A period of domestic bickerings followed. The Duke scolded his

wife about her admirers, and she, conscious of her innocence, very naturally retorted.

Matters, however, were patched up, and only finally came to a head on a comparatively trivial question. The Duke was a passionate gambler, and nothing infuriated him so quickly as an interruption of any kind when he was at dice or cards. The Duchess tried in various ways to restrain him, and one night, wishing to detach him from a long game which threatened to make a serious inroad in his income, she resorted to the very innocent device of going

out of doors and tapping at the window of the room in which the Duke sat at play. He flew into a rage, and asserted that she had violated his privacy.

The Duchess, who had forgiven his jealousy, was so exasperated by this instance of unreasonable and petty tyranny, that a few days afterwards she left the scenes of her great triumphs, ostensibly to consult Dr. Richard Warren, then the most eminent physician in London, about her health.

She left an inconsolable Dublin, and the Duke found even his popularity slightly



Lady Mary Isabella Somerset, wife of the fourth Duke of Rutland. As wife of the Lord Lieutenant she captivated Ireland by her charm. She was the most popular toast of the eighteenth century, and a favourite subject for Reynolds' brush.

Painted by J. R. Sherwin

shaken when the length of the Duchess's stay in London suggested to her disconsolate admirers that a temporary separation had been agreed upon, and that the Duke, by his jealousy, had driven from Ireland the loveliest woman ever seen there.

However, in the autumn of 1787, the Viceroy undertook a State tour through Ireland which made him more popular than ever. He was feted royally everywhere, and indulged in every whim, which included rare vintages, unlimited gambling, and quantities of rich food. Too much indulgence culminated in his over-eating at a State banquet to such an extent that a fever ensued, from which he died at Phoenix Lodge, in October of the same year, at the age of thirty-three. This was, perhaps, the most undignified death which could befall a handsome and gallant young man. The King of England who died from a surfeit of lampreys came to a less inglorious end.

On receiving the news of his illness the Duchess, all her affection reviving, immediately sent Dr. Warren to Ireland. When he reached Bangor he heard of the Duke's death, so he hastened back to London, just in time to prevent the Duchess from starting for Dublin. The Duke's body was brought to England and interred in the family vault.

As so often happens, his death obliterated from the mind of the Duchess the faults which had estranged her from him. She mourned him most sincerely, and for a long time lived in the strictest retirement. When she reappeared, in the winter of 1788, she was

more beautiful than ever, her grief having given her face the softness and character it had previously lacked. She was now about thirty years of age.

She died at the age of seventy-five, still mourning her gallant young duke. For all that time she retained her remarkable beauty to such a marvellous degree that rumours were circulated, as they always are when lovely women of high rank preserve their beauty beyond their youth, that she enamelled her face to hide her wrinkles, and would never stay for a moment in any room with open windows, lest the damp might disturb her complexion.

Her portrait was painted four or five times by Sir Joshua Reynolds, otherwise we might have heard even less of her than we have, for her lack of intellectual gifts made her less famous than other beauties, added, perhaps, to the quietness with which she conducted her family life and brought up her four sons and two daughters. Of domestic detail in these matters we have practically no record, from which we may judge that she was a good mother and a wise instructor.

The Duchess had good taste in many matters, and dressed well. She had not the art of winning the affection of women as had some other beauties, but, on the whole, she seems to have been a pleasing character, if a trifle shallow in early youth. After the death of the Duke she gained in depth. She died at Sackville Street, Piccadilly, in 1831, nearly fifty-seven years after her marriage.



## PHYSICAL CULTURE FOR WOMEN

By MRS. LEIGH HUNT WALLACE

*Continued from page 330, Part 3*

**The Importance of the Spine—“Flat” and “Round” Back—How to Stand Correctly—Spinal Exercises—How to Sit—Exercises in Correct Breathing**

UNTIL the art of standing correctly has been acquired, no progress in physical culture can be made by its student.

The spine is the main support of the whole of the body framework. A crooked spine is a weak spine, and means ill-health, deformity, decrepitude, and premature old age.

“Flat” backs and “round” backs are two conditions which are so common that they are rarely defined as defects, their possessors being merely noted for their “bad figures.” By physical culture they are often amenable to considerable rectification. As general treatment, the acquirement of the upright position remedies both these conditions.

### How to Stand Correctly

Remember to breathe through the nose, and to breathe rhythmically, so as to prevent the dangerous habit of unconsciously “holding” the breath, and stand with the back against a flat wall or door.

The heels should touch lightly the door or wall, and the shoulders and lower part of the back should be against it. Take a deep breath, and stand still and firm; push the head gradually back till the crown is flat against the wall. Note how the waist muscles lengthen, how the abdominal walls tighten, and are drawn inwards, how the chest is raised and the shoulders thrown back. Keep this position, but bring the head back to its natural place, with the chin held slightly upwards and inwards.

The attitude to assume and retain while standing and walking has thus been produced, and, until it becomes an easy, graceful, and unconsciously maintained posture, the “wall position” should be repeated as a routine exercise on rising in the morning and on each completion of the toilet. As a test of perfection, as well as an exercise in maintaining





In order to practise how to stand correctly, place the back against a wall, take a deep breath, pushing the head gradually back till the crown is flat against the wall. Bring the head back to its natural position.

crowded together and unsupported. Such a condition is chronic among the bulk of womankind, with the result that trifles worry them, anxiety haunts them, and frowns and wrinkles disfigure and age them. Their power of resisting depression is lost, molehills become mountains, and nobody is benefited save the doctor and the chemist.

#### "Round" and "Flat" Back

The "round" back is an everyday deformity commonly seen in children, and largely the result of strained and awkward positions adopted when at study. It is also seen in adults, especially those given to desk work and to much poring over books. The upright position, as already explained, will remedy it to a great extent, but there is a *special* treatment, and one that will improve the condition of nearly everyone's spine. Weather permitting, it should be done near a wide-open window, preferably in the morning and at bedtime while in night attire.

Assume the upright position. Place the back of the right hand against the spine, lodging it between the shoulders. Place it as high and keep it as central as possible. Assist it into position, if necessary, by pushing the elbow with the left hand. Then remove the right hand and apply the left hand, and repeat alternately for ten minutes,

the desired position, a small cushion or book should be placed on the crown of the head and balanced there while standing or walking about the room. The women of different nations who carry urns of water and bales of goods on their heads are renowned for their grace and upright carriage.

#### The Co-relation of Attitudes and Mental States

A great and continued sense of depression is almost impossible while the upright attitude is maintained. Indeed, the onset of sudden grief or a great shock, coming, as they do, unawares, often result in the victim becoming immediately "bowed down with sorrow." At that moment the shoulder muscles become relaxed, the ribs are depressed, and the chest flattened; the breathing powers are lessened and the vitality consequently lowered. The abdominal walls, too, are relaxed, and the organs within are



How to stand. This diagram illustrates the perfect poise

each time pushing the shoulders as far back as possible. If the back is stiff or weak, and the treatment is applied to the bare body, great benefit will be experienced by having a little almond oil on the backs of the hands, and rubbing with it as much of the upper part of the spine as can be reached.

The "flat" back must be viewed rather as a case of arrested development, and can be considerably improved by any of the spinal exercises here given.

#### To Straighten a Slightly Crooked Spine

Spinal curvature needs special treatment under an expert physical culturist or an osteopath, but slight curvature may be overcome by the following exercise, valuable also as a breathing exercise, and for gaining or retaining a youthful lissomeness of the back.

Stand erect, arms hanging at sides, feet bare, body free of bands or straps of any kind, lips closed. Inhale, stretch, and raise the arms outwards and upwards till the fingers point to the ceiling with palms facing one another. Turn the palms to face the wall in front, and begin to exhale as the stretched arms are carried straight downwards till the fingers touch the toes, while the knees are kept stiff, and the spine rounds downwards. Inhale on rising slowly with arms stretching upwards, and exhale on bending arms and elbows and bringing them to sides.

Follow this exercise with its opposite movements.

Inhale on raising the arms slowly, so as to place fingers at the back of the neck, letting the middle fingers meet on the protruding neck-bone, lean the head back and curve the spine gently backwards as far as possible without overstrain or discomfort, exhale as the arms are slowly returned down to the sides.

These two "forward bend" and "backward bend" movements should be practised till they become quite easy. In time it will be found that the dip of the head can be deeper, and the hands may be closed and yet easily touch the ground. The inward bend of the head should be gradually increased if it is found easily possible to do so, pressing



The most simple way in which to practise an erect and graceful carriage is to balance something on the head and to walk across the room

it slightly with the hands to make the rounding of the spine more complete.

The "backward bending" exercise should be varied by placing the backs of the hands against the waist line at the back, instead of at the back of the neck.

These backward and forward bending exercises must be proceeded with slowly and cautiously, and never continued after a sense of fatigue is experienced. Breathlessness will never occur if the breathing is carried out as explained.

The exercises should not be done immediately on rising from the horizontal position by those disposed to giddiness, nor by anyone immediately after a meal. People whose arms are shorter than normal, or their lower limbs longer, can never touch their toes with stiffened knees; such must be content to bend as low down as they can. Many, however, gain a suppleness by practice that enables them to accomplish what at first seemed impossible. The writer knows women who have looked from ten to fifteen years younger in figure through the use of these exercises only.

#### Deforming Positions in Sitting

A crooked spine, combined with hip disease, is frequently developed by habitually adopting a lopsided position, as when resting most of the weight of the body on one leg and easing and shortening the other, by carrying a weight in one hand or a child on one hip. Also by sitting sideways when writing, or by sitting on one foot, a common practice with young girls. But the greater number of cases of spinal curvature are apparently due to a neglected hereditary predisposition.

Parents who see their children daily are apt not to notice that there is anything wrong with the spine, and women will suffer for years from a "weak back" without dreaming that it has been brought about and maintained by certain mal-

positions in sitting or standing.

When the shoulder muscles become relaxed, the ribs are depressed, the chest flattened, the breathing powers lessened, and the vitality lowered

The immediate adoption of correct positions and a series of physical culture exercises may, if carried out persistently, replace an inelegant and weak attitude by one of grace and dignity.

To sit comfortably, correctly, and elegantly, a chair of suitable proportions should be used. The writer had all the chairs in her nursery graduated in their heights from the floor to suit the limbs of the children. The depth of the seat of a chair from front to back should be such that the seat comes under the back of the knees in front, and supports the end of the spine at the back. The chair-back should meet the shoulders, so that they can rest against it.

The attitude acquired by the trunk when in the correct standing position must be adopted for correct sitting, and the soles of the feet must be placed flat on the floor. This method of sitting is the least tiring and most restful. The constant use of luxuriously deep and much-cushioned arm-chairs will ruin the best of figures.

Below is given an exercise to help straighten the upper part of the back and to clear off and counteract the effects of stooping and of fatigue incurred during the day.

When in bed, remove the bolster and place the pillow underneath the shoulder blades, so that the top of the shoulders, also the neck and head, are unsupported. The back of the head should only just touch the mattress. Remain in this position for a few minutes, or for as long as it is comfortable.

#### Correct Breathing

What to breathe is more important than how to breathe. It is quite natural for everyone to think they know the proper way to breathe. Unfortunately for the health and beauty of the nation, the art is known but to a few. How to breathe, however, is not such a difficult question to answer as where to breathe, especially by townspeople.

Breathe one must, by night and day, in the house and out of it, in trams and 'buses, lifts and tubes, churches and places of amusement—wherever we are, we have to



"Round" back is often seen in children, and is largely the result of bad positions adopted at study



The correct position to assume to cure a round back. Place first the back of one hand then the other against the spine, between the shoulders. Place as high and keep as central as possible



"Flat" back is a result of arrested development, and is amenable to treatment by spinal exercises

*purify or pollute* our blood-streams with air or whatever noxious mixture may happen to do duty for that life-giving element.

If the nation interested itself seriously in the art of breathing, there would be a social and public revolution, for the enlightened would refuse to enter almost every shop, public building, closed vehicle, warehouse, church, or other place where the atmosphere was vitiated with odours, or was stagnant through an insufficiency of air currents. Suffice it to say, that the value of breathing depends even more upon what is breathed than upon how it is breathed.

#### Why Women Breathe Differently from Men

Women are popularly supposed to breathe in a different manner to men, from their different physical conformation. It is true that women do breathe differently, because the action of their ribs is impeded by the wearing of corsets. If men's ribs were under the same artificial control they would breathe in the same constricted manner. If women were clothed as men they would breathe as men breathe. Every male and female infant breathes alike, and the difference only begins with a difference in their clothing. Physical culture, perfect health, and the beauty that it brings can only be acquired by letting the ribs (which control the breathing) have full play and by allowing a free circulation of the skin or surface of the body, so that it may do its part in combusting—burning up—and clearing off impure and useless tissue-waste. A muddy complexion, discoloration of the skin, pimples and blotches, or else an anaemic whiteness must eventually accrue when blood-purification is imperfect.

When in bed, untrammeled with bands or constrictions, and lying on the back, the method of breathing should be carefully observed. It will be found that the front and sides of the trunk rhythmically expand, rise, and fall. When inhaling they rise, when exhaling they fall.



A weak back and a crooked spine, as well as hip disease, are frequently developed by habitually adopting a bad position in sitting or standing. The above is an inelegant and weak attitude

But, though breathing is an involuntary act, it is an act which can be placed, to a certain extent, under voluntary and beneficial control.

#### Deep Breathing Exercises

At first, practise these in the morning before rising, and while lying flat with arms at the sides. Have all windows wide open. Everyone's breathing, unless cultivated, is more shallow and limited than it should be.

Begin by drawing *longer* and *deeper* breaths, and proportionately lengthen the time of the respirations. Note the increase in the expanding of the chest. Let the in-breathing and out-breathing be equal to one another as regards time. Take about twenty of such respirations every morning for a

week, always gradually making them longer, and consequently slower and deeper.

Then begin to "hold" the breath, slowly counting a certain number at the termination of every inhalation, after which make as complete an expiration as possible. Begin by counting four, and each day increase by one, till nine or ten counts are accomplished. Then take a series of respirations that fill the top of the lungs below the clavicles, or collar-bones, followed by a series that expands the lower ribs to their utmost, and concluded by a series that chiefly affect the abdominal muscles and draw up the diaphragm, as indicated by an indrawn hollowing of the part. Always conclude with a few long and deeply drawn natural respirations.

A variety of breathing exercises are usually advised by most authorities, but the writer puts an exact limit to the value of exercises taken for their own sake only, and while in the house. The real practical value of these preliminary exercises in giving lung control and developing lung capacity will be appreciated and developed during outdoor games, walking, cycling, etc.

#### Positions During Breathing Exercises

Certain movements of the body tend to lower and depress



"Hollow" back, a condition which can also be remedied by suitable exercises

the ribs, others do the reverse. One movement favours inhalations and another exhalations. Correct breathing facilitates the exercises, and certain exercises facilitate the breathing.

Animals and healthy children naturally time their respirations to the motions of the body.

*Inhale* when the head or the trunk is thrown or stretched backward; when the shoulders are raised or pushed backwards; when the arms are raised or stretched horizontally sideways with palms upwards; when the hands rest on the hips with the elbows backwards; when the hands are carried upwards towards the back of the head with the palms upwards; and when rising from the knees.

*Exhale* during the opposite positions, as when the head or the trunk is bent forward or downward; when the shoulders are lowered or pushed forward; when the arms are depressed or stretched horizontally forwards, the palms facing one another; when the hands rest on the hips with the elbows forward; when the arms are brought from an upward position towards the ground or pressed against the chest; when the knees bend low.

#### Physical Culture in Self-Osteopathy

Like the man who found he had been talking prose all his life without knowing it, the physical culturist has been practising self-osteopathy without knowing it. The leading principle of osteopathy is the adjustment of the vertebrae, or the bones of the spine, to their normal position, so that the nerves leaving the spinal cord between the vertebrae are not interfered with in their action, either in the direction of being irritated or depressed. Remembering that so many functions of the body depend for their vitality upon nervous impulses, the importance of having every part of the



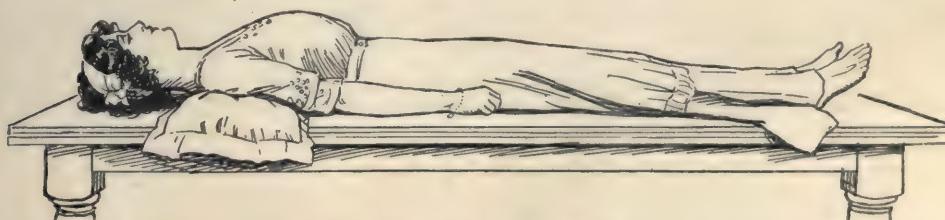
A correct and upright position for sitting. The seat of the chair is sufficiently large to support the spine at the back, and its height enables the feet to rest easily on the floor.

complicated structure of the vertebrae in perfect normal alignment and relationship is obviously vital. The osteopath seeks by his manipulative skill to cure numerous diseases. He frees dormant forces, and suppresses abnormal activities. The woman who succeeds in maintaining perfect spinal conditions by the foregoing exercises will retain her health and youthfulness in a manner that will astonish all who know her real age.

Osteopathy, in America, has almost completely supplanted massage, which it may some day do in this country. It also offers to cultured Englishwomen a new, noble, and highly lucrative profession, and will ere long take its place in the foremost ranks of advanced remedial agents.

A subsequent article will deal with exercises for developing certain facial muscles, removing lines and wrinkles, developing the muscles of the throat, removing the hollows familiarly known as "salt-cellars," and for strengthening the clavicular, or shoulder, muscles. These latter being, as it were, the commencement of Nature's chest supports, waist corsets, and abdominal straps and bands, the importance of their full development can hardly be over-estimated, either from an artistic or physiological standpoint. They support, determine the position of, and strongly influence many of the internal vital organs, especially those that determine the outlines of the figure. It is the "sagging," or slackness, of these muscles that produce in the prime of life an appearance of old age, as their influence begins from immediately below the chin and extends down the whole of the front of the body.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. The Antipon Co. (Obesity Cure); T. J. Clark (Glycol); Oatine Manufacturing Co. (Oatine Preparations); A. & F. Pears, Ltd. (Soap); Mrs. Pomeroy, Ltd. (Beauty Specialist); Zenobia Laboratories (Perfumes).



A lying attitude will counteract the effects of stooping and of fatigue incurred during the day. The pillow should be placed under the shoulder-blades, not under the head. The position should be maintained for several minutes.

## TYPES OF BEAUTIFUL CHILDREN



Master Robert Abercromby, younger son of Lady Northbrook by her first husband, Sir Robert Abercromby of Forglen

*From the painting by Mrs. Waller*



## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here-mentioned :

### The Baby

*Clothes  
How to Engage a  
Nurse  
Preparing for Baby  
Motherhood  
What Every Mother  
Should Know, etc.*

### Education

*How to Engage a  
Private Governess  
English Schools for  
Girls  
Foreign Schools and  
Convents  
Exchange with Foreign  
Families for Learning  
Languages, etc.*

### Physical Training

*Use of Clubs  
Dumb-bells  
Developers  
Chest Expanders  
Exercises Without  
Apparatus  
Breathing Exercises  
Skipping,  
etc.*

### Amusements

*How to Arrange a  
Children's Party  
Outdoor Games  
Indoor Games  
How to Choose Toys  
for Children  
The Selection of Story  
Books,  
etc.*

## HOW TO ARRANGE A BUBBLE-BLOWING PARTY

By GLADYS BEATTIE CROZIER

A Novel and Amusing Party for Children of Widely Varying Ages—The Necessary Outfit—Blowing a Bubble Inside a Bubble—A Bubble Tournament

A BUBBLE-BLOWING party is a splendid form of entertainment for a half-holiday afternoon when five or six children have been asked to tea to celebrate a birthday.

Children ranging in age from three to ten will enjoy taking part in the fun; for as each bubble-blower has his or her own special bowl of soapsuds and bubble-blowing outfit, the fact that the guests are of widely different ages does not matter. Tiny tots will bubble away contentedly, pipe downwards, into their bowls, raising beehives of bubbles, while the bigger children engage in all sorts of more elaborate bubble-blowing experiments and contests.

The little guests should be invited to arrive at half-past three, wearing their oldest nursery frocks and suits, with sleeves that will roll up above the elbow—this is very important—and provided with overalls; for bubble-blowing in earnest is very damp and messy work and ruinous to good clothes.

The wise hostess will provide a pile of small Turkish towels, and insist on pinning one on, bib fashion, round the neck of each child, to prevent any possibility of splashes of cold soapy water penetrating through its garments to the chest, before allowing it to take its place at the bubble-blowing table.

A bubble-blowing party should take place, if possible, in a room without a carpet; the linoleum or polished boards can be mopped up with a cloth after it is all over, and nothing will be any the worse.

### The Necessary Outfit

The table at which the bubble-blowers are to sit must be a deal-topped one, stripped of its cloth, and the chairs arranged all round it should, if possible, be provided with extra cushions, so that the children can sit high above their work.

The necessary outfit for bubble-blowing consists of :

- A twopenny packet of soap-powder.
- A two-ounce bottle of glycerine.
- A small basin to contain the soap mixture.
- Six big soap-dishes or soup-plates—one for each child.

Six penny clay pipes with long stems. It is best to have an extra half dozen in reserve as they so often get broken.

Six small sheets of glass—old half-plate negative glasses from which the films have been stripped do very well; but if these are not handy, suitable glasses can be cut for about a penny each at any framemaker's.

Some short lengths of straw cut from a

bottle-cover, or those used by children for frame making, and a few lengths of bright iron wire twisted round a wine-bottle to make a circle, and the two ends twisted together to make a little handle, together with two or three tin funnels, complete the list.

#### The Soap Mixture

To make the best soapy mixture, put the contents of two packets of dry soap into a jug, with a quart of hot water. Stir it until the soap shavings have entirely dissolved, or if ordinary primrose soap is used, cut it up into shreds and melt it down in boiling water until the mixture is almost of the consistency of cream. When the soap mixture is cold, add two ounces of glycerine to it, mixing it in thoroughly. This last not only ensures the bubbles being much bigger and stronger, but makes them assume the loveliest of iridescent colours as they float up in the air.

Before the children arrive, set out a bowl or plate, a pipe, a sheet of glass, two or three straws of varying lengths, and a wire ring before each place. Put a small hand-basin containing the soap mixture, and a ladle to distribute it with, in the middle of the table, with the funnels and one or two small white china ornaments and trays, such as the figures intended for mantelpiece decorations, which may be picked up at a penny bazaar stall.

When everyone has arrived, the hostess

proceeds to pour a good ladleful of soap mixture into each child's plate, and the fun begins.

After a dozen big bubbles have been blown all round, the children vying with each other to see who shall succeed in throwing off the best and biggest from their pipes, questions begin to be asked as to the use of the straws, glass, china ornaments, and funnels, and the hostess may proceed to give a demonstration lesson with a special set of implements put in readiness for the purpose.

#### The Art of Bubble-Blowing

"When blowing bubbles, the first thing to remember is that a bubble will always burst if it touches anything dry. If you want, therefore, to make a bubble perch on a little ornament, for instance, you must dip the ornament in soap mixture first," she will explain.

"Who would like to blow one bubble inside another?" she next asks.

"I would!" comes in a chorus.

"Well, each take your sheet of glass and smear soap mixture all over it, and then with your pipe blow a bubble—as big as the size of the glass will allow—upon it."

This having been done, she proceeds further.

"Now, each take a short straw, dip it in soap mixture, and push it firmly through one side of the bubble—it goes in quite easily without breaking it, as you see. Gently blow a second bubble inside the first one.



"A bubble-blowing party"—quite a fascinating way of amusing five or six children who have been invited to tea to celebrate such an occasion as a birthday

"Now withdraw the straw, take a longer one, and dip it in the mixture again, and push it through the two bubbles to blow a third bubble inside the second one."

To please the babies of the party the hostess next places funny little white china animals, rabbits, puppies, and cats (first well dipped in soap) in the middle of a soapy glass, and proceeds to blow bubbles over them with the help of a funnel, so that each china toy stands, as it were, in a miniature transparent case of its own.

Blowing huge bubbles with a funnel dipped in soap mixture will delight the boys, and the little girls will probably enjoy attempting to balance small delicate bubbles on top of the basket carried by a china figure—which has been dipped first in soap mixture—or on the bare head of a small china damsel to take the place of a hat. The wire rings can be used to dip in the soap mixture to pick up a film of soap, then a bubble can be blown with a pipe to stand upon the ring—a very pretty effect.

The elder bubble-blowers will much enjoy entering for some such competition as the following.

## THE HOME KINDERGARTEN

By MARY WESTAWAY (Associate of the National Health Society)

*Continued from page 1520, Part 11*

The Well-balanced Body and the Well-balanced Mind—Children Must be Taught to Play Spontaneously—But Not to Regard Play as the Sole Aim of Life—The Value of Dancing, Swimming, and Formal Drills

A WELL-BALANCED body is a favourable condition of a well-balanced mind, and although, in exceptional cases, genius dwells in misshapen bodies, it is found that in most cases there is correlation between mind and body.

Maternal instinct generally suggests exercise for young muscles, and Froebel, whose chief study was the well-being of the young, noticed the benefits which children derive from mother-play. He collected from various sources the traditional games of mother and child and embodied them in his "Mutter und Koseleider." This book is full of suggestions. Each part consists of :

1. A motto, which explains to the mother the object of the game.

2. A song, in which music and words are interwrought with physical movement or play.

3. A picture, which illustrates the underlying idea, and

4. Froebel's explanations and commentaries.

It is a noticeable feature of the book that movement is held to be of importance. Thus the first is "The kicking song," followed by "Bump! see how my baby's falling," followed by "The weathercock," and others which are illustrated chiefly by movement of hands or fingers, such as "Pat-a-cake" and "Finger-piano."

These songs owe their origin to the love of movement, which characterises child life. It is Nature's method of causing the child to grow and develop in mind as well as in body. From the time that a child begins to walk until about seven years of age, the area of

The hostess and some grown-up girl helper stand at opposite ends of the table, holding a ribbon to form a "net" a couple of feet above the table-top.

Then two competitors, standing one each side of the table, take it in turns to blow a big bubble, and, with a neat twist of the pipe, set it floating in the air above the net. They proceed to blow it to and fro over the net; the one who lets it down on to the table or ground loses a point to her opponent. If the bubble bursts in mid-air it is counted a "let."

There is no rule against the bubble being blown up again when almost touching the ground by a player crawling on all fours beneath it, and such incidents add much to the excitement of the contest from the onlooker's point of view.

The game may be fixed at six or ten according to the number of couples to enter for the little tournament, and when each pair of opponents has been in, the winners of each contest must meet one another until the victor is announced and awarded a prize.

the brain which governs muscular movement develops rapidly, and Dr. Séguin and others have shown experimentally that in exercising the muscles and corresponding nerves of a young child we are really cultivating the brain.

That full benefit may be derived from exercise, it should be of a pleasant nature. Monotonous and mechanical motions exercise the muscles in a perfunctory manner, but when enjoyment is found in varied play, there arises an agreeable excitement, which has a highly invigorating influence, so that truly it can be said, "Happiness is the best tonic."

The greatest benefit from games and exercises is obtained when they take place in the open air. Children should lead an out-of-door life as much as possible, and if they are accustomed from babyhood to plenty of fresh air, they rarely suffer from colds. There are many games which are particularly suitable for out-of-door play, such as ball games, skipping, battledore and shuttlecock, but these are little practised by children under school age.

No game should be unduly prolonged. So soon as the interest flags it shows that the particular set of muscles involved is becoming fatigued, and other muscles should be used. This should be done by change of play, and at this point it is impossible to lay too much stress on the desirability of children suggesting their games.

Play is of double value if it is spontaneous and fresh, and few things are more tragic than the wail of a child who does not know what to do next. It is the foundation of

*ennui* in later life, but the child who is accustomed to find occupations and interests for himself possesses the key of happiness. Very little guidance from the parent is needed when once the child has been taught how to play, and game arises from game in orderly sequence.

Passing on from the finger games, the delight of babies, of which mention has been made already, imitative games are to be commended. Froebel says, "What a child imitates he begins to understand," and that is why young children tend to translate all their ideas into actions. Children spend many happy moments playing at shops, with a small pair of scales, a few dry grocery goods, and a supply of paper; in visiting friends or extending hospitality by means of a set of china tea-things; in farming, with its make-believe agricultural processes; driving, boating, etc.; and the "properties" for such play-acting need be only of the simplest description.

#### The Object of Games

Any of these games can be played by a child alone, because most children have the power of sharing their play with an imaginary playmate; but in such cases egotism, vanity, and selfishness find full scope, whereas in playing with others, be it even the mother engaged in work that occupies her hands only, the true social instincts are aroused, and thus a sense of community life in which *all* are needed to make a complete life is developed.

Sense games should be practised. In this way colours, flavours, smells, and other properties may be distinguished, so that one or more senses may be exercised, for well have the senses been called "the gateway of knowledge."

Excellent as games are in the training of children, they must not be played to the exclusion of more serious matters. As Kant says, "It is a false thing to accustom a child to look upon everything as a game." Life is not made up of play, and childhood is the preparation for later life. Unless the habits of attention and perseverance are formed early, the adult character will be weak and unstable. In play, as in more serious work, the great thing is to arouse the interest so that whatever is attempted is done in a whole-hearted manner and nothing in a perfunctory and casual spirit. This attitude of mind is most easily cultivated through the games and plays, and it will be found that a child who plays intensely will bring the same intensity of purpose to bear on lessons and other occupations later on.

A certain time each day should be set aside for more formal exercising of the muscles, but here again the aim must be to introduce a sense of pleasure. With very little children simple exercises can be arranged as follows: A story can be told introducing words that suggest actions such as can be easily performed by the child. Thus: "One day a little girl went for a walk. (Here the child should walk across the room and back again.) As she went along she saw a big horse running

away. (Here have a gallop.) And a little horse tried to run after it. (Canter.) The little horse could not go so fast as the big one because of a cart behind. The cart had four wheels that went round. (Swing left arm round three or four times, right arm the same, and then both arms together.) The man slashed the horse with his whip." (Arm exercise as if whipping, repeated a certain number of times, the child counting.) And so on until interest slackens. The tale can be repeated on other occasions or a new one devised on similar lines.

Dancing is one of the most satisfactory forms of exercise for the young. It gives grace and suppleness and develops the sense of rhythm which is the foundation of orderliness in later life. The weak point with dancing, as it is usually taught, is that the lessons are often too long for young, untrained muscles, and delicate children are really exhausted by the prolonged exertion.

#### Swimming and Formal Drills

Swimming is an exercise which should begin as soon as a child is old enough to overcome the natural childish fear of a vast expanse of water. In learning swimming, better progress is made if the particular set of muscles involved in this form of exercise are well practised beforehand, so that they escape the fatigue that follows unwanted exertion. Thus, as a preparation for real lessons, a few minutes should be spent each day in swimming exercises. The three movements of the arm stroke should be taught and each should be done at the word of command.

1. Hands to the breast, with the fingers pointing forwards.

2. Shoot the hands out in a forward direction.

3. Half turn the hands, and sweep the arms round in a quarter circle each.

Similarly, if the weight of the body is supported by a sofa so as to leave the legs free and unsupported, the leg stroke can be taught.

1. Legs together, drawn up, and bent at the hips and knees.

2. Shoot out the legs sideways and backwards.

3. Bring the legs together in a straight line with the body.

Formal drills of a few minutes each day have a wonderful effect in rendering children alert and responsive. The most pleasurable are those to the rhythmic sound of music, and many such can be devised so that the muscles of the arms, neck, trunk, and legs are harmoniously exercised. The drills are performed with more zest if the child holds a simple article bedecked with a bell or bow of ribbon, such as a pair of wooden dumb-bells, wooden curtain-rings, tambourine, wand, hoop, or scarf, while boys find unlimited delight in handling a toy gun. Such drills should be of short duration. The movements must be made smartly and briskly to the word of command or the rhythm of music, but all jerkiness of motion must be carefully avoided.

## THE HOME KINDERGARTEN



Drill will be found more attractive by small children if performed to music and with a ribbon or article decked with ribbon



A ribbon-decked wand used in arm exercises will delight and interest a child



Rings adorned with pretty bows are effective, especially in united drill



The first movement of the arm strokes in learning to swim



Completing the swimming stroke



## GIRLS' CHRISTIAN NAMES

*Continued from page 1445, Part 1.*

### J

**Jacintha** (*Greek*)—"Purple." The origin is the same as Hyacinthe.

**Jacinthe**—French variant.

**Jacinta**—Spanish form.

**Jacobina** (*Hebrew*)—"Supplanter." This name, which is popular in Scotland, is the feminine of Jacob. James is the usual English form, and has the same meaning.

**Jacobine**—German form of above.

**Jacqueline**—French diminutive.

**Jacquette**—English variant.

**Jacquita**—Spanish form of same.

**Jaculin**—English variant.

**Jacquenetta**—French diminutive of Jacquette.

**Jamesina** (*Hebrew*)—"A supplanter." Feminine form of James, which, like Jacob, was originally used principally in Scotland, and introduced into England when the ill-fated Mary Queen of Scots' son succeeded to the united thrones as James VI. of Scotland and I. of England.

**Jane** (*Hebrew*)—"Grace of the Lord." This name comes from the same root as Hannah. The Hebrew word "Chaanach"—"favour," "mercy," or "grace"—being combined with "Jah," a contraction of Jehovah, produces Johanna, which is the proper form of the word. The familiar John and Jane and Joan are all contractions of this.

**Janet, Jannet** are Scottish contractions of Johanna.

**Janira** (*Greek*)—"Sea-nymph."

**Jasmine**—A flower name, signifying "amiability."

**Javotte** (*Celtic*)—"White stream."

**Jean** (*Hebrew*)—"Grace of the Lord." Jean and Jeanie are both Scottish contractions of Johanna, and correspond to the English form, Jane.

**Jeanne**—French form of Jean.

**Jeannette**—French diminutive of above. Also Jeanneton, Jeanetta, and Jennette.

**Jemima** (*Arabic*)—"A dove." (*Hebrew*)—"Handsome as the day." Of these two meanings the last is the most used. Jemima, Keren-happuch, and Keziah were the daughters of Job. "And in all the land were no women found so fair as the daughters of Job" (Job xlii. 14).

**Jennifer** (*Celtic*)—"White wave." The Cornish form of Guinevere, which see.

**Jenny**—English contraction of Johanna.

**Jenovefa** (*Celtic*)—"White wave." Breton form of Guinevere. Gwendolen is the commonest of all the "gwen," and "gwin" names.

**Jera** (*Greek*)—"Water-maid."

**Jessica** (*Hebrew*)—"Grace of the Lord." Another variant of Johanna, which has almost as many derivates as Elizabeth and Mary and Harriet.

**Jessie**—Popular English contraction of Jessica.

**Jess and Jessy** are favourite Scottish forms.

**Jessidora**—"Grace and gift of the Lord."

**Jewele** (*Hebrew*)—"Life."

**Jezebel** (*Hebrew*)—"Bold."

**Joanna**, wife of Herod's steward Chuza, was one of the women who ministered unto Christ (Luke viii. 3).

**Johanna** (*Hebrew*)—"The Lord's Grace."

**Joan**—English contraction of above.

**Jocasta** (*Greek*)—"Twice-wedded."

**Joceline** (*Latin*)—"Sportive" or "merry." From *Jocus*—"sport."

**Jocelyn**—Variant of above.

**Jocosa**—English name derived from the Latin adjective "jacosa"—"sportive." Later corrupted into Joyce.

**Joeunda**—English variant of above.

**Jodoeca**—Welsh form of Jocosa.

**Joletta** (*Latin*)—"Violet," or "modest grace." This is the pretty old English form that the modern Violet has replaced.

**Jolette**—French form of above.

**Josecline** (*Latin*)—"Just," from "Justus."

**Joseelyn**—Variant of above.

**Josephha** (*Hebrew*)—"Increase" or "addition."

**Josefa** and **Josefina** are variants.

**Josephine**—French diminutive of above.

**Josselyn** (*Latin*)—"Just."

**Joyce** (*Latin*)—"Gladness." From "jocus."

**Joy**—Other forms of Jocosa.

**Juanita**—Spanish form of Joanna, which see. This name is very popular in Spain.

**Judith** (*Hebrew*)—"Praise of the Lord." This name, famous from the story of Judith, who assassinated Holofernes, the general of Nebuchadnezzar, in order to save her native town of Bethulia, has been used in England for centuries. The wife of Æthelwulf, King of Kent and Wessex, introduced it before the days of Alfred the Great. One of William the Conqueror's nieces bore the name; and it has always been in use in Ireland more or less.

**Judy** and **Jugge** are the diminutives of above.

**Judithe**—French form of above.

**Julia** (*Latin*)—"Soft haired."

**Julie**—French form of above.

**Juliana**—Spanish variant, also Portuguese.

**Julienne**—French diminutive.

**Juliet**—Italian derivative. Julia in early centuries was one of the most famous names among Roman women. It was used as an English name principally during the early parts of the seventeenth and eighteenth centuries.

**Julietta**—Italian diminutive.

**Juletta, Julitta**—A Syrian form of Julia.

**June** (*Latin*)—"Love."

**Junia** (*Latin*)—"Loyal friend."

**Justa** (*Latin*)—"Just."

**Justia**—Derivative of above.

**Justina**—Diminutive of above. Used in Spain.

**Justine**—French form of Justa.

### K

**Karina**—A Scandinavian contraction of Katharine.

**Katarina**—Slavonic, Swedish and Russian form of Katharine.

**Kate**—German contraction of Katharine. Also "Kathe."



GARLAND JONES

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of **EVERY WOMAN'S ENCYCLOPÆDIA**, therefore, will serve as a guide-book, pointing out the high-road to success in these careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with :

**Professions**

Doctor  
Civil Servant  
Nurse  
Dressmaker  
Actress  
Musician  
Secretary  
Governess  
Dancing Mistress, etc.

**Woman's Work in the Colonies**

Canada  
Australia  
South Africa  
New Zealand  
Colonial Nurses  
Colonial Teachers  
Training for Colonies  
Colonial Outfits  
Farming, etc.

**Little Ways of Making Pin-Money**

Photography  
Chicken-Rearing  
Sweet Making  
China Painting  
Bee Keeping  
Toy Making  
Ticket Writing,  
etc., etc.

**POSTS WITH THE METROPOLITAN WATER BOARD**

By ALFRED BARNARD

*Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.*

**Qualifications Required—Age Limit—Salary—How to Apply for a Post—Provident Fund—Retiring Allowance**

POSTS in the various Government and municipal offices possess a peculiar fascination for many workers, and there is no gainsaying the fact that such positions have many attractive advantages. By the adventurous and ambitious they may be termed "slow" and uninteresting, but even admitting that one's progress in the office of a governing authority is not meteoric, and the work routine work, the regular and moderate hours, a "living wage," and the stability of one's appointment must be given the fullest consideration.

**A New Departure**

Amongst prominent bodies who have recently decided to employ women clerks is the Metropolitan Water Board. Arising out of the consolidation of the work in connection with the assessment of water charges, authority was given for the preparation of a standard water rental, and it has been decided by the Appeal and Assessment Committee, who will be responsible for the work, that the standard rental should be kept on what is known as the "card" system. The Board recently had under consideration the question as to the staff to be engaged on this work—a new departure as far as the Board was concerned—and having consulted the Appeal and Assessment

Committee on the subject, they decided to appoint women clerks for the purpose.

This step, however, was not taken before very careful and exhaustive inquiries had been made on the subject. They were informed that the women clerks employed by the Bank of England and other banks, by insurance companies, railway companies, and other large trading concerns, had proved to be "efficient in every way."

Though the Board have decided, for the present, that one superintendent, one senior clerk, and ten junior clerks will be sufficient, vacancies no doubt will occur from time to time, whilst it is not improbable that, should the experiment prove successful, women clerks will be employed in other directions by the Board. The age limit for candidates for the office of superintendent has been fixed at 25 to 35 years of age, and those for the other clerks 18 to 25.

**Applications for Vacancies**

Vacancies are advertised in the leading daily papers, and should a girl desire to apply for a position with the Board, her first course is to procure from the Metropolitan Water Board, at Savoy Court, London, W.C., particulars of the appointment and forms of application. From these forms the prospective applicant must decide immediately

whether she is sufficiently qualified to undertake the duties if she were appointed, for should she decide to become a candidate, she must hasten to forward her application before the advertised date—usually a week after the vacancy has been announced.

For the post of superintendent, the selected candidate is responsible for the proper conduct and control of the staff of women clerks. The commencing salary is £90 a year, rising to £120 by annual increments of £10, conditional on a certificate by the head of the department that the conduct of the officer has been satisfactory in all respects during the preceding twelve months.

#### Provident Schemes

A superannuation and provident fund has been established by the Board. Deductions of from 3 to 5 per cent., according to age of entry, are made from the salaries of officers participating in the benefits provided by the fund. The rates of contributions are as follows :

Age of Entry	Rate
Under 25 years .. . . .	3 per cent.
25 years and upwards; but under 30 years .. . . .	3½ " "
30 years and upwards; but under 35 years .. . . .	4 " "
35 years and upwards; but under 40 years .. . . .	4½ " "
40 years and over .. . . .	5 " "

The main benefits provided by the funds are, briefly, as follows :

1. In the event of retirement after ten years' contribution (a) on attaining 65 years of age ; or (b) after attaining the age of 60, on completion of forty years' service ; or (c) from ill-health :

A superannuation allowance of one-sixtieth of the average amount upon which the contribution has been levied during the last five years of service for each year up to a maximum of forty-sixtieths. No contributor retiring from ill-health after ten years' service will receive an allowance of less than one-fourth of such average amount.

2. On abolition of office :

A special superannuation allowance, calculated as above on years of service, with an addition of one-fourth thereof, up to a maximum of forty-sixtieths.

3. In case of retirement from ill-health before completing ten years' service :

The officer's contributions, with interest at 3 per cent. per annum, to be refunded with a gratuity of like amount.

4. Refund of the officer's contributions is also provided in the following circumstances, with or without interest, as the case may be :

(a) In the event of voluntary retirement or discontinuance of service from any cause other than fraud or dishonesty or misconduct involving pecuniary loss to the board (without interest).

(b) In the event of death while in the service (with interest).

(c) In the event of death after retirement, the difference between the officer's

contributions, with interest, and any payments made by way of superannuation allowance, will be refunded.

5. In case of retirement of women clerks on marriage :

The officer's contribution, with interest at 3 per cent. per annum, to be refunded.

This superannuation scheme is not compulsory, but the Board have decided that no person shall be appointed on the permanent staff unless she has given an undertaking in writing that she will become a contributor to the fund. A copy of the scheme will be supplied free to every person entering the employment of the Board.

Selected candidates will be required to pass satisfactorily a medical examination by the Board's chief medical officer. Women clerks will be required to resign their appointments on marriage.

#### Official Regulations

The attention of candidates is directed by the Board to the fact that applicants for employment under the Board must not in any case, or under any circumstances, canvass members or officers of the Board, or ask from them letters of introduction or recommendation.

In the case of all appointments made on a rising scale, the first increment takes effect from April 1 following the completion of one year's service.

In applying for the post of superintendent, the applicant must, among other particulars, state where she was educated, whether she has sat for any public examination, and, if so, with what result. She is required to say whether she possesses any knowledge of card indexing work, and she is also asked whether she has any experience in the management of a staff. Particulars of previous employment, together with copies of not more than three recent testimonials, must be forwarded with the application.

Similar conditions to those governing applications for the post of superintendent exist in the case of senior and junior clerks. For these posts, however, the Board emphasise the fact that neat handwriting is an essential qualification. Applicants must not be less than 18, nor more than 25 years of age, and must be unmarried or widows.

#### Salaries Obtainable

Any candidate may apply for either a senior or junior clerkship, or for both. Successful candidates will be chosen on the result of written and oral examinations. The written examination will be in handwriting, spelling, English composition, précis, and preparation of tabular statements, and arithmetic.

The final selection will be made from amongst those candidates who, in the opinion of the examiners, have displayed to the best advantage the necessary qualifications.

The commencing salary for senior clerks is £78, rising by annual increments of £6 10s. to a maximum of £91 a year. The commencing salary for junior clerks is £52, rising by

annual increments of £6 10s. to a maximum of £72 a year. The annual increments will be conditional, as in the case of the superintendent, upon a certificate by the head of the department that the conduct of the officer has in all respects been satisfactory during the preceding twelve months.

Candidates must state, for the information of the Board, whether, if appointed, they will reside with relatives, friends, or otherwise. The female clerks enjoy the benefits of a superannuation and provident fund upon the same conditions as those instanced in the case of the superintendents.

Though in the particulars of the appointments which have been issued by the Metro-

politan Water Board, that body does not refer to typewriting and shorthand, efficiency in these important features of office work will, no doubt, not only prove a recommendation, but will enhance the utility, and consequently the reputation, of appointed candidates in the estimation of their superior officers.

To those girls who care for office work, an appointment to the staff of the Metropolitan Water Board should appeal strongly. Both in respect to the hours of employment, salary, and general surroundings, a clerical position with this authority bears favourable comparison with most of those to be obtained elsewhere in the world of commerce.

## THE EARLY DAYS OF BUSINESS LIFE

By H. LANGFORD HOE

The Strangeness of Office Life to the Beginner—Consideration Given to a Newcomer—How Older Members of the Staff may Help—The Importance of Apportioning the Expenditure of even a Small Salary—A Simple Suggestion for Keeping Accounts

THE day has long since passed when the only opening for a woman whereby she could earn money was that of teaching. The choice of a profession is now so large that the difficulty is to make a wise selection. That important matter settled, the necessary training successfully completed, and a post obtained, the first days of the new life have to be faced.

Let us take the case of a girl who has been educated at one of the high schools, followed by a course of special training for a post in an office. She may know theoretically all about her work, but in practice she is plunged into entirely fresh surroundings, and her future success or failure in the career she has planned out for herself will greatly depend upon how she faces her new responsibilities.

There is a certain amount of secret pride in having at last attained to something that represents good coin of the realm at the end of a week; but this is at first probably overshadowed by a nervous fear that she is making an absolute fool of herself, and that no one will put up with her mistakes for long. For her comfort let it be said at once that most, if not all, of her companions have passed through this stage, and her employer, if he knows anything of human, not to say feminine, nature, understands all about it.

### Nervousness

"I always give a girl a full month to get over her nervousness before I come to any decision regarding her qualifications," said one wise principal of an important London firm. "If by the end of that time she has commenced to feel the ropes and knows her way about the work a little, I consider she is worth keeping on, and my experience tells me that the girl who is nervous at first is by

no means the stupid girl. One quickly discovers stupidity."

All employers are, unfortunately, not quite so considerate, but most recognise that everyone must be given her chance at the commencement of fresh work.

The previous training, which should enable a girl quickly to take hold of fresh facts and technicalities, and the hundred and one points in business life that can only be learnt by experience, now proves of value, and in a short time nervousness will wear itself out.

Much help, however, may be given by the members of the staff who have already gained their footing. A shake of the hand, with a cheerful greeting, and an assurance that the newcomer will soon feel at her ease, will go far to make the beginning of her office work pleasant.

### Kindly Consideration

Even after years of experience some girls have a return of their first nervousness on entering on a position in a very important commercial firm. One such, after mentally bracing herself to enter the imposing office doors, will never forget the welcome she received when the commissionaire (who had evidently been told of her coming, and therefore did not look blank when she gave her name) had conducted her to the ladies' dressing-room, and the senior girl met her with this frank welcome :

"Good-morning, Miss M. I am very pleased to meet you. Miss Scott told me you were coming. Let me introduce you to one or two of your fellow-workers. I am sure you will soon feel quite at home."

Thus one of the senior girls ; to be followed later on by the departmental head, to whose work she was allotted :

"Good-morning. Let me start you on your career with us. I understand you will take my letters for me."

Needless to say, nervousness fled, and the desire and ability to give her best service were ensured.

The opposite type of girl must beware of appearing too sure of herself and of being too ready to "run" the office on her own lines. If she takes up such an attitude at first, it will be resented quickly, and she will not find it easy to get on with her companions.

It will usually be found that other members of the staff are very ready to give to the newcomer any information as to the rules, written or unwritten, of the particular office in which she finds herself. The unwritten rules, by the by, are frequently quite as important as those that may be recorded in black and white on the pages of the rule-book, and should be mentally noted.

It is far better to ask a reasonable number of questions at first than make mistakes that may entail some trouble to put right. Even when working directly with principals, it is wiser to ask for the repetition of some instruction than act under a misunderstanding.

#### How to Keep Fit

Another question that faces the girl in an office, especially in London, is as to how she can best keep herself in health and "fit" condition for work, which is bound to tell on her in time. It is well if a short walk either end of her daily journey is necessary, and the temptation to take a convenient, and, at times, decidedly alluring, 'bus ride should be resisted. Exception may be made with advantage on very wet days, or when unusually tired at the close of the day's work.

A further opportunity for necessary exercise is afforded at lunch-time, although the hour usually allowed feels all too short. A short walk after the meal, even though it may be only possible to take it through uninteresting streets, is better far than taking a book to read the whole time, which also involves sitting in a heated and often badly ventilated tea-shop.

It is surprising the difference a blow in one of the squares or more open spaces of the City will make to the worker who has been sitting closely at her work all the morning, and expects to do the same during the afternoon. But, one word to those unaccustomed to the crowded streets of a city—walk as though you have an object in view, do not stroll aimlessly along. The girl who acts on this hint will seldom find herself exposed to any *contretemps* which might be unpleasant to recall.

The average girl who is in business because she must contribute to her own support, if not entirely dependent on her earnings, soon finds her level, and, if she will but determine at all costs to carry out her work thoroughly and well, may hope to rise to a good position in course of time.

For the first time in her life, perhaps, she must become a rule unto herself in some matters.

For instance, her weekly salary is under her own control. If help is needed at home, a small sum, at least, has to be set aside for board, then there are the daily expenses of going to and fro from the office and a mid-day meal. These are the obvious outgoings, and the twenty shillings that appeared a quite liberal weekly amount soon melts. In these circumstances, the sooner a quarter of an hour is spent with a paper and pencil, and a "budget" drawn up, the better for her future happiness.

From the very first she should determine to save some amount each week; sixpence is better than nothing at all. If the salary happens to run into odd money, she should put that odd amount aside, so that a guinea represents only twenty shillings for spending purposes, seventeen and sixpence, seventeen shillings, and so on.

Then she must calculate her travelling expenses. If a season ticket has to be bought, she should reckon the proportion due each week, and put it aside for the following quarter, so that "season ticket week" shall have no terrors. When starting it is, of course, of immense assistance if the first quarter's season is paid for in advance by some kind friend, as it usually means a considerable reduction in the charge for travelling.

The next regular expense is for lunches. At the beginning of business life these have the charm of novelty, and the tyro is apt to spend her cash on pretty pastries and sweet cakes, in preference to the more solid qualities of soup, a meat dish, eggs, and hot or cold milk. A cup of tea or coffee or a bun are likewise insufficient for health. With a little care and thought a satisfactory lunch can be obtained at one of the shops owned by the large catering firms for sixpence or eightpence, and if a little fruit with which to finish the meal can be brought from home, or bought at the fruiterer's, it will profitably take the place of fancy pastries and cakes. Remember that undue economy in lunches generally means a doctor's bill, which may far outweigh the amount saved.

These two items can be very fairly estimated, so that it is simple to set aside the necessary amount, with a margin of a shilling or two as the case may be, and resolve to keep to that sum each week.

#### A Simple Budget

With a small salary of, say, a guinea or less, it is obviously impossible for a girl to pay entirely for her dress if she has to bear all the other charges, especially if the daily travelling costs much. But with a salary of twenty-five shillings a week the money might be apportioned somewhat on the following basis :

		s. d.
Lunches	.. ..	4 0
Travelling	.. ..	3 0
Board	.. ..	10 0
Incidentals	.. ..	2 0
Put in the bank	.. ..	1 0
Dress	.. ..	5 0

The two shillings for incidentals should pay for stamps, an extra bus ride in wet weather (which saves shoe leather and risk of chill and possible illness), and an occasional book, or the morning paper. This last is not the extravagance that it may at first glance appear, as it keeps a girl in touch with what is going on, and in many branches of business life such knowledge is almost essential.

As the salary increases, a more liberal allowance may be made for the separate heads mentioned above. There is the annual

holiday to be thought of, fees for any special classes to be attended that may help in future business, a life or sickness insurance to be effected. The earlier this can be arranged for, the smaller will be the yearly premium payable. Full details of the best methods of providing for the future by insurance will be found in other parts of *EVERY WOMAN'S ENCYCLOPÆDIA*. The supreme importance of the matter cannot be over emphasised, especially for women workers.

*To be continued.*

## HOW TO EARN A LIVING BY SEWING

Quite a Good Opening for Girls Willing to "Go Out" as Mothers' Helps—Such Work Better Than, and as Profitable as, Work Done at Home—Possible Earnings

IT is extremely hard for women of gentle birth and upbringing who are suddenly left in difficulties, or girls who have been brought up without special training, to set to work to earn their own living. The outlook is so hopeless that even the most willing do not know where or how to begin. This series of articles, therefore, is intended to point out ways which are easily accessible and can be approached without a capital outlay.

There are several ways which bring immediate results to those content with small but certain earnings.

There are always other people's clothes and household linen to be mended, and, except in the rich household where a maid is kept to do this work, there is an opening for women who are handy with their needle in the ordinary way.

Who does not know an overworked mother who would be only too thankful to know of some nice woman of her own class who could come and sit with her and help her mend and renovate, say, once a week, or once a fortnight?

### How to Advertise

Let it be known amongst your own friends that you would do this for a morning, afternoon, or whole day, at the rate of sixpence per hour. The hours could be from ten o'clock to one, and from two to five. Thus, one would do six hours' work, and still have plenty of time for other work and living one's own life.

This has been tried, and when the scheme was made known through friends, the demand became so great that the worker had each day of the week filled up at different houses. Some clients wanted her for the whole day, some just for the morning or afternoon. Of course, in the case of distances, if beyond a penny fare, travelling expenses must be asked for.

When working from ten to five—with the break of an hour mid-day—a mid-day meal would be expected, and in many houses luncheon or tea would be given as a matter of course when working for half a day. All this helps a woman who has to keep herself.

The first step is to tell your friends—if you can afford it, put a little advertisement in a local paper—your charges and hours, and keep to them. When it is necessary to work overtime, charge at the same rate.

### Be Willing

Having arranged for your first day or half day, be punctual, begin work at once, and remember always that people do not like paying workers of any description who put down their

tools to talk. Acquire the habit of working and talking at the same time if you find conversation is expected, but "silence is golden" in most cases.

Do your best with whatever comes along, from darning stockings to mending silk dresses. Never say you cannot do anything, but if you are doubtful ask your employer to show you how she would like it done. Most people would rather take the trouble to do this than let a novice spoil the work by experimenting.

Do not "be above" doing anything that could possibly be wanted in an ordinary family's mending. To be obliging and willing in these small matters will increase your value tremendously. Remember your duty will be to take the place—with the work-basket—of the mother or daughter of the house, and do whatever they would do themselves, if they had the time or energy.

Always be careful to take your own thimble, scissors, and needles with you.

When you see the style of work to be done, think ahead for your next day's work at the same house, and tell your employer what buttons, hooks, tapes, cottons, darning wool, etc., will be wanted

### Working at Home

A girl who has been accustomed to making any of her own clothes, dresses, blouses, or underclothes, and could cut-out, and do these things, either with the assistance of her employer or without, will have no lack of work when it becomes known, and could add to her income by taking some home to do in her slack hours; but many girls with this amount of knowledge might think it better to work at home and charge more. However, it must be well considered, for there is much more competition in home work. The demand for the worker who will go out soon increases. In the winter fire and light, moreover, to say nothing of the mid-day meal, count for something.

Do not talk of your own worries and troubles when out working. Try to be cheerful and sympathetic. Success does not depend only upon work; one's personality has a great deal to do with it. Most people would rather pay for conscientious, cheerful work than for better work done by a disagreeable, disobliging, or depressing person.

It will thus be seen that, without any outlay, and working only six hours a day, it is possible to earn eighteen shillings a week and still be left with several hours of freedom.

How to earn more money and enjoy the little home that can be run on this income will be shown in future articles.

## POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.,

*Editor of "The Encyclopedia of Poultry," etc.*

*Continued from page 1329, Part II*

**The Double-run System—Portable Houses—Fencing—Fowls on Orchard Land—Precautions in Buying Houses, Sheds, and Fittings**

If poultry farming is to be carried on successfully by women it must be on intensive lines—that is to say, the fowls must be kept in small flocks, and confined to limited runs, such as women can manage without unduly taxing their strength.

Where it is intended to combine poultry keeping with vegetable or flower culture, the birds may with advantage be kept on the double-run system. This method, if adopted where the space at command is limited, may be regarded as one of the most economical combination methods of stocking the land. It will be seen from the accompanying diagram that a plot of land, say, ten yards square is divided into two runs, the poultry-house and scratching-shed being erected at the north end of the right-hand plot. This house and shed together should range in length five yards, the former being six and the latter nine feet long, and should be four feet wide, four feet high at the front, and slope with the roof to three feet high at the back. Such a house will comfortably accommodate twelve fowls, and if ventilated on the American principle—*i.e.*, fitted at its front with a good-sized sliding or hinged frame, covered with stout canvas, the birds, when at roost, will have abundance of fresh air in summer-time, and will be protected from frosts and biting cold winds through the winter.

The scratching-shed attached to the house will be found most useful during inclement seasons when the fowls are cut off from outdoor exercise, and if its floor is thickly littered down with spent leaves, peat moss, or short straw, and the grain given the birds well raked in, healthy exercise will be secured for the stock. The scratching litter, when fouled too much, will form a good top-dressing for fruit trees or vegetable plots.

The plot of land under notice, as will be seen, is divided down the centre into two portions. The fowls occupy one portion; the other is devoted to the cultivation of vegetables or flowers. Roughly speaking, a fifty-yard roll of wire netting will enclose and divide the plot of land, and this should be fixed to stout stakes driven into the ground. These stakes should stand six feet

out of the soil. Boards should be fixed to them so as to form a fence two feet high all round the plot and down its centre, and above this fence four-feet-wide wire netting should be fixed to the stakes.

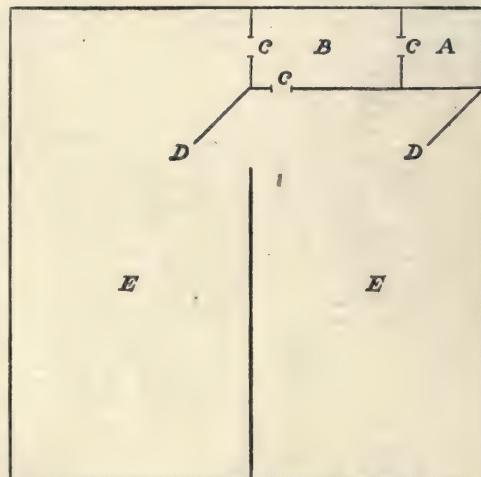
The boarded fence which forms the lower part of the enclosure will not only serve to keep cold winds off the fowls, but, in case a border for the cultivation of raspberries, climbing roses, or other tall subjects be formed round the outside of the plot, will prevent the birds from injuring the plants in any way. If, however, the border is dispensed with, the netting forming the enclosure may be six feet wide, and extend from the ground to the tops of the stakes. The former method of fencing, however, offers an opportunity of making use of the wire netting for the training and tying of raspberry canes or other tall-growing fruit or flower-bearing plants.

Vegetable or flower culture is outside the pale of these articles, so that what is most likely to succeed on the plot of land unoccupied by the fowls must be left to the judgment of the cultivator. The object in view should be to get one plot well manured and cleared of injurious insects by the fowls, whilst the adjoining plot is under cultivation, and its plants are absorbing the manure from the soil, and fitting it for future occupation by the fowls.

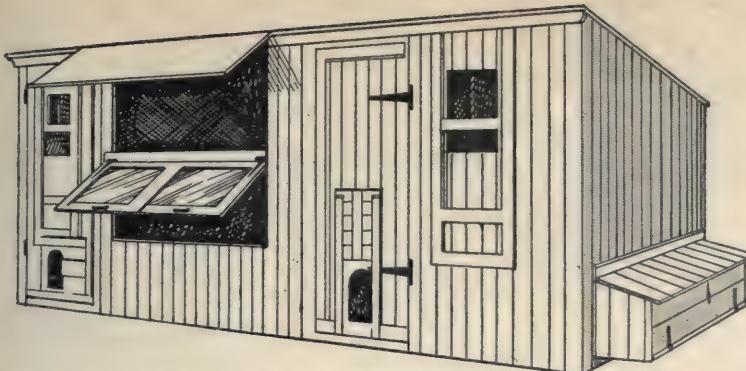
Another method of running fowls on garden ground is to have portable houses and fencing, and erect these systematically on any available part of the land not under cultivation.

In adopting this method, small portable houses should be employed. A structure five feet long, three feet six inches wide, and four feet high, will shelter eight birds comfortably, and if fitted with handles at each end, or capable of being easily bolted together, it will allow of easy removal from one place to another. In addition to the roosting-house, it is essential that a portable scratching-shed be provided, as, in inclement weather, the birds must have exercise.

To form a fence round the plot of land that is to be stocked with fowls, stakes must be driven into the ground six or eight feet



Ground plan of house and scratching-shed with double run. A. Roosting-house. B. Scratching-shed. C. Entrance for fowls. D. Attendants' gates. E. Runs.



A combined house and scratching-shed, ventilated in front with a hinged frame, and capable of affording abundance of air in the summer and protection during the winter

apart, and to these wire netting must be fixed, and a portable gate provided for use by the attendant.

After placing the house and scratching-shed on a fresh site, it is necessary to form, by means of the spade, a shallow gutter a little distance from and around the outer walls to prevent rain-water from finding its way to the ground floors. If preferred, one may use a combined house and scratching-shed, but it should be remembered that such a structure, owing to its great weight, is difficult to move about, unless the necessary strength is available.

In housing and penning fowls on the above-mentioned system, the land should be so managed as to allow the laying stock to occupy it as long as possible during the autumn and winter months, especially so if the birds are pullets in lay, or on the point of laying, since to move these suddenly to fresh ground at such a time would greatly retard egg-production.

#### Important Considerations

Where winter egg-production is the object in view, the laying stock should occupy the land from the beginning of October to the end of March, and there is no reason why they should not do so without handicapping tilling operations, as autumn and winter digging can be done with advantage to the soil and also to the birds, who will follow the spade and obtain in the way of insect food just the elements conducive to the production of winter eggs, whilst their vigorous scratching will aerate the soil, and render it friable.

Stocked on the above system, the land will receive a dressing of manure unequalled in efficacy by many other fertilisers, and as it will practically cost nothing to obtain, and nothing to apply to the soil, it will help considerably in reducing the debit side of working expenses.

Where fowls for egg-production are to be run on orchard land, stocked with standard apple or other tall fruit trees, they may be run in flocks of twenty-five birds, and each flock should have about a quarter of an acre of ground. By knowing the number of fowls that may be run safely on a given area of orchard land, the reader will be able to form

an idea, according to the area available, as to what number of birds to turn down.

Where small bush fruits are grown, there is no reason why fowls should not occupy the land during the autumn and winter months without harming the trees in any way. A portable house, scratching-shed, stakes, gate, and wire netting, are all that is necessary to form an ideal run for

fowls on a plot of land stocked with dwarf fruit trees, and this plot may be occupied during the autumn and winter months with advantage to the land and also to its occupants.

Whatever kind of land is devoted to the fowls, a plot must be reserved in a clean state for the rearing of chickens until they attain the age of eight weeks, when they will be able to run with the older birds.

Young chickens must be run on clean ground, and this can be allowed them if a good-sized plot is reserved for rearing purposes, and divided into two portions, each portion being used in alternate seasons.

Care should be exercised in buying houses, sheds, and other fittings, for there are many jerry-built structures on the market. The timber forming the walls of the roosting-houses should not be less than three-quarters of an inch thick, and should be fixed to stout framing. Reliable firms are now turning out good, substantial buildings at prices unprecedented in the history of poultry culture, and within the reach of all.

#### Portable Houses

In making a choice, one should remember that the structures have to be moved periodically about the land, which necessitates a combination of lightness and strength in their construction. All houses, sheds, and fencing-stakes, or such parts of them as come into contact with the soil, must be well tarred or creosoted to prevent rotting of the timber. Whilst avoiding the use of elaborate structures, the buyer should steer clear of cheap, trashy makeshifts. What should be bought are structures of substantial make, designed on practical lines.

In erecting the houses and sheds, their fronts should be placed towards the south, so that north and east winds and rains may be prevented from reaching their inmates—a thing likely to happen if their fronts are provided with hinged or sliding shutters for ventilating purposes. By placing the buildings with their fronts towards the south, full advantage can be taken of the sun's rays, which, if allowed to enter, will dispel damp and destroy disease germs.

*To be continued.*



## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in **EVERY WOMAN'S ENCYCLOPEDIA**. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with :

*The Ceremony  
Honeymoons  
Bridesmaids  
Groomsmen*

*Marriage Customs  
Engagements  
Wedding Superstitions  
Marriage Statistics*

*Trousseaux  
Colonial Marriages  
Foreign Marriages  
Engagement and Wedding Rings, etc.*

## THE BRIDE IN HER NEW HOME

By "MADGE" (MRS. HUMPHRY)

The First "At Home"—A Graceful Recognition of Wedding-present Generosity—Preparing for the Guests—What to Wear—How to Play the Hostess Successfully

It is a happy moment of a happy time when the young bride, newly settled in her home, prepares to receive her friends and acquaintances on the day she has set apart for their visits.

Begging her husband to be back as early as possible from his business, she sets to work to make everything look as fresh, as dainty, as inviting as possible, and has a careful eye for any specks of dust which may happen to have escaped the attention of the housemaid's duster,

Her next care is to set out all the wedding presents that can be suitably displayed, remembering to give prominent positions to any given by the callers she expects. This is a form of gratitude not often practised, and yet it is a little attention that pleases the givers greatly.

### Tactful Gratitude

Some recipients of presents think that when they have written a note of thanks or spoken a few words of appreciative acknowledgment, nothing more is necessary. Others, on the contrary, find a graceful word or two to say on the subject, perhaps even years after having received the gift. This gives great pleasure to the donor, especially since it does not belong to the form of gratitude that has been defined as "a lively sense of favours to come." Wedding presents do not always come twice in a life.

It is generally a little difficult in a party of this kind to know how many should be prepared for in the matter of refreshments. Answers to the invitation are not asked

for, and very few write to say they are coming. Consequently, it is necessary to make provision for almost the whole number to whom cards have been sent. Much of the preparation can be managed at home, but there is one point on which there is usually a small difficulty. The young couple will seldom have enough cups and saucers for a gathering of the sort, and even teaspoons may run short. This possibility should be thought of in good time, and a sufficiency hired from a caterer.

### Preparing for Guests

Of course, the whole affair can be undertaken by a caterer, but that is an extravagance which a newly married pair cannot always afford.

Bread-and-butter can always be cut at home, and plenty of it. Wafer-like slices of good bread with good butter are a form of food that never palls. Even children at a party choose bread-and-butter as a first course. An inexperienced hostess, who provided dainties only for her juvenile guests, was surprised at an almost general demand for bread-and-butter.

Sandwiches are almost as necessary, and there is practically no end to the variety that can be prepared—egg (in a paste), sardine (the fish skinned, boned, and reduced to a paste, with a very small quantity of cream), cucumber, potted meat or game, chicken-and-ham paste, shrimp or prawn, minced chicken or turkey, tomato (made into a purée with cream and carefully flavoured with salt and a touch of pepper),

watercress—these and a dozen other sorts offer themselves for choice. I have not mentioned pâté de foie gras because it is more expensive than any of the above, and we are supposed to be dealing with a young couple whose income is £300 a year, and who have, therefore, to be very careful about outlay.

Flowers go far to make the room look nice, and, fortunately for all who love them, flowers are cheap almost all the year round. Even a few suffice to make a good effect. When they are skilfully arranged, each blossom tells, and there are now many pretty vases to be obtained which are also inexpensive.

#### What to Wear

In winter a softly shaded lamp and a glowing fire bestow an air of comfort that is in itself a greeting to the callers. A dainty tea-cloth should be chosen, and when all is arranged, the young hostess goes to make a careful toilette, one that will do equal honour to her guests and justice to her good looks.

Sometimes the going-away gown is donned for this occasion, or it may be one of the trousseau frocks is better suited for indoor wear. Choice will fall upon the most elaborate in the wardrobe. The occasion is unique, and the bride will be expected to dress up to it. Her friends would regard it as a bad compliment to them if she were to fail in this. But she is not at all likely to fail. The task will be a labour of love.

And now she stands ready, surveying with pleased eyes the room, the table, the flowers, the cakes, and with the entrance of her

husband the pleasant circumstances are complete. Possibly she may never before have played the hostess, except in her girlhood's home, under the wing of her mother, and her enjoyment of the rôle is keen. Everybody is pleasant. The world always smiles upon the newly married. It is interested and curious. Every marriage is an experiment, and spectators wonder if it is going to be a success or otherwise. Bride and bridegroom are the objects of searching looks, veiled (sometimes but thinly) under a smiling pretence of carelessness. Women especially are keenly interested, the married because they know the pitfalls and chances of matrimony, the unmarried because they do not know and wonder if they ever will.

#### The Good Hostess

Equal attention will be paid to all. No one is neglected in the matter of refreshments. The happy host and hostess enjoy making much of their guests and looking after their comfort in every way. The host will see them to the door, while his wife remains with those who remain. Fresh tea is provided for newcomers, after the fashion of true hospitality. The bride is careful about this, for she has probably suffered in her time from the carelessness of hostesses who give their callers overdrawn tea loaded with tannin, bitter, tepid, unrefreshing. Our young bride knows better, and, with all the freshness and enthusiasm of her new position about her, means to keep well up to the mark in such matters.



## WHERE ENGLISH WIVES ARE WANTED

### CANADA

By "MADGE" (MRS. HUMPHRY)

#### Canada's Need for Women—The Woman

BRITISH women are wanted in Canada in their thousands. Agnes Laut, a recognised authority, says: "The need for domestic help is chronic and continuous. If all the domestics of the United Kingdom who are out of work poured into Canada for the next hundred years, they would not suffice to supply the help that is needed, at wages from £2 a month for common help to £6, £8, and £10 for specialists."

At first sight this appears to be an impossible estimate. But Miss Laut explains that domestic servants who are "any good," who are capable, and who know how to take hold of things, do not long remain domestics. They prosper, rise in life, set up establishments of their own, and require domestics for themselves.

It must be noted, however, that this is the class of woman in demand. There is little or none for women workers of a higher

#### Wanted—How Immigration is Encouraged

grade, and there is none whatever for the lazy, the incapable, the shirker. Life is strenuous in Canadian homes. Early rising, and every hour of the day packed with work, is the rule. Such a programme would frighten the ordinary English servant; but the wages are high, and there is greater independence than at home. The fact that there is such a demand for servants (the word is never used out there) makes girls exacting, unwilling to stay long in one situation, capricious, fond of change. All are not so; but, as a rule, mistresses are at their wits' end to know how to manage these volatile domestics.

Here is the point where the British women of a higher social class come in. They possess more firmness of character, a higher sense of honour, more steadiness of purpose than young women of the domestic class, whose heads are turned by high wages and

consciousness of their value—a fictitious value consequent on their scarcity.

But it must always be borne in mind that every girl or woman emigrant who hopes to succeed must be thoroughly domesticated, willing to wash, mangle, iron, cook, sew, clean, scrub, do the housework, and help with children, if there are any in the house:

To set against this are good wages and kind treatment, to say nothing of the fact that too much work (as at first it seems) is far better than too little. An amiable, competent woman soon makes her mark, and she is valued, treated as an equal, often as a superior in a certain sense, and usually marries well after a time, and has servants of her own—if she can get them.

#### The Woman Canada Wants

In "A Woman in Canada" the illuminating book by Mrs. George Cran (Milne), the authoress advocates the emigration of middle-class women. "The working-class woman," she says, "does not bring the intelligence to bear in domestic emergencies which a cultured woman can. Out of her ignorance how can she reduce disorder to comeliness, and make the prairie home a beautiful thing? . . . A woman of refinement, of culture, of endurance, of healthy, reasoning courage, is infinitely better equipped for the work of home-making and race-bearing than the ignorant, often lazy, often slovenly, lower-class woman."

Canadian farmers, well to do and on the way to make a large income, often marry domestic servants in order to keep their services. Constant change frets and worries a man whose business lies outside his house all day, and who appreciates comfort and good cooking in his home after the day's work is done. Such marriages tend to lower the social level of the country. The children grow up rough, ill-educated, often spoiled, even if the father is a man of decent breeding.

#### Colonial Life

But all this brings us back to the one point—viz., that women who emigrate to Canada must expect to do domestic work, and should qualify themselves beforehand to do it well.

A bachelor who had lived six years in Canada wrote from Saskatchewan to an English paper that "the crying need of Western Canada is women; it is like the heathen cry that comes to the missionary, 'Come and help us.' Canada needs the missionary spirit of women to make it a crowning success."

Yes, the great problem of the West is female labour. The Bishop of London, after a visit to the Dominion, said: "Canada is the 'land of promise' for all working girls. It is practically impossible to get a servant for love or money. I could find places for 200 girls tomorrow if we had money to send them out."

Writing of the miserable lives led by thousands of well-born, educated women in England, who earn a pound a week or so,

have to economise on food, clothes, and fuel, and cannot afford amusements, Miss Laut says: "There are 10,000 places in Canada in direct need of just such women."

But they must begin by domestic work. Here is a sketch of the day's routine for a home-help. Up at six, breakfast at seven, which she will have to prepare. Menu—porridge, followed by hot dishes, with tea, toast, and stewed fruit. Then cleaning rooms, washing or baking, or ironing, and the midday meal to prepare. Washing-up is followed by sewing or other work till tea-time, and only after supper is there leisure for either mistress or maid.

Good cooking is highly appreciated. A clever cook can command high wages. There is competition for her. In the cities she is paid from five guineas to ten guineas a month; in country parts much less than this, but at least 60 per cent. more than she would be paid at home in England.

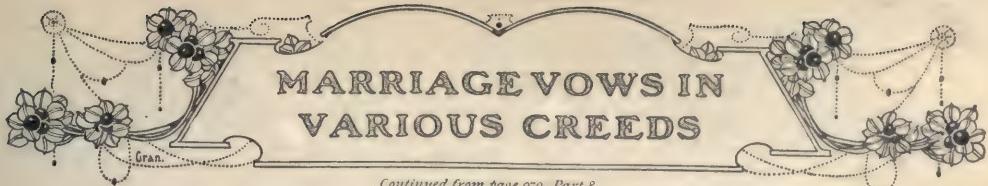
At the Girls' Home of Welcome, 130, Austin Street, Winnipeg, twenty-four hours' free board is given to all women arriving in Canada to earn their living. They seldom stay longer, being snapped up at once by eager employers.

#### A Help to would-be Emigrants

Countess Grey, wife of the Governor-General, and Lady Laurier, wife of the Premier of Canada, are giving their support to a recently formed immigration guild, the offices of which are at 47, Yonge Street Arcade, Toronto. It is an association of leading ladies of Canada formed to secure good domestic servants, cooks, helps, and housekeepers for service in the members' homes. Fares are advanced by the mistress requiring a servant, and are repayable in instalments of about £1 a month deducted from the wages until the whole cost of the passage to Quebec and the railway fare to Toronto, £7 8s. 7d. in all, has been repaid. The girl has plenty left to send to relatives at home or for her own personal use. The new Royal Line has entered into a contract to take the girls out. The first party sailed by the Royal George from Bristol on October 13, 1910, and a party sails each fortnight. A matron takes charge of them on board, and keeps them separate from other passengers throughout the voyage.

This guild can take any number of young or middle-aged women of good character and able to produce a good medical certificate.

Mrs. Cran, eager advocate for the emigration of women to Canada, is yet obliged to point out one great hardship to be faced—the lack of nurses. Expectant mothers have to travel very long distances in some cases, or else go without necessary assistance. This may be remedied in the future; but there it is in the present, a glaring fact, one that makes women shrink from the country. But for this, why should not a considerable proportion of the superfluous women in Britain go to this vast continent, where they are so badly, so universally wanted?



## MARRIAGE VOWS IN VARIOUS CREEDS

*Continued from page 979, Part 8*

By "MADGE" (MRS. HUMPHRY)

The Nonconformist Marriage Service—Rules that Prevail in the Wesleyan Church—Variations in the Form Used by the Free Church and among the Baptists—High Estimate of the Woman's Influence—The Marriage Vows as Ordained by the Congregational Union—Alternative Vows

THERE are no serious variations in the marriage ceremonies in the various Non-conformist Churches. Those that exist are concerned chiefly with omissions from the service of the Established Church.

In the Wesleyan Church the rules for marriages require that in addition to the presence of some registrar of the district, there shall be present two or more credible witnesses besides the minister who performs the ceremony. It is required that during the service the chapel doors shall not be closed, in order that anyone may enter. The hours in which marriages may take place are from 8 to 12 in the forenoon. The declaration made by each of the parties is as follows:

"I do solemnly declare that I know not of any lawful impediment why I, A. B., may not be joined in holy matrimony to C. D."

Each then says to the other, successively, the bridegroom first, these contracting words:

"I call upon these persons here present to witness that I, A. B. (or C. D.), do take thee, C. D. (or A. B.), to be my lawful wedded wife (or husband)."

Prayer and a brief exhortation conclude the simple but impressive service.

### The Free Church

The marriage vows used by members of the Free Church and by Baptists resemble those of the Established Church in substance. The exceptions in detail are that in the pledges required by law each of the persons to be married says:

"I call upon these persons here present to witness that I, A. B., do take thee, C. D., etc., etc. And afterwards, when the man puts the ring on the woman's finger, he does not use the formula prescribed by the orthodox Church, "With this ring I thee wed," etc., but says:

"I give thee this ring as a token and memorial that I have taken thee to be my wife." The exhortation that follows consists of passages from Holy Scripture, concluding with a benediction of a somewhat mystical character:

"The God of peace sanctify you wholly, and may your spirit and soul and body be preserved entire without blame at the coming of our Lord Jesus Christ."

The celebrant is provided with a form of address of considerable beauty (see the "Manual for Free Church Ministers," compiled by the Rev. G. P. Gould, M.A., and by the Rev. J. H. Shakespeare, M.A., Secretary

of the Baptist Union of Great Britain and Ireland). The following quotations will show that the share of the wife in the spiritual part of marriage is highly estimated:

"Love is the greatest thing in the world, greater than learning or riches. Love can only be fulfilled in self-forgetfulness and its essence is sacrifice. To-day you will enter into a new meaning of the word 'home.' A bride brings to her husband not simply another, but a different point of view, and you will do well to trust her intuitions and visions in the realm of faith and of what is best and noblest in life. . . . If religion sanctifies the home, then the years will give a deeper and added tenderness, and if to-day the unseen hand of God joins your hands together life will unfold its fairest flowers for you, and the common water will blush red with the new wine of the Kingdom of God."

### The Congregational Union

The marriage vows of this Church are as follows. The minister asks the woman:

"Wilt thou obey him and serve him, love, honour, and keep him, in sickness and in health, and faithfully keep thee to him alone, as long as ye both shall live?"

The phrase "for richer or poorer" is omitted. Also, in the man's undertaking, the phrase used in our Church, "forsaking all other," is replaced by "faithfully keep to her alone."

Reverting for a moment's digression to the form of matrimony in the Free Church, as detailed above, it contains no provision for parent or guardian to "give away" the bride. The Congregationalists retain this. They also retain the vow, "to have and to hold from this day forward," omitted in the Free Church service.

On the other hand, it contains the phrase, "in sickness and in health," omitted by the Baptist Church. A curious feature of the alternative vows is the placing between inverted commas of the words "wedded wife" and "wedded husband." The wording is as follows:

"I call upon these persons here present to witness that I, A. B., do take thee, C. D., to be my lawful 'wedded wife,' promising, with God's help, to be to thee a faithful and loving husband until death shall part us."

The ring is given in the same manner and with the identical form of words as in the Free Church. With exhortation, prayer, and blessing the service terminates.



*Continued from page 1553, Part 12*

By "MADGE" (MRS. HUMPHRY)

### Zulu Marriages—A Bride Who Fetches the Bridegroom—The Price of a Zulu Bride—Her Wedding Finery—A Wife Who Must Run Away if Possible

THERE is much etiquette about marriage in Zululand. The preliminaries consist chiefly in settling the number of cattle to be given the bride's father in exchange for his daughter and in obtaining the girl's consent. The ceremonial begins with the slaughter of an ox, in order to make provision for a banquet. At this feast the bride does not appear. Her presents are of a very useful kind—household utensils, blankets, etc. The Zulu bride reverses the order of weddings in China and Japan. She goes to fetch the bridegroom.

According to her rank is the number of young men who accompany her, and with her also goes a chief, or leader, whose business it is to see that she is married according to rule. A number of her girl and women friends complete the party.

#### Elaborate Ceremonial

A stringent rule of etiquette forbids the party to enter the bridegroom's house in daylight. They wait, therefore, till darkness, and then dance into the kraal, singing and laughing. No one must look at them from the doorway of the bridegroom's house. The party sleep in huts prepared for them, and early the following morning they go to the nearest brook, where they wash, dress, and consume refreshments left ready for them.

At eleven o'clock the bridegroom is supposed to be—and usually is—ready for them, in the spot where the marriage ceremony is to take place, and the young men of the bride's party come to him, dancing and singing and circling round the group many times.

When they halt, the spokesman tells a falsehood—expected of him—saying, perhaps, "We are a party of Amaswazi travelling through the country, and have just called to see how you are."

They dance away again, then halt once more, and the head man says, "The young man lied. We are a marriage party, and have come to you from So-and-so, who has sent his daughter to be married to you. She is a very good, clever girl"—adding many recommendations of the young woman. Again the party makes off, returning with the bride hidden away in the middle of them.

They then stand in front of the bridegroom, until the bride begins to sing, the others making a chorus. The song finished, the men scatter, and the bride stands alone.

She is clad in a single garment, a petticoat of rough skin, which reaches to her knees. Feathers stand upright in her hair. Her other ornaments are necklets, armlets, and

anklets made of teeth and claws, or sometimes of fibre only. The bridal veil is a fringe of bead or worsted hanging down from the forehead over her face. She may possibly have smeared herself with red clay.

At sight of her the men lay aside their shields and assegais, and again the bride's party begin to dance. The bridegroom also gets up, and skips about to show his agility. Two or three old women then walk up and down between the two parties, wailing and moaning for the loss of the bride and depreciating the bridegroom.

While this is going on the bride creeps up to the bridegroom's wives—if he has any—and to his mother, asking them to be good and kind to her. If not, she says, she will return at once to her parents' home.

The women answer that they will first see how she behaves herself. Whereupon, dissatisfied with this non-committal response—but strictly according to precedent and etiquette—she makes a simulated attempt to run away, but one of her own party, a girl, seizes her and brings her back.

#### A Wifely Privilege

On her entering her future home the ceremonial ends. But in the evening she issues forth, acting the part of being unhappy, and without her veil. A crowd of girls follow her and prevent her escaping to her girlhood's home, the whole thing being part of an already arranged programme.

Next day the festivities recommence, and the bridegroom having killed an ox, there is much feasting. A curious little episode happens when the bride comes on the scene in the afternoon, forsaking the privacy that custom has enjoined upon her during the forenoon. The near relatives of the bridegroom sit on the ground when she approaches with her girl friends. She puts beads and water in a large gourd spoon, and then throws them over one of the seated group, then breaks a spear which she has held in her left hand. Next she throws some water over a female relative of the bridegroom and strikes her with a stick, to indicate that from that moment she assumes authority as a wife.

Finally, she makes a dash for the gate of the kraal, her final attempt, according to ceremonial, to fly from her husband.

But his men friends are expecting this, and head her off. If she should elude them, it is regarded as a disgrace to the bridegroom and his party, and the entire ceremony has to be repeated.

## ENGLISH WEDDING-RINGS

By RHODE KNIGHT

**Engraved Rings—Wedding-rings Set with Precious Stones—A Queen's Wedding-ring—Wedding-rings Worn on the Thumb—Poesy Rings**

SOME very interesting side-lights are thrown upon the customs and tastes of our forefathers by the study of the wedding-ring. It reflects not merely the whim and caprice of fashion, but the delicate sentiment of the lover, the fervour of the religious enthusiast, and that fondness for picturesque symbolism which threw a poetic glamour over many of the institutions of the Middle Ages.

Appropriately enough, it came into fashion, to use a modern phrase, long after the general adoption of the betrothal ring; and just as the blushing dawn gives promise of the glory of the sunrise, so the latter, as the token of a pledge, served to herald, as it were, an emblem that denoted the fulfilment of the vow.

Among the Anglo-Saxons the wedding-ring, usually of gold, but sometimes of silver, was worn on the third finger of the right hand—“the golden finger,” as an old Saxon bard terms it—and our first illustration represents a characteristic design.

A silver wedding-ring belonging to the eighth or ninth century is shown in Figure 2. This ring, which was recovered from the sea near Margate many years ago by some fishermen who were dredging for oysters

Fig. 1. The Anglo-Saxon wedding-ring was usually of gold, and worn upon the third finger of the right hand



Fig. 2. A silver wedding-ring of the eighth or ninth century, which was recovered from the sea near Margate by some fishermen who were dredging for oysters

which was recovered from the sea near Margate many years ago by some fishermen who were dredging for oysters, has a curious engraving on the bezel, the fact that the woman is crowned denoting that she is a wife.

Engravings very similar in style of execution, but with a totally different purpose, are frequently to be met with in

the wedding and other rings of the mediæval period—a period of more or less religious fervour which found expression in the representations of various saints inscribed upon the bezels. And as a thinly veiled superstition often passed muster as faith in those days, rings thus embellished served as amulets. A figure of St Catherine and her wheel was believed to ensure good fortune; that of St. Margaret and a church imparted faith, wisdom, constancy, and fortitude to the wearer.

A mystical significance was also attached to precious stones, with which, in Tudor times and for many years after, it was customary to enrich the wedding-ring. The practice was really borrowed from the Church of Rome, which had ascribed to each gem a special meaning. Thus the ruby indicated its glory, the emerald its tranquillity and happiness, the crystal simplicity and purity, the diamond invulnerable faith, the onyx sincerity, and the amethyst humility.

Symbolism was also laid under tribute in the design of the ring itself, notably the Gimmel, which in Elizabeth's time was commonly worn, very often on the thumb, by men as well as women as a wedding-ring. Our sketch (Fig. 3) represents the nuptial ring of Sir Thomas Gresham, now on exhibition at the Victoria and Albert Museum. It is of gold, set with a diamond and a ruby, the shoulders being richly ornamented with coloured enamel work. “QVOD DEVIS CONVINSIT” is engraved on one half, and “HOMO NON SEPARET” on the other. So deftly are the twin hoops constructed that when closed they appear



Fig. 3. Sir Thomas Gresham's wedding-ring. It is of gold, set with a diamond and a ruby, the shoulders being richly ornamented with coloured enamel work

as one, and thus typify the essential unity of man and wife.

But while these more or less ornate symbols were being worn by the wealthier classes, there was an undercurrent of feeling, ever growing in strength, that the plain circlet was the most fitting emblem of marriage. As early as the fourteenth century a nun's ring, inscribed with the words, "With this ring of chastity I am espoused to Christ," was of this unpretentious form, thus emulating the alleged

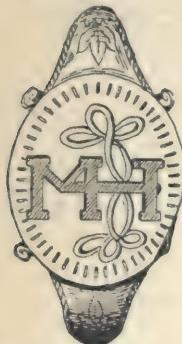


Fig. 4. Wedding-ring of Henry Darnley and Mary Queen of Scots, which was found in Fotheringay Castle

Julia," has incidentally commemorated this fashion in the dainty lines :

" And as this round  
Is nowhere found  
To flaw, or else to sever,  
So let our love  
As endless prove,  
And pure as gold for ever."

But even the simple gold circlet offended the tender susceptibilities of the Puritans, who saw in its use only a perpetuation of a heathenish custom, and, in consequence, actually proposed to abolish the wedding-ring altogether.

*A propos* of the ring being worn on the thumb, here, again, we have an interesting side-light thrown on the manners and customs of our an-

cestors. This wearing of the nuptial ring on the thumb was a departure from an older custom, for in the ancient ritual of marriage the ring was placed by the husband on the top of the left thumb with the words, "In the name of the Father"; then on the forefinger, saying, "and of the Son"; then on the middle

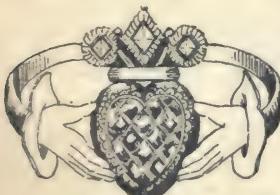


Fig. 5. After the Restoration the wealthy classes discarded the unpretentious hoop in favour of a ring thickly encrusted with gems, like the modern engagement-ring

finger, adding, "and of the Holy Ghost"; and, finally, he left it on the third finger of the left hand with the closing word "Amen." We have practically reverted to this custom, the only difference being that the ring is now put at once on the third finger, all the preceding invocations being presumably understood.

In the political and social topsy-turvydom which followed the Restoration the wedding-ring was not unaffected. The wealthy and aristocratic classes discarded the unpretentious hoop in favour of one thickly encrusted with gems, more after the fashion of a modern engagement-ring (Fig. 5). The most popular device seems to have been two hearts surmounted by a crown or coronet, typifying the supremacy of love (Fig. 6).

Inscriptions, moreover, or poesies, came into fashion again, some of which are very quaint. A brief selection may be made :

" Pray God to make us such a pair as Isaac and Rebece were."

" Many are thee starrs I see, yet in my eye no starr like thee."

" Bee true in heart tho' farr apart."

" My promise past shall always last."

" Keepe fayth till deth."

" My love is true to none but you."

" I have obtained what God ordained."

" Vnited hertes Death only partes."

" The love is true that I O U."

" My love is fixt, I will not range ;

" I like my choice too well to change."

" God thought fitt this knott to knitt."

As an example of the humour and taste of the time it may be recorded that Dr. John Thomas, Bishop of Lincoln, in

Fig. 6. But the most popular shape seems to have been two hearts surmounted by a crown, typifying the supremacy of love

fourth wife with the words :

" If I survive I'll make them five."

These revived fashions, however, were not of long continuance. The plain hoop, by reason of its very simplicity, had and has a distinction peculiarly its own, and by the close of the eighteenth century seems to have firmly established itself—in England, at least—in public favour. The very modesty of its form makes it conspicuous, and emphasises the appropriateness of the emblem wherein we may

" Love in the small but perfect circle trace,  
And duty in its soft yet strict embrace."

*Note* : The rings illustrated in this article have been reproduced twice the actual diameter in order to show details.—E.D.S.





## WOMAN'S MEDICAL BOOK

By ELIZABETH SLOAN CHESSER, M.B.

This important section of *EVERY WOMAN'S ENCYCLOPÆDIA* is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library, in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with :

*Home Nursing  
Infants' Diseases  
Adults' Diseases  
Homely Cures*

*Consumption  
Health Hints  
Hospitals  
Health Resorts*

*First Aid  
Common Medical Blunders  
The Medicine Chest  
Simple Remedies, etc., etc.*

## HEALTH AND THE OPEN AIR

**Value of Fresh Air as a Preventive of Disease—Open Windows Beneficial—Ills that an Open-air Life can Cure—How Town-dwellers can Live in the Open Air**

IT is not so many years since the importance of fresh air as regards health was first discovered. In the days of our parents open windows, save during very warm weather, were said to be unhealthy, because of the almost universal fear of chills and damp.

Ten years ago people who slept all night with wide-open windows were considered cranks by their acquaintances. Even to-day the vast majority of people have an inherent dislike of draughts. Most of us require to be taught to appreciate fresh, cold air as the most valuable health measure that exists. Abundant fresh air and light will do more to prevent illness of every description than any other condition—except perfectly digested food.

One of the health maxims that every man and woman ought to lay to heart should certainly be "live in the open air as much as possible." Much ill health, in the form of lung ailments and general debility, is caused simply and solely by poisoned air. Even those who are out of doors as much as possible, and thus compelled to breathe pure air for many hours all day, sleep in poorly-ventilated rooms at night. For eight hours out of the twenty-four they are probably cooped in a bed-room with the window open, if at all, merely two inches from the top.

So much has been said about ventilation in previous parts of *EVERY WOMAN'S ENCYCLOPÆDIA* that we shall not go into the matter here, but every woman who values her health and good looks should accustom herself to sleep with the window pulled well down, until gradually wide-open windows at night can be tolerated all the year round. Plenty of clothing is all that is necessary to safeguard one from chill in winter.

The warm weather, which can be depended upon during most English summers, is an ideal time in which to start a campaign for open-

air life in the interests of health. The rules can be of the simplest :

1. Wide-open windows, so that, in the house, fresh air is ensured day and night.
2. The determination to live out of doors as much as possible.

Those who live in the country have no excuse for evading the plan of living out of doors during the summer months. Whenever possible a verandah or balcony should be built, if there is no place suitable for meals in the open air. The indoor life led by the majority of people in this country is largely a matter of habit. We have got into the "habit" of eating in close dining-rooms and of sitting in over-furnished drawing-rooms, when it would be the simplest matter in the world to follow the healthier practice of people in the East—and adopt "verandah life."

It is true that the heat in India and China compels people to rest and eat, and even sleep, in the open air. But for many months in the year we have an ideal climate, and people have taken breakfast on a balcony in December without being the least inconvenienced by the cold.

In the first place, plenty of warm wraps are necessary. Secondly, any verandah or balcony should have a southern aspect, and be protected on either side from cold winds. It is wonderful how soon one gets acclimatised to out-door life, and all who have tried the open air life speak of improved health, and say that they become very intolerant of sitting indoors in an atmosphere which is even faintly suggestive of stuffiness.

### What Fresh Air can Cure

In the treatment of consumption the open-air life is a very important factor. When one member of a family is threatened with this terrible disease the doctor sometimes compels all the members to follow an open-air regimen in the way of sitting, eating, and even sleeping

in the fresh air. The result is invariably better health for everyone, and an immunity from colds, which always surprises those who have suffered from catarrh all their lives previously.

Sunshine and fresh air kill germs of catarrh, just as they destroy the microbes of consumption. If we sit indoors we are breathing air that has been breathed before. At every inspiration we take in fresh air which consists of oxygen, nitrogen, and a little carbonic acid gas. With every expiration we send out nitrogen unchanged, far less oxygen than we take in, and a larger quantity of carbonic acid gas. So that with every breath the amount of the carbonic acid gas is increased in a room that is not efficiently ventilated with wide-open windows and an open fireplace. In addition to the carbonic acid gas breathed air contains a number of impurities which cause the unpleasant odour of foul air. When we are indoors it is unlikely that we have abundance of absolutely fresh air. Out of doors, in an atmosphere of clean air, we draw into our lungs with every breath the life-giving and life-sustaining oxygen so essential to health.

#### Fresh Air and Good Looks

Every woman should realise the importance of breathing pure air and living the out-door life from the health and beauty point of view. The unhealthy person is never really beautiful. There is something undeniably attractive about a healthy, vital human being. By sitting more or less indoors all the time for a month, an enormous difference to the nervous, physical, and spiritual health of anyone would be apparent. Take the delicate, nervy woman and make her live an out-door life, and you will be amazed at the result. Out-door occupations and hobbies should be chosen, whenever possible, for those who are sedentary in habit. Meals should be taken out of doors for a good many months in the year, and, if one's out-door dining-room is protected from rain and cold winds, there is no reason why it should not be used all the year round.

Over-coddling is one of the greatest evils of modern times—we over-clothe, over-eat, and over-heat ourselves. The healthy human being who is energetic requires fires far less than he imagines. When people are ill, or advancing in

years, the circulation is not so good, and warmth is a very real necessity. But the young and the healthy can easily accustom themselves to a more natural life, which would improve the health and vigour of the race. There is an article on the "Open-air Bedroom" in the first part of *EVERY WOMAN'S ENCYCLOPÆDIA* (page 15), and it should be re-read now that summer is approaching, the ideal season for starting so excellent a health measure.

#### The Out-door Life in Towns

But what of town people who have no garden available for out-door meals and sleep? In America, during the warm weather, the family sleep on verandahs, porches, balconies, if they belong to the order of people who have discovered the relationship of fresh air to health. When a balcony or a porch is not obtainable, the next best thing is simply to open all windows to their fullest extent. For this purpose casement windows are always to be preferred to those which will only open up and down, leaving perhaps a foot of entering air above and below. Meals should be taken beside an open window, and open-air pursuits should be cultivated which will compel you to go out of doors as soon as possible after getting home from work.

Every woman could improve her health by laying the three following rules to heart:

Flush the house with fresh air.

Live out of doors for as many hours every day as you can, and persuade your husband and children to do likewise.

Practise deep breathing through the nose, in order that the body may profit by the fresh-air atmosphere you are striving to obtain.

And your reward will be:

Improved health and vitality.

A happier "nature" and a sunnier temper, because irritability and depression are, in the great majority of cases, due to poisoned blood.

An immunity from catarrh of every sort, because the healthier mucous membranes can resist microbic infection.

Improved looks and a better complexion, the glow of health, a clear skin in exchange for the pallor and anaemia so characteristic of a sedentary life and an insufficient allowance of fresh air.

## HOME NURSING

*A Series of Articles on What the Amateur Nurse Should Know*

*Continued from page 1452, Part 12*

**Lifting the Patient—Bed-rests, and How to Arrange Them—An Improvised "Cradle" for a Painful Limb—Making the Patient Comfortable—Blisters—Leeches—Preparing for the Doctor's Visit—Milk Diet—Low Diet—Full Diet—Useful Rules to Observe**

In many illnesses patients have to be very carefully lifted, and the art of moving an ailing person easily, without discomfort to the patient or strain to the nurse, has to be acquired. People are often surprised to see with what apparent ease quite a small, fragile woman will lift a heavy person. That is simply because the nurse knows how to take hold of the patient, where to place her hands, and how to exert her strength.

When a nurse is single-handed, she must learn how to move a patient slowly and steadily from one side of the bed to the other, by getting the patient on his side, and placing one arm beneath the shoulders and the other about the level of the hips. With very little help from the patient, he can gradually be moved to a new position.

To really lift a patient requires two people. They must join hands underneath the shoulders and hips (Fig. 1). If there is any injury to the leg, for instance, a third person is required to take charge of that special part. In the case of a broken leg, one hand should be above, and one below, the seat of the fracture, and the leg must be held firmly and steadily (Fig. 2).

The easiest way to move a patient from the bed to a couch is to bring the two close together, and let one person grip the bedclothes above and below the patient, and move the patient and under-sheet on to the couch. If the patient is not very ill, and they are of equal height, he can be rolled gently from one to the other. If the patient is at all heavy, an improvised hammock will be found best for effecting the change.



Fig. 1. To lift a patient properly requires two persons, who should join hands underneath the shoulders and hips

In the case of such illnesses as rheumatic fever, also where every movement and every touch means agony, it is most important to know how to accomplish the change without needless pain. Say that the patient is lying on a sheet with the blanket beneath it. The two sides of the blanket and sheet must be pulled to meet above the patient's head, then made into a roll and twisted until it comes nearly to the patient. Then, if two people take hold of this roll with their hands at different parts, the patient can very easily be lifted in this improvised hammock without any pain or discomfort.

Another form of hammock can be made by rolling a long broom-handle in the sheet and under-blanket at each side. If one person stands at the head, and another at the foot of this hammock, the patient, even if of the heavy type, can be lifted quite easily.

#### Making Patients Comfortable

So many patients complain that the amateur nurse does not know how to make them comfortable, that a few hints on this subject will not be out of place.

The nurse must see that the sheets are absolutely smooth, that no crumbs, etc., are allowed to lie about the bed, and that the bed linen is clean and well-laundered. Then the pillows must be of a comfortable height, neither too low nor too high. In some illnesses the patient may require to be supported to make breathing easier and the heart less laboured. A bed-rest of some sort will be necessary; these can be bought quite cheaply, and have the advantage over the home-made variety that the angle of the bed-rest can be altered as required. In an emergency, however, an ordinary bed-room chair can be utilised. The chair should be placed at the head of the bed, upside down, so that

the two front legs are leaning against the top of the bedstead, and the back and "hind" legs form a slant, or slope, which can be padded with pillows. The pillows should be tied to the chair, which also should be tied to the bedstead, as if it slips down it is extremely uncomfortable for the patient.

A patient suffering from any affection of the knees or ankles, such as rheumatic joints, gout, or fracture, must be provided with some contrivance for keeping the weight of the bedclothes off the painful part. In hospital so-called "cradles" are used for surgical cases, which consist of hoops of iron fastened below to side bars; and the limb lies inside the tunnel formed by the three hoops, the bed-clothing being kept off the leg altogether.

#### Improvised Cradles

Improvised cradles are quite easily obtained by the amateur nurse in the home. A three-legged stool, for example, will answer the purpose, two legs of the stool lying on one side of the limb and one on the other, the blankets being supported by the top of the stool. A band-box makes an excellent cradle also, and should be turned upside-down and a tunnel made by cutting out a hole, shaped like the entrance to a dog's kennel, at each side.

The careful nurse will see that her patient lies in a comfortable position, and where there is any threatening of bed sores she must move the patient from one side to the other regularly, and not allow him to rest on any part where a bed sore is likely to form. To prevent a patient slipping when lying on one side, pillows must be arranged at his back, which can be kept in position by putting a chair, stool, or other hard substance behind them. Patients often experience discomfort because the bed-clothing is too heavy.



Fig. 2. For lifting a patient with a broken leg, a third person, who should grasp the injured limb above and below the point of fracture, is necessary



Fig. 3. To remove a patient from one bed to another, twist the undersheet and blanket into a roll above the patient's head. Two persons then hold the roll at different parts and lift the patient.

Light blankets and, if necessary, a light eiderdown are just as warm, and much more serviceable, than heavy coverings.

#### Further Remedies

The article on page 1462, Part 12, dealt with the making of poultices and fomentations. There are, however, a few other remedies which the amateur nurse must study.

#### Blisters

Blisters are used in chronic affections as counter-irritants, when redness of the skin, and perhaps vesication, or the formation of blisters, are desired. The basis of a blister is cantharides, which is really a Hungarian beetle. A blister plaster cut to the desired size may be used, or a blistering fluid painted on. When these are applied to the skin, a sensation of tingling and heat is experienced. Soon the true skin which lies under the epidermis, or outer skin, becomes congested, and drops of fluid, or serum, ooze out, raising the epidermis upwards. Thus blisters are raised, which run together, gradually forming larger blisters. This irritation stimulates the nerve-endings in the true skin, and these carry the impression to the brain. This impression is sent on by the brain through other nerve fibres to the seat of pain or congestion.

A blister in one part of the body may ease pain in another, but blisters on the skin, as a rule, affect the tissues beneath, whether joint or muscle.

To apply blisters, the following points must be attended to: The natural grease of the skin should be washed off with soap and warm water; the cantharid plaster must be cut to the required size, or the blister fluid painted carefully on with a camel's-hair pencil. To prevent the fluid running, a circle of oil should be painted round the part

to which the blister is to be applied, and a piece of cotton-wool should be used to mop up the blister fluid at once, if, in spite of care, it tends to run over the skin.

The dressing of a blister requires careful attention after it has risen. It should not be opened unless the doctor orders it, but should be covered with a layer of cotton-wool until the fluid is absorbed. If the blisters get torn, and the cold air is allowed to reach the raw surface, the patient suffers a great deal of pain, and the part may ulcerate if the vitality is low.

If a blister has to be opened, a needle should first be boiled in clean water, and then used to prick the blister. The vesicles should not be squeezed, as the serum will gradually ooze out. The fluid must be carefully mopped up with clean cotton-wool, as it may irritate the skin. When most of it has come away, a little boracic ointment should be spread on lint and laid on the part, and secured in place by a gauze bandage or strips of sticking-plaster.

Counter-irritation can also be achieved by mustard-leaves or by iodine. Mustard-leaves can be bought from the chemist, and should be kept in a tin in the household medicine cupboard. They produce a very mild form of blister. Tincture, or liniment, of iodine, makes a useful application when a counter-irritant effect is wanted in any chronic swelling of a joint, such as water in the knee, or to reduce the swelling in glands. In chilblains, also, the counter-irritant effect of painting with iodine influences the congested condition in the underlying tissues, relieving pain and swelling. Pain in the chest or back is sometimes treated in the same way.

#### Leeches

Leeches are used in the sick-room for the removal of blood in acute inflammation. The doctor will probably show the amateur nurse exactly how to apply leeches in the first instance. The part has first to be washed with warm water,

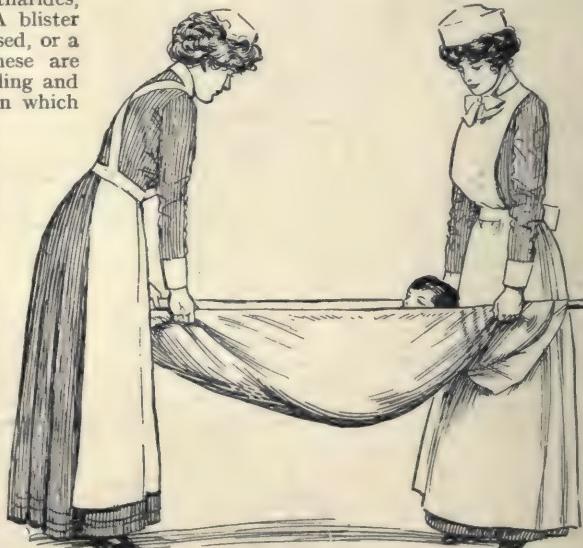


Fig. 4. An improvised hammock for moving a patient can be made by rolling a long broom-handle in the sheet and blanket at each side. A heavy patient can be lifted easily thus by two persons.

Fig. 5. A useful emergency bed-rest can be made with an ordinary chair, placed so as to afford a slope, and padded with pillows tied to the chair, which must itself be secured to the bedstead



and dried. The leeches are placed in a wineglass of water, the top of which is covered with a piece of notepaper. The wineglass is inverted over the part indicated by the doctor, the notepaper slipped out without spilling any of the water, when the leeches will very soon bite the skin.



Fig. 6. Improvised "cradles" for keeping the weight of the bed-clothes off injured limbs can be made from three-legged stools or bandboxes

Then the water is allowed to escape, being soaked up with a towel. The glass is lifted off after each leech has sucked about a teaspoonful and a half of blood, when it usually drops off. If it fails to do so, a little salt can be put on its body; but the leech should never be pulled off, as the teeth are apt to be left in the wound and cause a sore. When it is desired to stop the bleeding, a little bit of cotton-wool will do this with gentle pressure. When the leech has to bite one particular spot, it is generally applied in a leech glass, which is simply a little tube tapering at one end, with a small hole through which it can bite and suck. This glass is very often used when the leech has to

be applied behind the ear. It sometimes happens that a leech bite begins to bleed an hour or so afterwards, but firm pressure with the fingers, or with a piece of lint, will generally stop the bleeding.

#### Preparing for the Doctor

The well-trained nurse has everything in readiness before the doctor's visit. Her daily report is written out in accordance with the instructions given on page 1110, Part 9. The room is clean and tidy, the patient washed and dressed for the day. The room has been flushed with air whilst the patient is warmly covered with bedclothes. The temperature and pulse have, of course, been taken and noted in the report. Hot and cold water, antiseptic soap, and clean towels are arranged neatly, and if the doctor has to attend to any surgical dressings or poultices, the materials for these applications must be got ready. Cotton-wool, lint, oilskin, bandages, scissors, needle, thread, and safety-pins should be at hand. Everything possible should be done to save time and unnecessary fuss during the visit, and any questions the nurse desires to ask should be noted beforehand. No change with regard to the patient's treatment or diet should be permitted by the nurse without the doctor's permission, and when visitors are allowed, the nurse must clearly understand how long they are to stay and



Fig. 7. A bandbox with a "tunnel" cut through it, makes an efficient "cradle" for a patient with an injured leg

how many may be admitted each day.

Detailed information regarding the patient's diet should be obtained from a doctor at his visit, especially if the patient is fevered and is requiring a low diet. This subject will be considered more fully in later articles, but at this stage it will be sufficient if the nurse learns what the doctor means by the following terms:

1. **MILK DIET** consists of milk and arrowroot, sago, rice, etc., served with milk. Some doctors include under this diet custard and puddings made with eggs.

2. **LOW DIET** is made up of fluids, such as barley-water, thin gruel, weak broths, liquid arrowroot, etc.

3. **FULL DIET**, or ordinary diet, consists of meat, vegetables, and bread served in a variety of ways.

When vegetable diet is ordered, meat is dispensed with; but fish, and even a little grated fowl, are occasionally permitted.

Certain illnesses, such as typhoid and diabetes, require very careful dieting. A diabetic diet means that no sugar or starch is taken. Instead of ordinary bread, gluten bread, rusks, and well-browned toast are given. Meat and milk are generally permitted, but all starchy food such as potato, rice, tapioca, etc., are rigidly forbidden.

It is so important for anyone who has the care of an ailing person to know how to prepare sick-room foods, that something will be said on this subject later on. In serious cases, milk, beef tea,



Fig. 8. When leeches are used, they are placed in a wineglass filled with water, the top of which is covered with note-paper. The glass is inverted over the part affected, and the paper slipped out without spilling the water. After the leeches have bitten, the water is allowed to escape and soaked up with a towel.

and broth should be served in measured quantities. It is essential to observe strict accuracy, and to note on the chart every ounce of food swallowed by the patient, in accordance with the instructions given in the article on p. 1109, Part 9. The doctor should be told at each visit the exact quantity of food taken by the patient during the previous twenty-four hours.

The following are the principal rules which the nurse should observe in connection with this section:

1. When lifting a patient from one bed to the other, always have the second bed prepared and warmed with hot bottles. Cover the patient at once, to avoid any risk of chill from exposure.

2. In lifting or moving a patient, shaking must be avoided, and the nurse should obtain any necessary assistance rather than risk overstraining her own muscles.

3. Bed-rests must be carefully padded with pillows, or they will lead to discomfort, and even chafing, from pressure.

4. To prevent a patient slipping downwards in a bed when supported by a bed-rest, it is a good thing to place pillows against the feet.

5. In performing any new duty, such as applying blisters or leeches, the amateur nurse must be perfectly sure that she knows how to set about the work. The doctor will be only too pleased to give her a lesson in the first instance, and by carefully following in detail his instructions, the intelligent woman can soon acquire self-confidence.

## HEALTH AND HYGIENE IN THE NURSERY

*Continued from page 1466, Part 12*

### THE GOSPEL OF MASTICATION

The Thorough Masturbation of Food Must be Taught—The Best Method of Inducing Children to Chew their Food—Dyspepsia in After Life can be Avoided if Masturbation of Food is Insisted upon in Early Life

THIS is the age of education, when mothers of all classes strive to give their sons and daughters every educational advantage they can afford. The man or the woman who knows one subject well has an asset which makes for success, and the child who is taught a language thoroughly has something invariably useful to him in after life. It is a remarkable fact, therefore, that the most useful "accomplishment" that the mother can herself teach the child is frequently neglected.

The art of chewing requires nothing in the shape of expensive training or teachers beyond one's means. And yet it is, from many points of view, the most valuable accomplishment that a child can be given. Leisurely eating, ever since Fletcher and his followers propounded their gospel of mastication, has been recognised by most people as a health measure of great importance. A well-known doctor recently said that it mattered not a bit what people ate if they knew how to chew their food.

Now the average child must be taught mastication as he is taught music, mathematics, or the German tongue. Left to himself, he will bite half a potato in two, and swallow it at express speed. There is something strenuous

in the ordinary schoolboy's consumption of an apple, which it takes him perhaps two minutes to dispose of, skin and all. I think it was Fletcher himself who declared that he spent three-quarters of an hour hard at work in eating an apple. Mr. Gladstone is quoted as one of the first men who expounded publicly the theory that proper mastication was the secret of health and long life. Thirty-two bites to every mouthful of food was his rule, and he was himself a splendid example of the gospel he preached.

Children should be taught from the beginning a few simple physiological facts about digestion. The mother who has read the article on page 360, Part 3, can quite well teach her family all that is necessary. She knows that digestion begins in the mouth, and that if the food is not chewed the seeds of dyspepsia are laid, because the stomach is over-worked.

In the second place, the child should be taught that the best way to preserve the teeth from decay is to use the jaws for the work Nature intends them to do. Pre-historic man had splendid teeth, because he was compelled to chew the uncooked meats and vegetable foods, the rough-and-ready menus of simple life.

Civilised man's teeth decay before he is grown up, because he is fed on soft food and not taught how to chew.

Proper chewing, in the third place, improves the shape of the face, because the muscles of the cheeks and jaw are exercised as they ought to be. Many children suffer from dyspepsia from the artificial conditions of modern life. Over-pressure at school, and insufficient outdoor life, are two reasons for this; whilst the soft, well-cooked foods of civilisation do not compel the teeth and jaws to work as they should.

The ordinary child probably expends six chews upon each spoonful of porridge. He has to be taught gradually, by suggestion and example, that each bite of food should have at least twenty to thirty chews. The earlier the practice of mastication is begun, the more easily is the good habit established. We can begin at any age—in the schoolroom or, better still, in the nursery.

#### How to Start

The first thing is for the mother to observe carefully each of her children in turn. Note how they bite and swallow their food. She will probably find great differences among them, and the child who eats leisurely, chews well, and does not hurry through meals has the best chance of health in the future. Then have a little talk with the children about digestion. Tell them how the starches begin to be digested in the mouth, and how Nature has provided us with teeth and jaws to break the food up into small particles. Interest the children in your lesson,

and they will soon find that the taste of the food is immeasurably improved by mastication.

By practising day after day at every meal the habit of leisurely eating is gradually established. Once this has been really acquired, a child will unconsciously and automatically chew his food easily and naturally. Think of what the acquired habit means to the child in after life. In all probability immunity from dyspepsia, because the great cause of indigestion is improperly chewed food. This means, indirectly, a saving of energy and money, and happiness also, because the dyspeptic is hampered in work, irritable and unhappy, and constantly spending money on drugs and doctors' bills. It means also that the teeth are preserved because increased action of the jaws brings healthy blood to the part, so that the teeth are better nourished and do not decay.

The advocates of chewing declare also that their plan is an economical one, because less food requires to be taken, and at the same time more nourishment is absorbed into the body.

There is no doubt that many thin children and little sufferers from dyspepsia would be immensely benefited if their mothers would teach them the art of mastication. Preach the gospel of chewing at every meal. Encourage the children to persevere after the first novelty has worn off, and you will find that improved health in the nursery will result; whilst the consciousness that you have taught the children something which will affect their welfare in the future will reward you.

## COMMON AILMENTS AND THEIR TREATMENT

*Continued from page 1468, Part 12*

**Headache (Sick Headache Proper and Migraine).** There is no doubt that mental and physical fatigue, or any digestive disturbance, are conditions liable to bring on an attack. In some cases the headache appears on a certain day of the week, or perhaps once a fortnight, or once a month. The real cause of the disease is not known. It is well known that in a family where migraine is common there is generally an evidence of nervous inheritance. Anyone who suffers from this affection must avoid all excitement, and try to live a regular, simple, and healthy life. Diet is very important, and sometimes the mere fact of stopping butcher's meat is extremely beneficial. Any impairment of health must be attended to. Anæmia, for example, must be treated by hygienic measures and iron tonics. Any error of refraction must be corrected. The digestion requires special care. Rush and worry after meals will certainly increase the frequency of the attacks. Although permanent cure cannot be anticipated in every case, a great deal can be done by regulating the daily life to lessen the severity and frequency of sick headaches. A few simple rules might be laid down.

1. Take three meals a day. Give up afternoon tea and snacks of all sorts between meals.
2. Avoid strong tea and coffee and alcohol, which only stimulate the nervous system and produce a depressing reaction.
3. Be careful to attend to any constipation.
4. Sleep with the bedroom window open all the year round.
5. Take regular daily exercises out of doors in all weathers.

6. A tepid bath and cold sponge, with an occasional hot bath, keeps the skin healthy and assists excretion of poisonous matters from the blood.

During an attack the patient must be absolutely quiet in a dark room. A hot mustard foot-bath and hot fomentations to the back of the neck relieve the congestion. Cold whisky, applied to the head and the forehead, also helps to relieve the condition, and if there is any sickness, heat should be applied over the stomach in the form of a poultice or hot-water bag. Phenacetin and antipyrin are sometimes recommended, but they have a depressing action on the heart, although they kill the pain for the time being. It is best not to take drugs without a doctor's advice. Only milk diet should be taken during an attack, and a purgative at the beginning is a good measure.

**Heartburn** is an acid or burning sensation passing up from the stomach to the mouth, with sometimes the presence of a mouthful of acid water fluid or "water-brash." The cause is an acid condition of the stomach contents due to some failure of the digestive process. An acid fermentation is set up a few hours after taking food which produces the sensation of heartburn. In other cases the acid condition is due to the formation of too much acid in the digestive juice. In such cases the pain comes on generally before food, and may be better after eating for some time. In this condition the proper treatment consists in correcting the digestive disorder by attention to diet and general health. The condition is relieved by sipping a tumblerful of hot water, to which half a teaspoonful of bicarbonate of soda has been

added. But this is only a temporary measure. Permanent improvement will follow regulation of diet and other hygienic measures, especially thorough mastication.

**Heart Disease.** The heart is a hollow organ, with walls made of muscular tissue which contract with each "beat," thus forcing blood through the body. It is divided into four chambers, which communicate with each other by openings guarded by valves. These valves, and also the whole interior of the heart, are covered by a thin, transparent membrane, which is very liable to inflame. Certain irritant poisons in the blood, due to gout, rheumatism, scarlet fever, or even measles, will set up inflammation in this membrane. The result is that the valves do not move smoothly. They are liable to stick together, and thus their function of opening and closing with each beat of the heart is interfered with. Unless absolute rest is provided, with the patient lying down, so as to give the heart as little work as possible to do when it is inflamed, permanent damage, and the condition known as heart disease remain for life. Poisons likely to injure the heart are strong tea and coffee and alcohol, which increase the work of the heart and produce strain from palpitation. The walls of the heart may be dilated after certain acute fevers—for example, influenza. The heart muscles, like all the other muscles in fever, are flabby and lacking in tone, but under proper treatment, nourishing diet, fresh air, and tonics the constitution rapidly improves, and the heart recovers. Excessive muscular exercise will cause enlargement of the heart, just as it will cause increase in size of the muscles of the arm. The "athletic heart" can hardly be put in the same category with heart disease, but it is certainly a condition requiring care, if permanent heart mischief is to be escaped. Palpitation and breathlessness may be evidences of heart disease, but sometimes they are caused by simple anaemia, and a great deal of unnecessary worry is suffered by "nervy" women, who imagine that they have heart disease. Now, although it would be a grave mistake to make light of heart disease, many people are unnecessarily despondent because they suffer from a weak heart. With commonsense care and a regular mode of life, there is no reason why people with heart disease should not live to a good old age, and do useful work in the world. The daily habits and temperament of anyone suffering from heart disease influence very much the course of the affection. A temperate, regular, simple life is a great aid. Idleness is not a good thing, neither is overwork or strain. The best advice is to remember the golden rule not to overstrain a diseased organ. Work in moderation. Rest judiciously. Do not worry. Live a moderate and quiet life, and do not go in for violent physical exercise or rushing about. Diet is very important. Animal food should be reduced very much and taken in the form of scraped meat or chicken. Starchy foods, such as potatoes, are best avoided, and any food of the indigestible type, such as pastry and pickles, must be given up. Stimulants must not be taken. The meals should be light and easily digested. Avoid going long without food, because it produces exhaustion and fatigue. A restful habit should be cultivated. The capacity to work quietly without worry is a wonderful aid to health. A daily tepid bath is a good thing. Hot baths are to be avoided. If such symptoms as pain and palpitation appear a doctor should always be consulted, as heart tonics ought to be taken, but these can never be

self-prescribed. Anyone suffering from heart disease must be careful to avoid chill, especially if there is any rheumatic tendency, as an attack of rheumatism will further cripple the heart.

**Heat Stroke or Heat Apoplexy** is the term applied to that condition caused by exposure to excessive heat. It is to be distinguished from sunstroke, which is due to the direct action of the sun's rays. The symptoms, however, in both cases are practically the same. After prolonged exposure to high temperature, especially if associated with physical exertion, a condition of restlessness, collapse, and prostration supervenes. It may come on during the day-out of doors, and the high temperature which we sometimes experience in this country is quite sufficient to account for a good many cases in summer. Heat stroke, however, sometimes attacks people who are working in close, stuffy rooms in hot weather. Sickness, faintness, giddiness are the first symptoms, and these may be followed by difficulty in breathing, palpitation, and unconsciousness. In tropical countries death may be almost instantaneous. In this country attacks are less severe. The chief danger is from collapse and heart failure.

Treatment consists in moving the patient to a cool, shady place and undoing the clothing. Lay him flat, with the head and shoulders resting on a pillow. The great thing is to get a free circulation of air. The patient should be placed in as draughty a place as possible. Cold water must be poured on the neck, head, and body, and, if available, ice-bags to the head and spine will do a great deal of good. The temperature is usually very high, and a doctor will probably give the patient a wet pack; consisting of a sheet wrung out of cold water laid all over him. Give nothing by the mouth so long as the patient is unconscious. After consciousness returns, stimulants are best given under the direction of a doctor. A little cold water to drink may be allowed. Anyone who "feels" the heat should be careful to guard against severe exertion and unnecessary exposure during the hottest part of the day. A shady hat and folded handkerchief on the nape of the neck protect the upper part of the spine from the sun, and dark glasses also should be worn. Heat exhaustion is more liable to come on when one is fatigued or in a weak state of health. A great deal depends on prompt treatment, and neglect to apply remedies at once may have fatal results.

**Hemiplegia** is paralysis of one side of the body due to injury in the brain. In elderly people it generally comes on after an attack of apoplexy, from rupture of a blood-vessel in the brain. The patient is unconscious for a time, the limbs of one side are affected, and one side of the face and tongue may also be paralysed, so that speech is impaired. The condition generally occurs in elderly people, but it may appear at any period of life. Injuries to one side of the head, for example, may produce paralysis of the opposite side of the body (see page 619, Part 5). The paralysis may be only slight or may be very severe. In favourable cases the limbs gradually recover power.

The treatment depends upon the cause of the paralysis. A good deal can be done by electrical treatment for the paralysed limbs to improve the nutrition and activity of the muscles. When unconscious the patient must be kept absolutely quiet. Nothing should be given by the mouth, and a doctor should be summoned.

*To be continued.*



## THE LADY OF QUALITY

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon :

*Presentations and other Functions  
Court Balls  
The Art of Entertaining  
Dinner Parties, etc.*

*Card Parties  
Dances  
At Homes  
Garden Parties,  
etc., etc.*

*The Fashionable Resorts of Europe  
Great Social Positions Occupied by Women  
Etiquette for all Occasions, etc.*

## WOMEN IN GREAT SOCIAL POSITIONS

*Continued from page 1469, Part 12*

### THE QUEEN'S PRIVATE SECRETARY AND COMPANION

- An Unofficial but Onerous and Responsible Post—Qualities Essential for the Position—A Queen's Right Hand—How Miss Knollys Gained Her Post—Her Duties and Constant Solicitude—  
A Supreme Token of Devotion

ONLY those intimate with Court life and the Royal Household have a correct idea of the onerous duties which the Queen's private secretary is called upon to fulfil.

Officially, her Majesty's private secretary is of the opposite sex. But there are also women behind the throne, women who not only deal with much of her Majesty's voluminous correspondence—as a matter of fact, that constitutes a comparatively small part of their responsibilities—but who are the Queen's intimate friends, advisers, and constant companions. When it is remembered how fierce is the light of publicity which beats upon the throne, how almost every act and word is chronicled, and how both the King and Queen must of necessity depend to a great extent upon the guidance of their advisers, in order to carry out the duties of their exalted station in a manner befitting the dignity and wisdom of the British throne, it will be evident that one on whom their Majesties place reliance must be indeed a person of consummate tact, diplomacy, discretion and resource.

#### Private Secretary to a King

In no position at Court are such qualities so imperative as that of private secretary to the King or Queen. That position is admirably summed up in an anecdote told of Lord Knollys, private secretary to the late King Edward, and who, in conjunction with Sir Arthur Bigge, acts in a similar capacity to King George—an anecdote which is probably the greatest possible tribute to the discretion and tact with which his lordship has carried out the onerous duties of his very responsible post. It refers to the period of the postponement of the Coronation

of King Edward in 1902, owing to his Majesty's illness, when rumours of probable abdication were current. "There," said a distinguished journalist, indicating Lord Knollys, calm, suave, and imperturbable, "stands the secret history. What a wealth of good paragraphs there would be if we could only cut him up!"

#### Unofficial Secretaries

Strictly speaking, the private secretary to the King is also private secretary to the Queen. Many of Queen Mary's letters are officially signed by Sir Arthur Bigge, who became King George's private secretary in 1901, after the death of Queen Victoria, to whom he had acted in a similar capacity for six years, having succeeded Sir Henry Ponsonby in 1895. Then, again, Queen Alexandra's letters were often signed by Lord Knollys, who became the private secretary of the late King in 1870, and held this important post for forty years without interruption, or by the Hon. Sydney Robert Greville, who, in 1901, was officially appointed private secretary to Queen Alexandra.

At the same time, however, Queen Mary relies to no small extent upon the assistance and advice of at least one or two of her intimate lady friends, who, for instance, may be officially recognised as Ladies of the Bedchamber; or, as in the case of Lady Arthur Bigge, who, like her husband, is held in the highest esteem by King George and Queen Mary, may have no official connection with the Court. The Countess of Minto, Lady Amphill, and Lady Desborough, the three Ladies of the Bedchamber appointed by Queen Mary, were chosen, not only because they rank among her Majesty's

most intimate friends, but because they are ladies who, each in their own sphere, are recognised as possessing exceptional knowledge of the world—a fact which makes whatever advice they may be called upon to tender the Queen extremely valuable.

And for that advice they are frequently called upon, since, as Queen Mary once remarked, "A woman's point of view in many affairs is often more commendable than that of a man." Referring for a moment to the present Ladies of the Bedchamber, it is easy to see how invaluable to her Majesty may be the assistance of Lady Minto, a daughter of the late General the Hon. Charles Grey, at one time private secretary to Queen Victoria. For many years Lady Minto has enjoyed Queen Alexandra's friendship, and was formerly a member of her household. She is recognised also as an exceedingly clever diplomat. Witness how much she aided to the success of her husband when he was Governor-General of Canada, and later Viceroy of India.

Lady Ampthill, too, materially assisted her husband in the discharge of his duties as Governor of Madras and acting Viceroy; and Lady Desborough has been a leading London Royal hostess for several years.

#### Hon. Charlotte Knollys

It is, nevertheless, quite safe to affirm that, however high in Royal favour these ladies may stand, they will never achieve the unique distinction acquired by the Hon. Charlotte Knollys, who, while officially designated a Bedchamber Woman to Queen Alexandra, has for many years acted as her confidential secretary.

What her brother, Lord Knollys, was to King Edward, that Miss Knollys is to the widowed Queen Alexandra. "I should feel utterly helpless without Charlotte," her Majesty has often declared—a remark which may readily be credited, seeing that in her official capacity Miss Knollys has been in constant attendance on Queen Alexandra for twelve hours daily for considerably over forty years. Indeed, with the single exception of one fortnight, she has during that period slept under the same roof as her Royal mistress. This recalls the fact that in 1907 her Majesty owed her life to the promptitude of Miss Knollys in warning the Queen of the outbreak of fire in her room at Sandringham, and thus enabling her Majesty to escape from the danger in time. For this service she was presented with a gold medal bearing the inscription :

"To our dear Charlotte, in recognition of her presence of mind in warning us of our imminent peril by fire at Sandringham, 1907."

Though Queen Mary does not, of course, claim the services of Miss Knollys in the same degree as Queen Alexandra, she often avails herself of the firm friendship which exists between herself and "Auntie Knollys," as she is known to the Royal children, to enlist her counsel in perplexing problems.

Not the least troublesome of Queen Mary's tasks, for instance, is the settling of social questions raised by society ladies. Jealous of any precedent or privilege which they may consider their right, they overwhelm her Majesty with letters. Perhaps one concerns the *début* of a daughter. Another consists of an application for a seat in the Abbey for the Coronation; while a third may complain of being slighted because her name has been omitted from a list of invitations to a certain Court function.

#### An Unexpected Happening

Miss Knollys confessed at the time of King Edward's Coronation in 1902 that she herself was bombarded with letters from women of all stations in life. The applicants seemed to imagine that if they wrote to Queen Alexandra direct they would not receive an answer, and that by writing to Miss Knollys they would be able to enlist sympathy on their behalf. And, although the time was such an anxious and important one, only those letters that were written by apparent cranks were ignored.

Perhaps the most curious fact regarding Miss Knollys' unique position in the Royal entourage is that it was practically the outcome of an ordinary visit to Sandringham. It is true that her father, General Sir William Thomas Knollys, at one time held various offices in the Royal Household, and that her brother, Lord Knollys, had been an intimate friend of the late King Edward since boyhood; but until the visit of Miss Knollys to Sandringham in 1863—the year of Queen Alexandra's marriage—nothing definite had been decided regarding the future of Miss Knollys. She was then the same age as Queen Alexandra—viz., nineteen; and her Majesty, then, of course, Princess of Wales, was so impressed with the charm and quiet dignity of her visitor that, although there was no vacancy in the Royal Household at the moment, she offered to make her an extra Lady of the Bedchamber. On account of her youth, Miss Knollys hesitated to accept this signal mark of Royal favour, and it was only when she saw how much the Princess wished to keep her by her side that she overcame her reluctance. Thus it came about that yet another descendant of the Earl of Banbury—a title now extinct, which was conferred upon the Treasurer of the Household to Queen Elizabeth, one of Miss Knollys' ancestors—was marked out to occupy a position of considerable influence at Court.

#### A Queen's Companion

From the outset she became Queen Alexandra's constant companion. The Court chronicles of England record no more remarkable example of chivalrous devotion to duty than that of Miss Charlotte Knollys to her Royal mistress. Queen Alexandra had many interests. In London she had her boundless private charities; at Sandringham other charities again, for from the first day of her connection with the famous

Royal residence she showed an active interest in the tenantry, and was closely associated with the late King Edward in the remodelling and rebuilding of the villages on the estates. Then there was her dairy farm, poultry farm, gardens, and her keen interest in dogs, which led to her Majesty breeding and exhibiting at the leading dog shows in the kingdom. In all these matters she was assisted by Miss Knollys, whose manifold duties may be gathered from the fact that she was often responsible for one hundred letters a day. Miss Knollys takes charge of practically

the whole  
of Queen  
Alexandra's  
private corre-  
spondence,  
filing and lock-  
ing away the  
letters day by  
day as they are  
attended to.

At Sandringham she had her suite of apartments in very close proximity to the Queen's private suite, and she is the only person not of the blood Royal who may enter the Queen's boudoir without an invitation. Further, she carries a pass key with her that opens all the Queen's jewel-safes, and this, of course, is never out of her possession for a moment. Speaking one day some time ago about the mysterious disappearance

of the Crown jewels from Dublin Castle, the Queen laughingly said, "I shall really have to write to Lord Aberdeen, and offer to lend him Miss Knollys to mind his jewels, for I am perfectly certain no one would ever touch them if she were in charge."

It is seldom that Queen Alexandra is seen unaccompanied by Miss Knollys, whether her Majesty is making a visit in London or the country, or is going abroad. Her solicitude for the Queen's health is well nigh maternal in its anxious tenderness. For instance, she was keenly distressed that the Queen felt herself obliged to go

to Berlin in 1909, when she was far from well; and the fatigue which her Majesty risked in attending the first Court of that year was likewise a cause of much anxiety to her devoted Woman of the Bedchamber. Had her Majesty, in defiance of advice, made up her mind to attend the second Court, Miss Knollys would have been driven, in her loyal affection, to adopt some desperate expedient to save the august patient from herself. All the solicitude is not on one side, however, for the Queen is equally concerned that her best friend should take the utmost care of herself.

Years ago Miss Knollys made one lasting sacrifice for the sake of her Royal mistress. Her hand was sought in marriage by a prominent member of the late King Edward's suite, who had fallen in love with her, and whose affection was reciprocated. It was a great temptation to quit her post as chief friend and confidante of Queen Alexandra, but Miss Knollys refused. The story goes that Queen Alexandra once expressed an earnest hope to her friend that she would never marry, and that Miss Knollys professed never to do so. A couple of years



The Hon. Charlotte Knollys, who for over forty years has served her Royal mistress, Queen Alexandra, with unwearying devotion in the capacity of private secretary, and by her presence of mind on one occasion saved her life

*W. & D. Downey*

later she had to choose between breaking her promise to the lady whom she had promised to serve for life, and sacrificing her affections for the man she loved. She chose to do the latter, and it was not until long afterwards that her Majesty learnt the whole story of how much Miss Knollys had given up for her sake.

The post of private secretary to the Sovereign is not an ancient office, but it remained for Queen Alexandra to establish the precedent of a lady private secretary to the consort of the British King.



## ETIQUETTE FOR GIRLS

*Continued from page 1573, Part 12*

By "MADGE" (MRS. HUMPHRY)

### HER FIRST DINNER-PARTY

Dinner a Formal Meal—The Etiquette of Arrival—Of the Dinner-table

A GIRL often anticipates her first dinner-party with a sinking of the heart that is almost a terror.

She knows that dinner is the most ceremonious of meals, and that any solecism of which she may be guilty, through ignorance or nervousness, might mark her out as an object for undesired attention and unspoken criticism.

A girl who has not been brought up among the conventions of society feels sadly at sea as to what she ought to do, or leave undone, at the dinner-table, that now looms before her as a kind of burning-glass on which some of the most rigid rules and strictest social observances are focussed. Aware of this, and of her own ignorance, she is full of questions. Sometimes she has no one to be her guide in answering them, and has to trust to the example of the others present. The few suggestions which follow may be useful in such cases.

The first concerns dress. In England, a low bodice is worn at dinner-parties, and, in fact, at dinner in the family by those so placed as to be able to conform to the habits of high society. The form of the low bodice, and of the sleeves, follows that of the fashion of the hour, and it is well for a young woman to avoid everything that is exaggerated or conspicuous when she is making her first appearance, unsupported by relative or friend, in the ceremonious atmosphere of a formal dinner-party. She does not wish to attract too much attention, though naturally she wants to look as nice as possible—very nice, indeed, if she can manage it.

Gloves are an indispensable item of the dinner toilette. They must be completely on and fastened before she arrives at the house of her hostess. Dinner guests are not afforded much opportunity for revising or correcting their costume or coiffure. They leave their wraps in the hall, and are shown at once into the drawing-room.

#### Reception by the Hostess

As she follows the servant, the girl hears her name announced, advances into the room, and goes straight to her hostess, who usually comes well down the room to receive her, guessing that she may feel shy and uncomfortable, especially if her social position is lower than that of her entertainers.

"A low voice is an excellent thing in women," and never more excellent than when the owner of it is placed in circumstances where shyness is apt to play its nasty little trick of masking itself in an air of

effrontery. This latter is helped enormously by a loud, harsh voice, but it is heavily handicapped by a low, quiet one.

Few introductions are made in the drawing-room before dinner beyond those of the dinner partners. The girl guest will find her escort presented to her in due course, and though he may walk away to greet some of his acquaintances, he will return to take her to the dining-room. He may or may not offer her his arm. It is a custom now falling into disuse in some circles. The couple merely stroll side by side from drawing-room to dining-room, exchanging a few remarks on indifferent topics.

#### At the Dinner-table

Seated at table, she removes her gloves and puts them in her lap, unfolds her napkin, and does not omit to say something to her partner, choosing some light subject for a start. But she must not be surprised nor hurt if he should happen to be talking to the lady on his left. Should her neighbour on her right speak to her, she will engage in conversation with him, whether she has been introduced or not. She will remember that bread is never cut, always broken; that soup is taken from the side of the spoon, not from the point; that however excellent it and the fish may be, a second helping is not orthodox, though the attendant when taking her plate may possibly murmur in her left ear: "Any more, miss?"

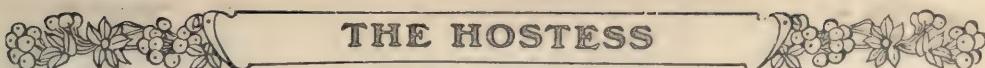
When wine is handed, she will be asked: "Sherry, miss?" "Hock, miss?" "Champagne, miss?" in the quiet, almost mysterious voice of the well-trained servitor.

Her reply need be no more than "Yes" or "No." Any remark as to the reasons for her preference or abstinence would be entirely out of place, and would be ignored by butler or parlourmaid, but stored in their memory for the amusement of the servants later on.

A look at the menu will enable her to decide as to what dishes she will accept, and which decline. Should she be unaccustomed to asparagus, unused to eat it in her fingers, let her do so with a knife and fork. Though unusual, this is better than experimenting with the unknown when critical eyes may be looking on.

But, as a rule, the other guests are busy with their own concerns, and a solecism passes unnoticed, except, perhaps, by the immediate neighbours of the one who has committed it.

*To be continued.*



## THE HOSTESS

### No. 8. FIVE O'CLOCK TEA

By "MADGE" (MRS. HUMPHRY)

**How to Serve a Dainty Tea—The Question of Lighting the Drawing-room—The Flowers—Napery—How to Brew the Tea—Cakes and Fruits**

THERE are several hostesses who are famous for the delicious tea they give their friends, acquaintances, and such enemies as may be included under the latter heading.

Not only is the beverage itself unimpeachable, but the accompaniments are well chosen, and the surroundings are of an order to tempt the appetite by suggesting refined and intelligent arrangements, consequently inspiring perfect confidence in one's hostess.

The room is neither overheated nor disagreeably cold. There are screens available for avoiding the scorching glare of the fire while yet enjoying its beneficent warmth. If it be daylight, there is a softening shade of blind or drapery interposed between its trying candour and complexions not capable of defying it. If the light be artificial, it shines through the softening medium of pale pink or amber shades, tints to which beauty itself should be grateful, while those who do not possess it have even more cause for thankfulness.

Flowers, too, should be scattered about the room, and, in fact, they generally are. They must be, of course, fresh and dainty. Some people are peculiarly sensitive to the odour of stale water in which flowers have been left for days. Many of us are not so particular as we might be with regard to this point.

Very strongly perfumed blossoms are disagreeable to some among us, though to others they are the medium of a sensuous pleasure. We are meant to enjoy the fragrance of flowers, and it is a sign of an imperfectly balanced organisation when we fail to do so. There are women who faint if too long in proximity to such flowers as the tuberose, orange blossom, or auratum lily. There are other women who feel inspired to mental effort by these very perfumes; who paint better, write better, work better for the companionship of such flowers as these.

But the careful hostess, however she may enjoy these olfactory delights, will see to it that when friends drop in to tea the blossoms are quietly sent into banishment until she regains her solitude.

There are servants who can be trusted to make good tea. They are extremely rare, very much more rare than those who can make good coffee. The ideal hostess makes tea herself in the drawing-room. A table is equipped with spirit-lamp and shining kettle of silver, aluminium, brass, or copper, and dainty caddy, all laid ready

upon a teacloth as fine and as elaborately embroidered as may suit the taste and means of the household. It gives one a feeling of perfect confidence to see this table laid in readiness, and to note that the preparations are complete, even to the little silver strainer which prevents the leaves from entering the cups.

At many such tables there are three or four infuser spoons for the use of those who like tea made in the cup. In these days of mal-digestion there are many who regard a teapot as a fount of possible disaster, as, indeed, it sometimes is, when the tea is left so long upon the leaves as to extract all their tannin.

Hot cakes are served really hot, and freshly toasted, in the house of the perfect hostess. Late comers are not offered them in a discouraging condition, dried up and hardened round the edges by having been kept hot in the oven. The oven is no place for hot cakes. Small plates are left ready for such as like to eat these cakes by the aid of the pretty little knives and forks made expressly for use at tea. Some callers still prefer the saucer only, according to Victorian etiquette. Hot toast, brown all over and well buttered, is indispensable to a good tea in cold weather. In summer its place is taken by strawberries, cherries, peaches, nectarines, or whatever fruit may be in season. Fruit knives and forks are laid in a little heap ready for anyone choosing fruit.

Sandwiches of various sorts and bread-and-butter, brown and white, are the indispensable portions of the fare provided. Cakes, *petits fours*, and delicate little sweet biscuits come next, and the thoughtful *châtelaine* will not neglect to provide the plain, dry biscuits to which so many of her friends are limited by medical advice, or by the counsels of their beauty doctor.

At some houses a choice of China or of Indian tea is offered, for there is a marked difference of taste in the matter of flavour. To those accustomed to Indian tea, China tea seems weak and flavourless. Doctors, however, recommend China tea to all whose digestive organs are in an imperfect condition.

When the hostess makes tea with her own hands—it is impossible in the case of a large party of friends—she usually has two teapots at hand, so that she may make a fresh brew when there are new arrivals. The maid takes the discarded teapot away, and then returns it, ready for use when its turn comes round again.

## BEAUTIFUL WOMEN IN THE SOCIAL WORLD

*From a painting by Ellis Roberts*

## HER GRACE THE DUCHESS OF PORTLAND

Before her marriage, in 1889, the Duchess was the beautiful and popular Miss Winifred Dallas-Yorke. To the tenants on the Duke's vast estates she is a veritable Lady Bountiful and is beloved by all.



## WOMAN'S DRESS

In this important section of **EVERY WOMAN'S ENCYCLOPÆDIA** every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in :

### **Home Dressmaking**

*How to Cut Patterns  
Methods of Self-measurement  
Colour Contrasts*

### **Boots and Shoes**

*Choice  
How to Keep in Good Condition  
How to Soften Leather, etc.*

*Home Tailoring  
Representative Fashions  
Fancy Dress  
Alteration of Clothes, etc.*

### **Furs**

*Choice  
How to Preserve, etc.  
How to Detect Frauds*

### **Millinery**

*Lessons in Hat Trimming  
How to Make a Shape  
How to Curl Feathers  
Flowers, Hat-pins, Colours, etc.*

### **Gloves**

*Choice  
Cleaning, etc.  
Jewellery, etc.*

## ON JEWELS

### No. 4. THE DIAMOND

By THE HON. MRS. FITZROY STEWART

Why the Diamond is the First Among Precious Stones—Where Diamonds are Found—Famous Diamonds and Their Owners—The Colours of Diamonds—Black Diamonds—How Diamonds Can be Tested—Diamond-Cutting

THE diamond is one of the most popular stones in the whole range of precious minerals. It can be worn by old or young, by day or in the evening, is permissible wear in slight mourning, and has quite unrivalled beauty and brilliance. In fact, a good *parure* of diamonds not only adds to a woman's looks, but, in a sense, to her social importance.

The word diamond comes from *adamant*, a term used to express any substance of extreme hardness, and which in its turn was derived from the Greek *adamas*, which means "invincible."

The diamond ranks third in value among precious gems, is composed of pure crystallised carbon, and in its chemical nature has been described as identical with charcoal. It is the most brilliant of all stones, and possesses three characteristics that place it in its unique position.

#### **Characteristics of the Diamond**

First, the diamond is the only gem which is combustible. Second, it is the hardest of all minerals. Third, it is transparent, translucent, highly phosphorescent—especially when coloured—and is a non-conductor of electricity. This gem, the hardest of all known bodies, can only be cut by means

of itself in the form of fine powder; and to this fact reference is no doubt made in the well-worn proverb, "Diamond cut diamond," which everyone may not know comes from a play by John Ford, called "The Lover's Melancholy." The diamond stands at ten in the table of hardness. And this quality is proved by the fact that it readily scratches either a ruby or sapphire. But in spite of its hardness it is brittle, hence the absurdity of the test which professes to try the worth of a diamond by striking it a heavy blow on an anvil. The lustre of the diamond is peculiar to itself and hence termed adamantine.

#### **Where the Gem is Found**

In olden days diamonds were found only in India, and from thence were obtained most of the historic stones known to the ancients. Then Brazil came into notice as a diamond-producing country, and in recent years South Africa has yielded an immense harvest of fine diamonds. Small diamonds are found in Australia, and also in Borneo, and among other diamond localities are some parts of the United States and certain districts in the Ural Mountains. Comparisons are odious, but experts declare that diamonds from Brazil are apt to have the

purest colour and greatest brilliance, and that a yellowish tinge may often be found in stones that come from South Africa. But this rule has, of course, some notable exceptions.

#### Famous Diamonds

Among the most famous diamonds in the world are the Koh-i-noor and the Cullinan diamonds, both of which belong to the Crown jewels of England. Then there is the Orloff diamond, an Indian stone of great value, which is now mounted in the Imperial sceptre of the Emperor of Russia. The Regent is a famous stone preserved among the national jewels in Paris. The Star of the South, another splendid brilliant, was picked up by a negress in Brazil, and finally sold to the Gaekwar of Baroda for £80,000. And a noted gem, the Star of South Africa, found in the early days of South African mining, became the property of the Countess of Dudley. Then the Sancy diamond is an historic jewel, worth, it is said, over £20,000. This, after many adventures, was bought by the American millionaire, Mr. William Astor, and the stone is now worn by his beautiful daughter-in-law, Mrs. Waldorf Astor.

Society women in London are the lucky possessors of priceless diamonds. The Duchess of Portland has a splendid crown with, in front, a big, square stone known as the Portland diamond, and said to be worth over £10,000. The Duchess of Westminster wears the "Neska" diamond, a triangular gem the size of a florin, which is of immense value; and the Duchess of Sutherland has an historic crown that was worn by her beautiful predecessor, Harriet, Duchess of Sutherland, who acted as Mistress of the Robes to Queen Victoria. Among other owners of splendid diamonds are the Duchess of Roxburgh, the Duchess of Buccleuch, who wears a unique belt of brilliants, the Duchess of Wellington, and the Duchess of Marlborough; also the Marchioness of Londonderry and the Dowager Marchioness of Bute, who has a quaint diamond tiara formed of Hebrew letters which signify that a virtuous woman is a crown to her husband.

The Countess of Yarborough owns many fine diamonds, and so also do Lady Rothschild, Viscountess Iveagh, and Lady Clifford of Chudleigh. Then among notable orna-

ments are Viscountess Galway's tiara formed of diamond feathers; the Hon. Mrs. George Keppel's pendant, which has a beautiful pear-shaped diamond, said to be the second largest in the world; Lady Crossley's big diamond sun made of fine Brazilian diamonds; Mrs. Arthur Wilson's large diamond feather; Mrs. John Mackay's string of diamonds, which is two yards long; and last, but not least, the true lover's knot owned by the Duchess of Newcastle.

A word shall be said on the subject of head-ornaments. In days of old, crowns and high tiaras were worn only by Royal ladies, by the wives of wealthy peers, and by ambassadressses. But now tiaras, and even crowns of diamonds, are the rule and not the exception. The tiara habit is on the increase. And it is worn on all sorts of unsuitable occasions. Tiaras and crowns are in the picture at Court or at big balls in the season; but nowadays one meets them at the play, at small parties, and at dinners

at hotels and restaurants. Then the modern bride expects at least a couple of tiaras among her wedding presents, and four or five are sometimes seen at the smart marriages. The story goes that a woman who had returned to London after a few years' absence said that the change which struck her most was that nowadays a girl married on £500 a year and a diamond tiara.

The range of colour in diamonds is rather extensive. They occur in various tints, which include green,



Two beautiful diamond necklaces. The lustre of the stones is enhanced by the delicacy and artistic craftsmanship of their setting

*Photo, Bolak*

black, blue, red, pink, and yellow. Black diamonds hail from Borneo. They are extremely rare, have much brilliance, and are so hard that they can only be polished with their own dust, as the ordinary diamond dust makes no impression on their surface. The Duke of Richmond owns one big black diamond which for centuries did duty as the eye of an Indian idol; and a famous black diamond was owned by a former Duke of Wellington.

#### Black Diamonds

The Hon. Mrs. Ronald Greville has some black diamonds; and a necklace of these stones, said to be the only one in the world, belongs or belonged to Mrs. Celia Wallace, a well-known American. This was composed of fourteen pendants of black diamonds of great brilliance, which were hung on a chain made of platinum. Black diamonds

were once the mourning jewel of the Russian Court, and are much liked by Russian aristocrats. By the way, it is an accepted fact that the Russian ladies prefer coloured stones to pearls or ordinary diamonds. They, of course, have these latter, but they more often wear their emeralds, rubies, and sapphires, which are of great beauty and immense value.

#### Red Diamonds

Red diamonds are extremely rare, but one is said to have been sold by Mr. Streeter for £800 which is now among the Crown jewels of Russia. Blue and green diamonds are also scarce; pink and violet come next, and then orange and canary colour. Yellow diamonds have but small value. A pale green diamond is preserved in the vaults at Dresden, and is sometimes worn by the King of Saxony. The Duke of Brunswick had among his priceless collection of gems a pink brilliant of immense value which had belonged to an Indian potentate. The famous sapphire blue brilliant known as the Hope diamond is one of the most valuable coloured stones now in existence. This weighs 44½ carats, and has changed hands at £80,000.

The Countess of Crawford has marvellous coloured diamonds in the form of brooches, each of which is said to be worth many thousands; and Lady Margaret Campbell owns and wears a comb of blue, pink, and black diamonds, which was given her when she married by her brother-in-law, the Marquis of Breadalbane. Lady Beatrice Herbert has a wondrous necklace which was a present from his Highness Aga Khan at the time of her marriage. This jewel is composed of countless stones set in the finest goldwork, and among them are red, green, blue, and black diamonds of great size and beauty.

#### The Genuine Stone

In buying precious stones much caution is required. Few wares are more liable to faults and frauds; also other stones of a like nature are used in place of the real article. For instance, white sapphires and white topazes are often passed off as diamonds by dishonest dealers.

Hardness is the best test that a diamond is genuine. If the stone in question cannot be scratched by a ruby or a sapphire it can only be a real diamond. The simplest way to test a diamond is as follows: Rub the stone on a bit of common glass, and if it scratches or rips the glass, it is a real diamond, but a false one if it makes no impression. The best sham diamonds are made of crystal backed with foil, and the

cheaper sorts from glass prepared in the same manner.

Diamonds were known to the ancients, and to make these stones was the dream of the old-time alchemists. This dream is said to have been realised by the French chemist, Monsieur Henri Moisseau. But the largest stone he makes is, as yet, most minute in size and by no means perfect.

Diamond-cutting has become a science, and the best diamond-cutters in the world are said to be found at Amsterdam. But diamond-cutting is also carried on with success at Antwerp and in London. The stone is cut in three ways—brilliant-cut, table-cut, and rose-cut; but rose diamonds are not liked by everyone, and become every day of less value. The process is, however, quite different to what it was a decade or so ago. Diamonds are now cut with many more facets, which gives a greatly increased brilliance. A visit to one of the best diamond-cutting factories in Amsterdam makes a most interesting experience. The first process is that of splitting or cleaving the rough stones. In this, a sharp diamond edge is used to cut a nick or groove in the stone, after which a wedge-shaped steel knife is placed in the nick, and hit a hard blow with a steel hammer. If the nick has been properly placed, all will go well, and the stone divides into two pieces; but if an error has been made, it may cause the stone to break up irregularly, and perhaps lead to the loss of thousands of pounds.

#### Diamond-Cutting

The next process is that of cutting, in which the split pieces are roughly formed into the shape of a brilliant by being rubbed against other diamonds. Then comes the work of sawing, which consists of dividing the stone by means of a thin disc of steel or phosphor copper that revolves some 3,000 times a minute. The last important process is that of grinding the 58 facets possessed by a brilliant, and giving them the final polish. For this purpose, use is made of a horizontal wheel, composed of a peculiar quality of iron, and covered with a mixture of diamond dust and oil, and which is turned at a speed of about 2,400 rotations a minute. The final stage of polishing is performed on a mill of the same kind, but with a smoother face, which after a while gives the final perfection of polish. Electricity is used both for lighting and for driving all the machinery.

Many charming fancies are connected with the diamond. Tradition claims for it protective qualities. Napoleon had a diamond set in the hilt of his sword with the idea of safety and victory; and Ruthven gave Mary Queen of Scots a diamond ring as a protection against her enemies.



# PRACTICAL MILLINERY

By MRS. ERIC PRITCHARD

*Continued from page 1354, Part II*

## THE MAKING OF A WIRE SHAPE

### How to Make a Pattern—The Measurements Necessary—Materials Required—Diagrams

FOR making shapes, spartra is most commonly used for winter wear, while for the lighter spring and summer millinery, wire forms the foundation.

The successful manipulation of the wire into shapes which are copies or into shapes which are suggested by the imagination is a task which requires a considerable amount of experience and ingenuity.

At the commencement of her millinery career, the apprentice is taught to wire bandeaux, "ears," or ribbons, and this enables her to acquire more or less complete control of the wire. It is only when she is sufficiently proficient in this that she is allowed to attempt the more difficult task of shape-making. Amateurs, however, prefer to reach finality at once, and walk where angels fear to tread.

With the object of keeping their milliners well in touch with the prevailing fashions, the majority of West-end houses provide them at the commencement, and during the course of the season, with a selection of Parisian models. These shapes are accurately measured, and then copied.

#### Accuracy in Measurements

To copy a shape it is well to be *most accurate* in each measurement. A quarter of an inch more or less on a support, or edge of wire, may throw the whole model out of gear.

For our pattern shape we propose to illustrate one of the ever-fashionable small mushrooms, which is not too complicated for an amateur's first attempt.

For its manufacture it is necessary to buy from any draper's two rings of silk wire at 3d. per ring; a pair of nippers will also be required and a tape-measure.

The millinery nippers will also be found very useful for nipping off wire used to support feathers, flowers, lace, aigrettes, etc.

#### The Measurements that are Necessary

The correct measurements to be taken for spartra, buckram, wire, and stiff net shapes, are as follows.

#### MEASUREMENTS

	Inches
Head wire . . . . .	25
Front wire . . . . .	5
Back wire . . . . .	6½
Right side wire . . . . .	5½
Left side wire . . . . .	6½
Right side front wire . . . . .	5
Left side front wire . . . . .	6
Right side back wire . . . . .	6
Left side back wire . . . . .	6½
Edge wire.	

These measurements are clearly shown in Fig. 1.

Unroll one ring of wire, nip off 26½ inches, form into a circle (allowing 1½ inches for *lapping over*, to make secure). This will give a circle of 25 inches when finished.

The wire is slightly twisted and nipped together closely at each end of the overlap, as illustrated in Fig. 2B.

Fig. 2A shows the preliminary stage.

Divide the circle of wire into four equal parts, marking front, back, and side by means of notches (Fig. 3).

Nip off eight lengths of wire, each about 8 inches long. Bend up each length at right angles about 1½ inches from the end (Fig. 4).

Take one of the eight lengths, and fasten on to the front notch of the head-wire, twisting over and nipping firmly, leaving the turned-up 1½ inches inside the circle, as in Fig. 5B.

Figure 5A shows the preliminary stage.

Repeat the process with the seven remaining pieces, placing them at equal distances round the head-wire (Fig. 6).

The 1½ inch lengths left turned up are now used to form a coronet, which is made to strengthen the head-wire (Fig. 7A).

Make another circle as before directed, measuring when finished 25 inches (Fig. 7B).

Fasten the circle of wire on to the end of the eight turned-up 1½ inches, forming a coronet, as illustrated completed in Fig. 8.

The long lengths, or "legs," which is the technical term, are bent up at right angles to the head-wire.

The "legs" are now bent up to their respective measurements (Fig. 9).

The pattern hat being a mushroom shape, it will be necessary to slightly droop the wires at this stage (Fig. 10).

This mushroom (shown here finished) can at any time be altered into another shape—like that illustrated (Fig. 11). For instance, turn it off the face, by simply rolling up the three front wires, or it can be turned up at the back, with a view to showing the chignon by repeating the same process at the back, but care must be taken not to roll the shape up too abruptly.

The front wire should be rolled up about 3 inches, the two side fronts 2 inches, and occasionally a slight roll of the side wires, measuring not more than 1 inch, will be an improvement.

This also applies to the back.

In the next article the edge wire, supporting wire, and as to how the crown is joined on to the brim, will be dealt with.

*To be continued.*

## DIAGRAMS THAT WILL SIMPLIFY THE MAKING OF A WIRE SHAPE

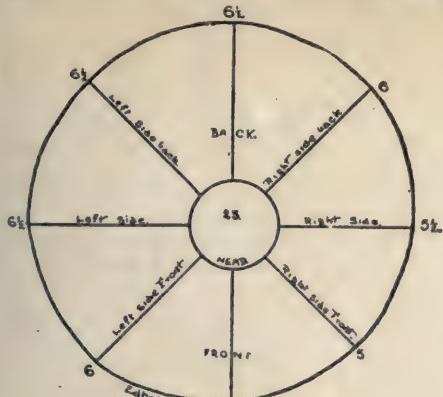


Fig. 1. Diagram showing exactly how the various measurements for the wire shape should be taken

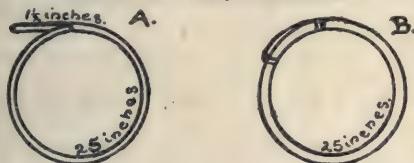


Fig. 2a. The length of wire is formed into a circle overlapping about  $1\frac{1}{2}$  inches. Fig. 2b. Then it is slightly twisted together at the overlap

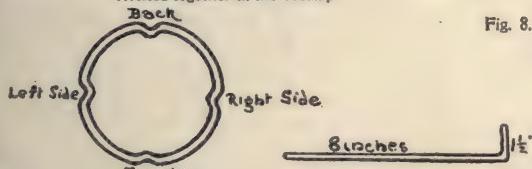


Fig. 3. Divide the circle of wire into four parts, marking them by notches

Fig. 4. Take eight inches of wire and bend up  $1\frac{1}{2}$  inches at one end

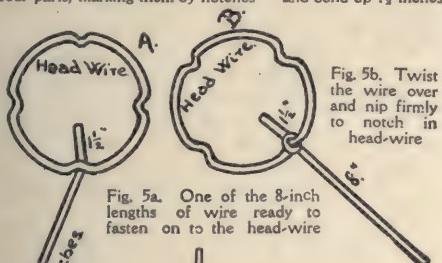


Fig. 5a. One of the 8-inch lengths of wire ready to fasten on to the head-wire

Fig. 5b. Twist the wire over and nip firmly to notch in head-wire

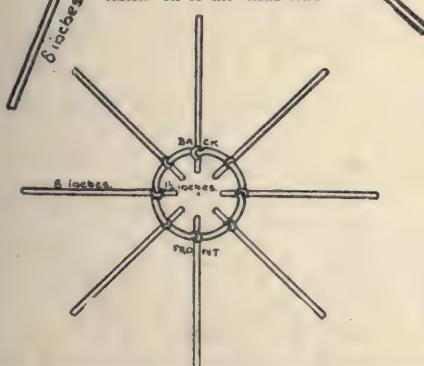


Fig. 6. Place the remaining seven lengths at equal distances round the head-wire

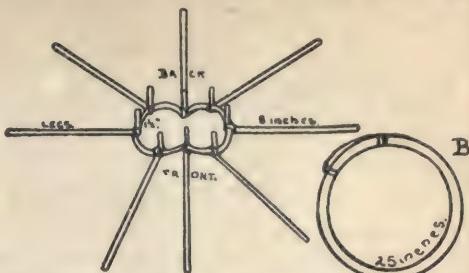


Fig. 7a. The  $1\frac{1}{2}$  inch lengths are used to form a coronet to strengthen the head-wire. 7b. Make another circle of wire, measuring when finished 25 inches

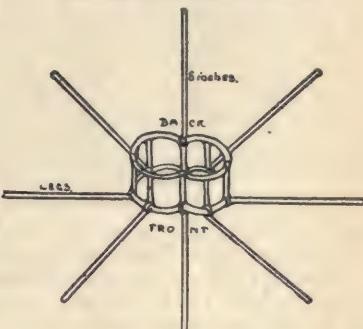


Fig. 8. The second circle of wire fastened to the  $1\frac{1}{2}$  inch turned-up lengths, forming completed coronet

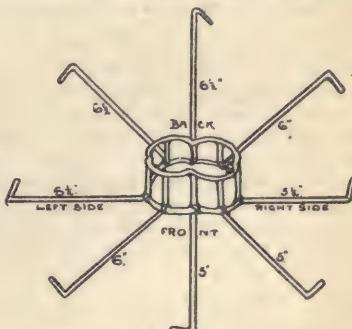


Fig. 9. The "legs" should now be bent up to their respective measurements

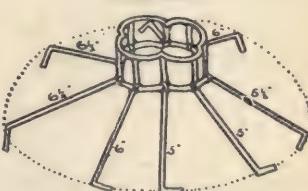


Fig. 10. Slightly drop the wires to form a mushroom shape



Fig. 11. The shape can be altered by rolling up the three front wires

# PRACTICAL LESSONS IN TAILORING

## FOR HOME WORKERS AND OTHERS

*Continued from page 1484, Part 12*

By M. PRINCE BROWNE

*Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."*

### THIRTEENTH LESSON. THE MAKING OF A COAT—concluded

The Cuffs—How to Machine-stitch and Line the Cuff—Attaching the Cuff to the Sleeve—How to Make the Buttonholes in the Coat—"Tailor-made" Buttonholes—Sewing on the Buttons—"Facing" the Collar with Velvet

PLACE the piece of padded canvas for the cuff along the cut edge of a piece of the material (folded double), and cut out the cuff, allowing turnings all round.

N.B.—The reason the material for the cuffs must be cut along the "cut edge," and not along the selvedge, is that the "grain" of it may match that of the material of the sleeve. The canvas will prevent the cuffs stretching.

Tack the material flat on to the canvas, turn the edge over it all round, and tack it firmly and neatly near the edge. Cut away all superfluous turning at the corners to avoid unnecessary thickness, herringbone the raw edge to the canvas all round, damp and press it well on the wrong side. Machine-stitch round the cuff (the same distance from the edge as on the rest of the coat) up the one end, along the top, and down the other end, but *not* along the bottom.

N.B.—When turning the corners in machine-stitching, the needle must be down, through the work, while the presser-foot is raised and the work turned in the machine to make the corners sharp.

Finish off the machine-stitching at the two ends by drawing the upper thread through to the wrong side and tying it to its own under thread. Place the cuff along the cut edge of the lining, and cut it out, allowing a quarter of an inch all round for turnings.

Pin and tack in the lining along the centre, with the cuff lying flat on the table. The lining must be put in rather "short."

N.B.—The cuff must not be held *round* the hand when the lining is being put in, or, when the cuff is placed round the sleeve, the lining will set "full."

Turn in and tack the lining all round the cuff and fell it, just to cover the machine-stitching, and along the bottom. Sew on two buttons securely, in the position shown in the finished sketch on page 758, Vol. 1.

Join the cuff round in a circle by over-sewing the bottom of the two ends together with two or three stitches. These stitches must not show. Slip the cuff—right side out—over the right side of the bottom of the sleeve, and about a quarter of an inch below it. Pin it carefully in this position, and neatly fell the edge of the sleeve to the cuff.

Next measure, and mark with chalk, the

position for the buttonholes; one just below the bottom of the revers, a second at the waist, and a third at an equal distance below the waist. (See finished sketch, page 758, Vol. 1, *EVERY WOMAN'S ENCYCLOPÆDIA*.)

#### Position of the Buttonholes

The buttonholes must be placed on the right half of the coat, and just beyond the row of stitching down the front.

Take a piece of card, or stiff paper, and measure the diameter of the button to be used, and make a notch at that measure.

Draw a chalk line on the coat, a little longer than the diameter, where each buttonhole is to be made.

As this line will be a guide on which to cut the buttonhole, it should be very carefully drawn with a fine piece of chalk and a square, so that it may be perfectly even, and ensure the cut being quite straight.

Tack round each line (about a quarter of an inch from it) to keep the thicknesses of the material, interlining, etc., together.

Next punch the holes with a "leather punch" (illustrated on page 73, Vol. 1) at the end of each line, about one-eighth of an inch from the row of stitching, and measure with the card on which the diameter of the button is marked, from the *inner* side of the "punched" hole—along the chalked line—the length to cut the "slit," and make a mark.

N.B.—The length measured from the *inner* side of the punched hole will be greater than the diameter of the button. This is necessary to allow for the thickness of the button.



Diagram 1. The slit for the button-hole must be a "clean cut."

When quite ready to commence working the buttonholes, cut the slit of *one*, and work it before cutting the next. The holes can all be punched at the same time, but the slits must only be cut one at a time, or they will fray. The slit must be a "clean cut," made with a short, sharp pair of scissors. It should now appear as in Diagram 1; but as the buttonhole must be pear-shaped at one end, a small piece must be cut off from

each side of the "punched" hole into the slit, to give it the pear-shaped appearance illustrated in Diagram 2. The two sides must be cut exactly to correspond, or the button-hole will be crooked.



Diagram 2. Cut off a small piece from each side of the "punched" hole

#### "Tailor-made" Buttonholes

For "tailor-made" buttonholes, both twist and linen thread are needed, and two thick "egg-eyed" needles. The thread must be twisted and waxed. Take a long length of it, thread one of the needles with it, double it, and knot the two ends together. The knot must be held by one person and the needle by another, and, whilst the thread is being held in this extended position, it must be twisted at both ends. When twisted, it must not be allowed to drop until it has been waxed, but held firmly, and still extended. The instructions given on page 1484, in Vol. 2, for waxing skein silk should be followed in waxing the thread.

N.B.—This linen thread and where it can be obtained is mentioned on page 74, in Vol. 1, under the heading, "Materials Required for Tailoring."

Thread the second needle with the twist—a length of about three-quarters of a yard is sufficient for a buttonhole about three-quarters of an inch long. Tailors' buttonholes are worked from right to left; dressmakers' from left to right.

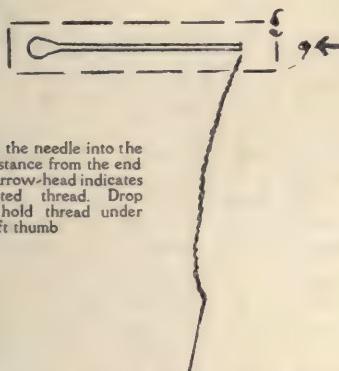


Diagram 3. Stick the needle into the coat at a short distance from the end of the slit. The arrow-head indicates the knot of twisted thread. Drop the needle and hold thread under the left thumb

Stick the needle with the waxed thread into the coat on the right side at a short distance from the end of the slit, and bring it out just below the end of the slit, as shown in Diagram 3. Drop the needle, and hold the thread under the left thumb close to the slit.

Commence working the buttonhole with the twist, bring the needle up from the wrong side, just below the thread, and work over it (*not into it*), from right to left.\* Before drawing the needle up *out* of the material, take hold of the twist with the right hand, and pass it under the point of the needle, from right to left.

Draw the needle sharply, and firmly, out of the material, taking hold of the twist near

the work (and not at the whole length of the twist), and pull the twist first upwards, and then sharply across the slit. Again insert the needle through the slit, bring it up just below the thread, to the left of, and close to, the stitch just made, and repeat from \*. Continue in this way until the end of the straight edge of the buttonhole has been worked. It should then appear as in Diagram 4. Then, before commencing the curve, draw the linen thread—which runs under the stitches—tightly, to make the edge firm and straight. Work round the curve, making the stitch in the same way (and still holding the thread under the stitches), but in drawing the twist through do so sharply, holding it *straight* up, so as to bring the "purl" edge as much as possible on the top.

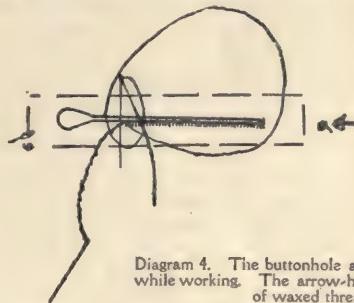


Diagram 4. The buttonhole as it should appear while working. The arrow-head indicates knot of waxed thread

When the hole has been worked round, work the second straight side the same way as the first—viz., by drawing the twist up sharply, and then *across* the buttonhole. Work to the end, to exactly opposite the first stitch made at the commencement of the buttonhole.

Draw the waxed thread up tightly, pass the needle, with the thread, through to the wrong side of the coat, fasten it off neatly, and cut it off. The knot which is at the commencement of the thread, on the right side of the coat, can now be cut away.

Put the needle with the twist through the head, or "purl," of the first stitch, and draw the two sides firmly together. Bring the needle through again to the right side at the end of the buttonhole, and make two stitches straight across the end. Work three button-hole-strokes over the two straight ones to form the "bar." The "purl" end of the three stitches must be towards the "punched" hole. Pass the needle through to the wrong side of the coat, fasten off the twist firmly, and cut it off.

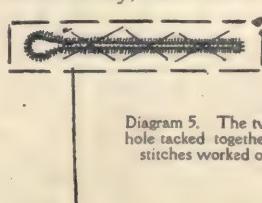


Diagram 5. The two straight edges of the button-hole held together by means of two or three stitches worked over and over across the edges

Tack the two edges of the straight portion of the buttonhole together with two or three stitches, worked over and over across the

edges, drawing them just together, but not letting them overlap; tack back again, crossing each stitch, as shown in Diagram 5.

N.B.—Tailors always tack their buttonholes together in this way, to keep the edges perfectly even for pressing, and they perfect the "punched" hole by holding it *firmly down close to the slit* with the left thumb nail, and shaping it with a "bodkin." The tailors' bodkin was illustrated on page 73, Vol. I.

#### To Prevent Buttonholes "Fraying"

When the buttonholes are being worked in a loose serge, or any material likely to "fray," the edges should first be neatly oversewn with fine silk, and the oversewing must be worked well "on the slant," to hold the threads of the material down. Tailors always work the *buttonhole-stitch* slightly slanting (though it is almost imperceptible) for the same reason. Before sewing on the buttons give the coat the final pressing.

The buttons should be sewn on to the coat with "waxed" twist or thread. They must be sewn on loosely, and at the same time very securely. The easiest way is to hold an ordinary bodkin under the button whilst sewing it on. The stitches must be taken through the material, canvas, and linen, but *not* through to the "facing" or lining of the coat. When a sufficient number of stitches have been made to secure the button firmly, bring the needle out between it and the material, remove the "bodkin," and wind the twist, or thread, firmly and evenly round the stitches several times to form a "stem" to fit into the "punched" hole and allow the buttonhole to close when the coat is buttoned.

N.B.—If the button is sewn tightly down without a stem, the buttonhole will "gape" open when the coat is fastened. The same thing will occur if no hole is "punched" at the end of the slit.

#### To Make a Hanging-loop

A "loop" made from a piece of the lining can be sewn across the back of the neck by which to hang up the coat; but a "coat-hanger," sold for the purpose, and costing only a few pence, is far better, as it does not spoil the shape of the collar.

If a loop is preferred, it can be made by cutting a strip of the lining on the straight, selvedgewise, about 1 inch wide and  $4\frac{1}{2}$  inches long; turn down the edge on each side, and make a turning of about a quarter of an inch at each end, fold it together lengthwise, and sew the two edges together all round. Stitch this strap on firmly at each end across the back of the neck of the coat.

The coat in the sketch has a collar "faced" with the same material; but if a velvet collar is preferred, the collar should be done in just the same way, and "faced" with the velvet afterwards. It is always better to "face" it *first* with the material. It gives the velvet a softer appearance, besides being more practical, as when the velvet is shabby it can be taken off, the collar being complete without it.

The collar can be either completely covered with velvet, or a margin of the material can be left showing all round beyond it.

The velvet must be cut *perfectly on the cross*—instructions for cutting on the cross were given on page 233, Vol. I.—and it must be put on to the collar with the "pile" running *upwards*, so that it shades darker, and should brush downwards (against the pile).

#### The Collar "Faced" with Velvet

If the collar is to be *entirely* faced with velvet, it must be cut wide enough to turn over the edge. Pin it on with needles, or *fine steel* pins, and tack it on with silk. Turn over the edge of the collar, and tack it. Cut it off evenly, leaving a narrow turning only, and very neatly herringbone it to the wrong side of the collar, with fine silk to match.

From the break (or opening where the collar joins the revers) the velvet must be cut off and turned in—a narrow turning only—just to reach the join, and then *very neatly* felled down along the join. The thread must not be drawn too tightly, or every stitch will show.

The velvet on the stand of the collar must be drawn smoothly and evenly over it, tacked, and the raw edge herringboned down under the *lining* of the coat, which is felled over it round the neck. If the collar is only to be partially faced with velvet, it must be cut to reach just *beyond* the row of stitching round the collar, turned in to the row of stitching, tacked, and very neatly felled on.

In removing the tacking, *every* stitch must be cut, to avoid marking the velvet.

N.B.—The velvet must be *well* stretched along the *outer edge* of the "fall" of the collar, to enable it to set as tightly as possible over the "stand," which is smaller, and where the velvet must set perfectly smoothly round. Place a small cutting of velvet under the thumb when working, holding it the "pile" to the "pile," as it so easily marks, especially if the worker has a warm hand.

#### How to Stretch Velvet

When the edge of a collar which is to be "faced" with velvet is very rounded, the velvet can be stretched over a hot iron. It must only be done at the *outer* edge of the "fall," and as velvet is so easily marked with the iron, this stretching requires to be very carefully done.

The best way to press velvet, or other materials with a "pile," is to do it on an inverted iron on a stand especially made for holding the iron in this position. If one of these stands is not available, the iron must be held by someone in this inverted position while the worker passes the velvet over it, or the iron can be placed on end on a stand, and the handle held by someone to prevent its moving.

*This series of Practical Lessons in Tailoring will be continued.*

# PRACTICAL LESSONS IN DRESSMAKING

*Continued from page 1482, Part 12*

By M. PRINCE BROWNE

## THIRTEENTH LESSON. A SIMPLE MORNING SHIRT—concluded

How to Cut and Make a Narrow Neckband—Arranging a “Runner” at the Waist—Invisible Fastening to a Shirt

A SHIRT with a narrow neckband, detachable collar, and with a draw-string at the waist (instead of an added basque) may be preferred by the worker who does “home laundry,” as the ironing of a shirt made in this way is so much easier.

For the narrow neckband, cut a strip of the material—on the straight selvedgewise—about 4 inches wide, and about  $1\frac{1}{2}$  inches longer than the neck measure, to allow for the ends of the band to overlap in front.

Fold the strip in half, lengthwise, wrong side out, then double it (the ends together), and slope the cut edges slightly and gradually off from the middle of the back, towards the ends, as shown in Diagram 1.

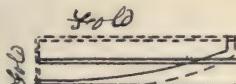


Diagram 1. Showing how to cut the narrow neckband

Open the band to its full length, stitch up each end of the double band, about a quarter of an inch from the edge, turn it right side out, use a pair of scissors to push out the corners to make them sharp, tack it along the fold at the top and down the two ends, and press it.

Turn in and tack a narrow turning along the bottom, and fix and fell the band round the neck of the shirt as instructed in the last lesson for the “stand” of the collar. Machine-stitch the band, near the edge, along the top and down the two ends. Work a buttonhole at each end of the band for a stud, and a perpendicular buttonhole in the centre of the back for another stud, to attach the collar to the band, as shown in Diagram 2.



Diagram 2. The collar-band with the buttonholes worked for the insertion of studs

For the “runner” at the waist cut a strip of the material, on the straight selvedgewise, about  $1\frac{1}{2}$  inches wide, and about 5 or 6 inches long; make a narrow turning all round, and tack it across the middle of the back, at the waist line.

Stitch it near the edge to the shirt. Take a piece of tape (long enough to go round the waist and tie in front), and, with a bodkin, thread it through the “runner.” Work a perpendicular buttonhole on the right side of the shirt just beyond each end of the “runner,” bring one end of the tape through one of the buttonholes to the right side of the shirt, turn down the other end, and stitch it

down firmly to the shirt, between the “runner” and the buttonhole.

Thread a second piece of tape, the same length as the first, through the “runner,” but in the opposite direction; pass it through the other buttonhole, turn down the end and stitch it to the shirt, between the “runner” and the buttonhole on the other side.

When the strings are drawn simultaneously they form the fulness in the back, and when tied round the waist, over the fronts, keep the shirt well in position over the figure.

### The Bottom Hem of the Shirt

When the shirt is to be made without an added basque it must, of course, be cut longer all round—about 4 or 5 inches below the waist; it must then be finished round the bottom, either with a narrow hem, or, if the material is too thick for that, it can be turned up singly and “herringboned,” or bound with narrow “lute” ribbon.

### The Invisible Fastening

The collar, cuffs, and box-pleat down the front of a linen or cotton shirt should be interlined with linen (single)—rather a coarse, loose make is the proper kind. This interlining is always used, as it takes the starch and gives the necessary firmness.

A shirt can be made to fasten invisibly by making a hem on the right half of the front, as well as on the left; instructions for making the latter were given on page 1237, Vol. II.

Buttonholes are then worked perpendicularly in the right hem, and hidden by the box-pleat, which is made separately.

### Making a Separate Box-pleat

This pleat is made as follows: Cut a strip of the material on the straight, selvedgewise, about  $3\frac{1}{2}$  inches wide; make a turning  $1\frac{1}{2}$  inches wide on one side, tack it down, and work a row of machine-stitching about a quarter of an inch from the turned-down edge. Make a turning half an inch wide on the other side, and herringbone down the raw edge over the other turning, being careful not to take the stitches through to the right side. Tack this pleat down the hem over the buttonholes, with the stitched edge slightly projecting beyond the edge of the hem; work a row of machine-stitching down the pleat, *through to the shirt*, on the inner side, a quarter of an inch from the edge, to correspond with the row on the outer edge.

*This series of Practical Lessons in Dressmaking will be continued.*

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. The Acta Corset Co. (“Acta” Corsets); Clark & Co. (Dyeing and Cleaning); Sandow Corset Co. (Corsets).



# KITCHEN & COOKERY

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in **EVERY WOMAN'S ENCYCLOPÆDIA**. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned :

## Ranges

*Gas Stoves*

*Utensils*

*The Theory of Cooking*

*The Cook's Time-table*

*Weights and Measures, etc.*

## Recipes for

*Soups*

*Entrées*

*Pastry*

*Puddings*

*Salads*

*Preserves, etc.*

## Cookery for Invalids

*Cookery for Children*

*Vegetarian Cookery*

*Preparing Game and Poultry*

*The Art of Making Coffee*

*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

## THE MANAGEMENT OF GAS STOVES

**Advantages of Cooking with a Gas Stove—Some Disadvantages—How Gas is often Wasted—Points to Remember—On the Choice of a Stove—How to Clean a Gas Cooker—Placing the Dishes in the Oven, etc.**

THE substitution of gas cookers in place of the kitchen coal range is much favoured nowadays, and the various makers of gas stoves have brought them to a very high standard of excellence.

The use of gas instead of coal for cooking purposes has many distinct advantages in localities where it is obtainable at a reasonable rate.

### The Advantages of Gas Cooking Stoves

1. They are *economical*, providing the gas is not used carelessly.

2. They are *convenient*; they can be lighted and extinguished instantly, and are always ready day or night.

3. They are *cleanly*, causing no dust or smoke, and utensils are kept clean.

4. They are *easily managed*, even by inexperienced workers.

5. Heat can be regulated with the greatest ease and certainty.

6. Time is saved, as

there are no flues to clean, coals to carry, or stoking required.

7. Stoves can be hired at reasonable rates from the gas companies, and their broken or worn parts are replaced free of charge by the company.

8. Meat cooked in a gas oven loses less in weight than if cooked in a coal range.

### Disadvantages of Gas

In spite, however, of its many advantages, it must be remembered that gas dries and heats the air, consuming the necessary oxygen, while even a small escape produces harmful effects, and also, if neglected, serious explosions may result from it. Housewives can also vouch for the disastrous effects the sulphurous vapour has on silver, brass, leather, gilding, and plant life.

### How Consumers Waste Gas

1. By using heavy iron utensils suitable for contact with flame

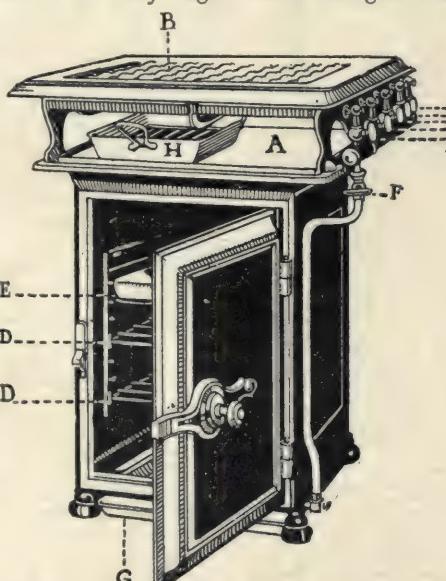


Fig. I. A gas cooker. A, white enamel crown plate; B, movable top bars; C, taps to boiling-rings; D, gridiron shelves in oven; E, solid shelf in oven; F, tap to oven supply pipe; G, dripping-tin in oven; H, gridiron and pan to place under toasting and grilling burner

and smoke, instead of those made of lighter metal, through which the heat can more easily penetrate.

2. By neglecting to turn off the gas-burners the instant the cooking is done, or to lower them when it is possible to reduce the heat.

3. By want of method and forethought in managing the cooking—*i.e.*, instead of steaming potatoes over the saucepan in which a pudding is being boiled, a careless cook will boil both, thus using two gas burners instead of one.

4. By using soot-coated utensils; soot being a non-conductor of the heat, the consumption of gas will be increased. Also an unpleasant smell will be caused.

#### Points Needing Care

1. Have a strong iron length of flue piping fixed to the opening left for it on the side or back of the stove. Unless this is done the fumes from the meat, etc., cooking in the oven escape into the kitchen and house. The pipe can be carried out into the open air, or into some chimney.

2. Sometimes an objectionable smell may be noticed in a house where a gas stove is used. This may be caused either :

- (a) Because the oven shelves, sides, door, etc., are dirty and greasy;
- (b) Because the gas has "lit back," as it is termed; that is, through some sudden draught, or banging the oven door, or applying the match the instant the tap is turned on, the gas has lit back in the air-chamber of the burner.

The result is that the flame will be yellow, instead of *blush*; there will be a peculiar roaring sound made by the gas; the burner will become blackened and sooty; there will be but little heat, and an unpleasant smell given off.

If the gas does light back, turn off the tap, or taps, turn them on again slowly, and allow a little gas to escape before applying the match. Sometimes it has to be re-lit several times for some reason or other.

#### To Choose a Gas Cooker

If possible, choose a stove that has the oven lined with enamelled iron, as well as crown plates of the same material to fit on the top of the stove underneath the burners.

Not only do these linings and crown plates look well, but their glazed, light surface reflects heat, and only needs keeping clean with hot soda and water.

A thoroughly good stove should be double-cased, the space between being packed with non-heat conducting material. This prevents waste of heat and thereby discomfort

in the kitchen. It should be so constructed as to afford every facility for boiling, baking, and grilling and toasting successfully, while all parts possible should be removable, so that it can be easily taken to pieces for cleaning purposes.

#### To Clean Gas Stoves

1. Lift off all the bars from the top.
2. Wash the top of the stove under the burners with hot soda water.

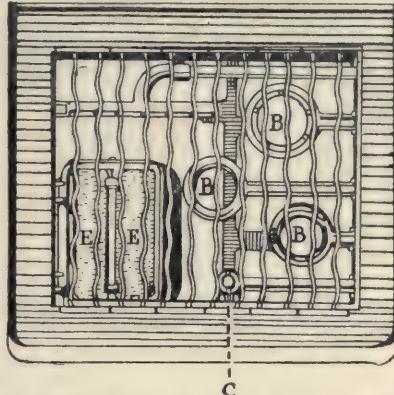


Fig. 2. The top of a gas cooker, showing the various burners. B, boiling-rings; C, simmering-ring; E, reversible burners for boiling or roasting and grilling

3. Clean the burners every now and then with an old brush dipped in paraffin if they are greasy.

Do not poke wire into the holes in the burners, as this enlarges them and leads to an increased use of gas.

4. Wash bars with hot soda water, and polish them and the gas rings with blacklead, unless the bars are of steel, when they must be cleaned with emery paper.

5. Clean the brass taps and fittings.

6. Scrape and wash the shelves with hot soda and water.

7. Replace all the parts.

#### Special Hints on Gas Cooking

In addition to the above directions on the general management of gas cooking stoves, the following hints may be helpful.

The oven perhaps presents the greatest difficulty to the novice; she is apt to become confused as to the arrangement and use of its gridiron shelves, composed of horizontal bars, and the solid browning shelf, as it is usually termed.

It must be remembered that the solid shelf is used to throw down the heat on to the top of the meat, pastry, cake, etc., being cooked, and thus browning them.

Therefore, when a brown surface is required, put the solid shelf as close as possible over the food being cooked, without actually touching it; and at the same time leaving room for a possible rising of the cake, bread, etc.

When any food is browning too rapidly before it is cooked through, or it is required only slightly browned, place it *above* the browning shelf, or reduce the over heat by regulating the oven tap.

The following are a few examples :

*A Rice Pudding.*—Put the pie-dish *under* the browning shelf, but not close under it, until the milk is boiling. Then put it *above* the browning shelf, as it needs slow cooking, and the surface is apt to colour very quickly.

*Roasting a Joint.*—If the joint is small enough, hang it, thick end *upwards*, on a meat-hook from one of the oven shelves, or on the cross-bar and hook supplied with the stove, with the browning shelf close over it.

The joint must hang downwards with its lowest part well above the level of the gas-burners. If the joint is too long, lay it flat on one of the gridiron shelves with the browning shelf close over it.

Meat shrinks with cooking, so there is no fear of it touching the shelf. If preferred, lay the joint on a trivet in a baking-tin, and place this tin on a grid shelf, but many advise no baking-tin, merely the bottom pan that slips in along the floor in the bottom of the stove under the burners. If this plan is adopted, see that the bottom pan is clean, or gravy and dripping will be spoilt.

If *baking pastry and roasting* at the same time, put the joint on a grid shelf below the pastry, and the browning shelf close above the pastry, as the latter needs a sharper heat than the meat.

After the meat is cooked it may be necessary to turn on more gas for a few minutes to finish browning the pastry.

## ECONOMY IN THE KITCHEN

*Continued from page 1497, Part 12*

### SIX RECIPES FOR UTILISING COLD MUTTON

How to Re-roast a Leg of Mutton—Mutton Cake—Mutton Hashed en Casserole—Rissoles—Curry Croquettes—Scalloped Mutton

COLD mutton, like stale bread, is one of the food items to which many a house-keeper owes her grey hairs. Other cold meats may be tolerated, or even relished, but cold mutton in any form is frankly detested by many people, and its appearance not infrequently destroys the harmony of the family dinner.

This being the case, why serve it cold, and adorned merely with a sprig of parsley? There are hundreds of ways of re-heating it that are both simple and appetising.

The experienced woman well knows that a reasonable amount of meat, augmented with a well-flavoured thick gravy, plenty of vegetables or other garnish, will go as far again as slices of a cold joint, and give also greater satisfaction and superior nutriment.

Each of the following recipes will be found helpful in disposing of the remains of joints; and remember all superfluous fat must be trimmed off and rendered down for dripping, the bones and rough bits utilised for stock.

#### A RE-ROASTED LEG OF MUTTON

When only a few slices have been cut from a leg of mutton it can easily be re-roasted, and by filling in the cavity with potato, the cut surface of the meat is protected, and the appearance of the joint is far nicer than if the space had been left.

Sometimes all the gridiron shelves are required; then put the browning shelf over all, but now and then it will be found necessary to move up the cakes, etc., from the second shelf to the first one nearer the browning shelf, in order to acquire a better colour.

Another point often forgotten is that the oven will remain hot for some time after it has had the gas turned off. This heat can be utilised for baking custards, finishing the cooking of large cakes, milk puddings, etc., or, if there is no cooking to be done, put in a large vessel containing water to heat, to use for washing up after the meal is concluded.

Another way to reduce the waste of gas is, when grilling or toasting is being done, utilise the heat over the burner by boiling the kettle or some saucepan over it. It is extravagant to light another burner for boiling purposes when the griller is alight.

Required : A cold leg of mutton.

About a pound of cooked potatoes.  
Half an ounce of butter.  
A little milk.  
Salt and pepper.  
Brown sauce.  
A little glaze.

The quantity of potatoes required will, of course, depend on the size of the gap they have to fill. Rub them through a sieve, or mash them finely. Heat the butter with about a tablespoonful of milk in a saucepan, stir in the potatoes, add salt and pepper to taste. Mix all well together, adding more milk if necessary. Fill in the cavity in the leg with the potatoes, smoothing them to look as much like the meat as possible. Brush the surface over with a little melted glaze, wrap the joint in a piece of greased paper, put in a baking-tin with about an ounce of good dripping, and bake in a moderate oven until it is hot through. Then take off the paper, twist a neat paper frill round the shank bone, put the joint on a hot dish, and strain some good brown sauce round.

#### MUTTON CAKE

Required : About one pound of cold cooked mutton.  
Three hard-boiled eggs.  
Quarter of a pound of bacon.

One tablespoonful of chopped parsley.  
A little lemon-juice.  
One carrot and turnip.  
A bay-leaf.  
One egg.  
Three pence-worth of veal bones, or four sheets of French gelatine.  
Salt and pepper.



Rissoles of Cold Mutton

Cut off any bone from the meat, chop it, and put it in a saucepan with the veal bones and a quart of water. Add any rough trimmings from the meat; the carrot, onion, and bay-leaf, also the stalks from the parsley. Cook this steadily until it is reduced to one pint.

Cut the mutton into dice, and the bacon into strips about half an inch long. Rinse out a mould in cold water. When the stock has boiled for about two hours, strain out the bones, etc., and if it seems very pale, add a few drops of caramel. Season it carefully with salt, pepper, and a few drops of lemon-juice. Put the stock back into a clean pan. Separate the yolk and white of the egg, whisk the white slightly, wash the shell thoroughly, crush it in the hand, next add both to the stock in the pan. Whisk it with the pan over the fire until it boils, then strain it through a clean teacloth; if the first that runs through is not quite clear re-strain it. Pour a little of this stock into the mould, and let it set, decorate the top prettily with slices of the hard-boiled eggs and strips of bacon.

Pour in more stock, and let it set, cut the rest of the egg in large dice and mix it with the meat and bacon, adding seasoning. Pack this mixture into the mould, fill it up with the stock, and leave it until it is set and cold. Then dip the mould into tepid water, turn the "cake" carefully out, and garnish with a sprig of parsley.

#### MUTTON HASHED EN CASSEROLE

*Required:* About a pound of cold mutton.

Quarter of a pint of carrot cut in balls.  
Quarter of a pint of potatoes cut in balls.  
Two ounces of butter.  
One ounce of flour.  
One pint of stock.  
Half a teaspoonful of vinegar.  
One tablespoonful of ketchup or Harvey sauce.  
One carrot and onion.  
Salt and pepper.

Cut the mutton in neat slices, putting the bones and trimmings in a saucepan with about three-quarters of a pint of water, and cook them steadily for stock.

Wash and prepare two or more carrots and potatoes, then with a small round vegetable cutter scoop out neat balls; if no cutter is available, cut the carrot and potato into neat dice. Boil them until tender in salted water.

Slice the onion and carrot. Melt the butter in a saucepan, put in the onion and carrot, and fry them a good brown, sprinkle



**Mutton Cake**

in the flour, and fry that also. Add the vinegar, stir over the fire for a minute or two, then strain in the stock, and stir until it boils. Season this sauce carefully, adding Harvey sauce.

Put the mutton in a casserole, strain the sauce over it, add the potato and carrot balls. Put the casserole in the oven, and let the meat heat through very gently. Serve it in the casserole.

N.B.—The trimmings of carrot and turnip should be boiled with the bones for making stock.

#### RISSOLES OF MUTTON

*Required:* Half a pound of cold mutton.

Four ounces of ham or bacon.  
A little thick sauce.  
Half a pound of pastry.  
One egg.  
Breadcrumbs.  
Salt and pepper.  
One teaspoonful each of finely chopped onion and parsley.

Chop the mutton and ham nicely. Add to them the parsley, onion, and five or six tablespoonfuls of sauce or gravy to moisten the mixture nicely. Season it carefully with salt and pepper, then spread it out on a plate to cool.

Roll the pastry out very thinly on a floured board, stamp it out into rounds about three and a half inches in diameter. Put some of the prepared meat mixture in the centre of each, brush the edge of the pastry with beaten egg, and fold one side over so as to form a half-circle, press the edges well together. Brush each rissole over with beaten egg, then cover it with crumbs. Have ready a pan of frying fat; when a bluish smoke rises from it put in the rissoles two or three at a time, and fry them a golden brown. Drain them well on paper, and serve them piled up on a lace paper.

N.B.—If liked, the rissoles may be coated with broken vermicelli instead of crumbs.

#### CURRY CROQUETTES

This is an excellent way of utilising the remains of curried mutton, or of cold roast mutton.

*Required:* Half a pound of cold mutton.  
Quarter of a pound of rice.  
One ounce of good dripping.  
Half an ounce of flour.  
Quarter of a pint of stock.  
One tablespoonful of chopped onion.  
One teaspoonful of lemon-juice.  
Salt and pepper.  
Egg and breadcrumbs.

Wash the rice thoroughly, then cook it until tender in plenty of fast-boiling salted

water; drain off the water thoroughly, and put the rice on a plate in the oven to dry. Chop the mutton finely. Melt the dripping in a saucepan, put in the onion, and fry it a good brown; then add the flour and curry powder, and fry them for a minute or two. Next add the stock or water, and stir it until it boils. Now add the mutton, lemon-juice, rice, salt and pepper to taste, and, lastly, one beaten egg. Mix all thoroughly. Spread the mixture evenly on a plate, mark it in even-sized divisions, and leave it until cold.

Then shape each division into a neat ball, brush them over with beaten egg, and cover them with crumbs.

When a bluish smoke rises from the frying fat put in the croquettes, and fry them a golden brown. Drain them, and serve on a lace paper garnished with fried parsley.

N.B.—If a strong flavour of curry is liked, add more curry powder.

## SOUP RECIPES

Asparagus Purée—Brittany Soup—Barley Cream Soup—Crécy Soup—Beetroot Soup—St. Germain Soup—Carrot and Lentil Soup

### ASPARAGUS PURÉE

*Required:* One and a half pounds of asparagus.  
One onion and leek.  
A bunch of parsley and herbs.  
Two ounces of butter.  
Two yolks of eggs.  
A little lemon-juice.  
Three pints of milk-and-water.  
Two level tablespoonfuls of ground rice.  
A pinch of castor sugar.  
Salt and pepper.  
(Sufficient for six.)

Overgrown asparagus, which is too tough to serve as a vegetable, will do excellently for this soup.

Cut off the tips of the asparagus, and put them aside. Wash and scrape the stalks, and cut them in pieces about an inch long. Peel and slice the onion. Wash the leek thoroughly and slice the white part.

Melt the butter in a saucepan, put in the vegetables, and fry them for a few minutes without colouring them, then add the herbs and milk-and-water, and let all simmer until the vegetables are tender. Take out the herbs and rub the rest through a hair sieve.

Rinse the saucepan out with a little water, pour back the soup, and re-boil it. Mix the ground rice smoothly with a little cold milk or water, pour it gradually into the soup, stirring it all the time until it has boiled for a few minutes. Let it then cool slightly, and add the beaten yolks of egg. Make the soup thoroughly hot, but be careful it does not boil after the yolks are added, or it will curdle. Season it with salt, pepper, a pinch of castor sugar, and a few drops of lemon-juice.

After cooking the asparagus tips in boiling salted water until tender, put them in a hot tureen, and pour the hot soup over them.

Cost. from 2s., more or less, according to season.

### SCALLOPED MUTTON

*Required:* One pound of cooked mutton without bone.  
Four ounces of fresh breadcrumbs.  
Three ounces of cooked macaroni.  
One teacupful of thick tomato sauce  
Four tablespoonfuls of oiled butter.  
Salt, pepper, and nutmeg.  
Three pickled gherkins.

Remove all skin and gristle, and cut the meat into thin slices. Well grease a pie-dish, shake some crumbs all over it, leaving a thin layer in the bottom of the dish. Next put in a layer of meat, sprinkle it with salt, pepper, and a few grains of nutmeg, then a layer of macaroni, sauce, and chopped gherkin; continue these layers until the dish is full, ending with a thick layer of crumbs. Sprinkle the oiled butter over the top, and bake the pie in a quick oven until it is heated through and the top is nicely browned.

Put a dish-frill round the pie, and serve it very hot.

### BRITTANY SOUP

*Required:* Two pounds of potatoes.  
One pound of leeks.  
Three ounces of butter or good dripping.  
One quart of water.  
One pint of milk.  
Half a pint of mushrooms.  
Salt, pepper, and castor sugar.  
(Sufficient for six.)

Wash and peel the potatoes and cut into slices about half an inch thick. Wash the leeks very thoroughly, as they are often very gritty, trim off most of the green part, and cut the white into thin slices. Melt the butter or dripping in a clean saucepan, put in the potatoes and leeks, and stir them over the fire for a few minutes, taking care they do not brown. Next add the water, a little salt, and about half a teaspoonful of castor sugar. Put the lid on the pan, and let the contents cook until the potatoes are tender, then rub all through a sieve. Rinse out the pan with water, put back the sieved soup, add the milk, and salt and pepper to taste.

Peel the mushrooms, examining them carefully, cut them into neat dice, and stew them in a little milk until they are quite tender.

Re-heat the soup carefully, add the dice of mushrooms, and serve in a hot tureen.

N.B.—If more convenient, carrot cut into shreds can be used in place of mushrooms. These should first be cooked in boiling salted water until they are tender.

Cost, from 1s. 3d. to 2s., according to season.

### BARLEY CREAM SOUP

*Required:* One quart of good white stock.  
Two ounces of pearl barley.  
The yolks of three eggs.  
One ounce of butter.  
One ounce of flour.  
Half a pint of cream, or one gill each of cream and milk.  
(Sufficient for six.)

Melt the butter in a saucepan and stir in the flour smoothly; then add the stock, and, when it boils, add the pearl barley and let it cook steadily for two hours or until the barley is soft; then pass it through a hair sieve. Rinse out the pan with water, put back the sieved soup, and let it simmer for ten minutes, then let it cool slightly. Beat up the yolks of the eggs, add the cream and milk to them, and stir gradually into the soup, being careful it does not again boil after they are added. Season it carefully with salt and pepper, and serve in a hot tureen with neat rounds of fried bread.

Cost, 1s. 6d. if cream is used.

### CRÉCY SOUP

*Required:* Six large carrots.

Two onions.  
Three sticks of celery.  
Two ounces of dripping.  
Three ounces of ham or bacon.  
Three pints of stock.  
Salt, pepper, and castor sugar.

(Sufficient for six.)

Peel and slice the onion, wash the celery and slice that also. Melt the dripping in a saucepan, and when it is hot put in the onion and celery, and cook them gently. Wash and scrape the carrots, cut off all the red part, add this with the ham or bacon cut in small pieces to the onion, etc. Put the lid on the pan, and let the contents cook for ten minutes, then add the stock, and cook until the vegetables are tender. Next rub the whole through a sieve, rinse out the pan with water, put back the soup, bring it to the boil. Skim it well, then let it cook gently for ten minutes. Next add about a teaspoonful of castor sugar and salt and pepper to taste.

Cost, about 1s.

### BEETROOT SOUP

*Required:* One large cooked beetroot.

One quart of stock.  
Half a gill of cream or milk.  
One ounce of flour.  
One ounce of butter.  
One shallot or onion.  
Three sticks of celery.  
One clove.  
A bunch of parsley and herbs.  
A few drops of cochineal.  
Half a small lettuce.

See that the beetroot is boiled very carefully, otherwise it will lose its colour.

Wash all earth from its roots. Be very careful not to break the skin; if this is done the root will "bleed," and lose much of its colour.

Put it in boiling water with a little vinegar, and boil from two to three and a half hours if it is a large beetroot, from one and a half to two hours if it is small.

Cut off the roots and crown of the beetroot, peel it, and slice it thinly.

Melt the butter in a saucepan, add the flour and chopped onion. Stir these over a gentle heat for a few minutes without browning them. Add the stock, and stir over the fire until the soup boils. Add the herbs, tied together, the cloves, shredded

celery, and beetroot. Boil the soup gently for about twenty-five minutes; if cooked too long the colour will be spoilt.

Pour the soup on to a hair-sieve, and rub through enough of the beetroot to make the soup of a good colour and consistency. Add the cream and a careful seasoning of salt and pepper.

The soup should be of a fairly deep pink tint; hence, if the beetroot was not a good colour, it may be necessary to add a few drops of cochineal.

Wash the lettuce thoroughly, dry it lightly with a clean cloth, and tear it into fine shreds. Put it in a hot tureen, pour the soup on to it, and serve.

### ST. GERMAIN SOUP

*Required:* Half a pound of dried green peas.

About two ounces of spinach.  
One ounce of butter or good beef dripping.  
Two tablespoonfuls of cream.  
One quart of stock.  
One pint of milk.

(Sufficient for about six.)

Soak the peas over-night, then drain off the water. Wash the spinach thoroughly, and strip off the stalks; put the peas and spinach into a clean pan with the stock. Put on the lid and boil until the peas are soft, then rub all through a fine wire sieve.

Pour the soup back into the pan, having first rinsed it out, add the milk, bring it to the boil, and if it seems too thick, add a little more stock or milk.

Add the butter in small pieces, with a careful seasoning of salt and pepper, and lastly the cream. Stir it over the fire for a few minutes to make sure it is thoroughly hot, but do not let it boil again.

Serve it in a hot tureen, hand with it neat rounds of fried bread about the size of six-pence, but twice as thick.

N.B.—The cream may be omitted if desired.

### CARROT AND LENTIL SOUP

*Required:* Three pints of milk-and-water.

Half a pint of red lentils.  
Half a pound of carrot.  
One lettuce.  
One leek.  
Two ounces of butter or good dripping.  
Salt and pepper.  
Two tablespoonfuls of boiled rice.

(Sufficient for six.)

Soak the lentils in cold water overnight. Melt the butter in a saucepan; if possible, use only the red part of the carrots, cut the carrots and leeks into thin shreds, add them and the lentils to the butter, toss them about in it until the butter is absorbed, but be careful the vegetables do not brown. Add the milk-and-water, and boil gently until the lentils and carrots are soft—they will probably take an hour, or even longer.

Rub the soup through a hair sieve, rinse out the pan, pour back the soup, and let it boil. Then add the cooked rice and the lettuce, having first well washed it and cut it into shreds. Season it carefully, and serve in a hot tureen.

Cost, about 1s.

## ENTRÉE RECIPES

**Ham Mousse—Chaudfroid of Quails—Fillets of Beef à la Pompadour—Stewed Kidneys—Chicken à la Poulette—Cutlets of Veal and Ham à la Romaine—Cutlets en Papillotes—Mutton Fillets and Tomatoes**

### MOUSSE DE JAMBON (HAM MOUSSE)

*Required:* Half a pound of lean cooked ham.

Half a pint of Espagnole sauce.

One and a half gills of cream.

One gill of melted aspic.

Half an ounce of leaf gelatine.

Salt and pepper.

A few grains of nutmeg.

Truffle or chilli.

(Sufficient for about six.)

Take a white china soufflé-case and tie a band of foolscap paper round it to come an inch or more above the top of the case.

Remove all fat from the ham, and pound the ham in a mortar, adding the sauce gradually into it; next rub it through a wire sieve. Heat the aspic until it is just liquid, then whisk it until it becomes frothy; be careful that it does not become too hot, as it will then take so long to whisk it until frothy.

Whip the cream and stir it gradually into the pounded mixture, seasoning it carefully. Dissolve the gelatine in a little hot stock or water, and strain it into the mixture, adding a few drops of cochineal or carmine to make it a pretty pink tint; lastly, stir in the whisked aspic. Put the mixture into the prepared case and let it get cold; meantime, cut out some pretty designs in truffle or chilli. When the mixture is set arrange these in place, setting them with a few drops of aspic. Pour a layer of aspic jelly over the top; when this is set carefully remove the paper band, and put the case on a lace paper.

Cost, about 3s.

### CHAUDFROID OF QUAILS

*Required:* Four quails.

Half a pint of good brown stock.

A small piece of carrot and turnip.

One small onion.

One glass of sherry.



Mousse of Ham

Aspic jelly.

For the stuffing:

Half a pound of calf's liver.

Quarter of a pound of bacon.

One small onion.

Half a carrot.

A bunch of parsley and herbs.

Salt, pepper, and nutmeg.

(Sufficient for about four.)

First prepare the stuffing.

Cut the liver and bacon into small pieces. Prepare the vegetables, and cut them also into small pieces. Fry the bacon in a frying-pan; then put in the liver, vegetables, and herbs, and let them cook gently, stirring them occasionally. Next take out the herbs, and pound the rest of the ingredients in a mortar; then rub them through a wire sieve.

Now "draw" and bone the quails carefully, or, if you have little time to spare, have it done by the poultreter.

Cut off the legs, and stuff each bird with the prepared stuffing. Lay the birds in a stewpan, wash and prepare the vegetables, cut them in small pieces, put them with the bones of the quails over the birds in the pan; add the stock and wine; put the lid on the pan, and let the contents simmer gently for half an hour. Now lift the birds on to a plate, place a second plate over them—on this put a weight. Strain the stock and skim it carefully. Next boil it until it is reduced to glaze. Brush the birds over with this until they are nicely coated; lay each in a paper quail-case.

Cut a pyramid-shaped piece of stale bread, place it on a dish, and lean the quail-cases against it. Chop the aspic jelly, put some of it in a forcing bag, and force a border of aspic round each quail; fill up the spaces between the cases with the chopped aspic. Stick a small fancy skewer into each quail, and a rather larger one into the centre.

Cost, about 5s. 6d.

### FILLETS OF BEEF À LA POMPADOUR

*Required:* About two pounds of fillet of beef.

Four ounces of butter.

One ounce of glaze.

One tablespoonful of chopped parsley.

A slice of tomato for each fillet.

Salt, pepper, and lemon-juice.

(Sufficient for six.)

Trim off all fat, and cut the beef into neat round pieces about an inch thick. Melt half the butter in a frying-pan, and fry the slices of meat quickly; brush them over with melted glaze. Peel and slice some tomatoes, allowing a slice to each round of meat. Trim also some neat small rounds of fat; bake these and the tomatoes in the oven for a few minutes.

Arrange a neat bed of mashed potato down the centre of a hot dish, place the fillets on this, on each fillet put a slice of tomato and a small piece of fat, and lastly a neat pat of Maître d'Hôtel butter. Pour some good brown sauce round, and, if liked, garnish the dish with heaps of mixed vegetables or green peas.

**TO MAKE THE MAÎTRE D'HÔTEL BUTTER:** Put the rest of the butter on a plate with two teaspoonfuls of lemon-juice,

the parsley, and a dust of pepper. Work all well together with a knife; then smooth the butter evenly over, and let it get quite cold, and stamp it out into neat little pats. Cost, about 3s.

### STEWED KIDNEYS

*Required:* Four sheep's kidneys.

One ounce of butter.

Two slices of streaky bacon.

Two teaspoonfuls of chopped onion.

Two large mushrooms.

Two teaspoonfuls of flour.

Half a pint of stock.

Salt and pepper.

(Sufficient for three.)

Cut each kidney in half lengthways, remove the skin and the white core from the centre. Cut the bacon into squares. Peel and stalk the mushrooms and examine them carefully, and cut them also into squares. Melt the butter in a saucepan, put in the bacon, kidneys, onion, and mushrooms. Fry all a good brown; then add the flour, and brown that also. Pour in the stock, and stir until the sauce boils and thickens; salt and pepper to taste, and, if liked, a little grated orange-rind. Let the stew cook very gently for about an hour, or until the kidneys are tender. Serve very hot. Cost, about 1s. 6d.

### CHICKEN À LA POULETTE

*Required:* About half a pound of cooked chicken.

One ounce of flour.

One ounce of butter.

Three-quarters of a pint of milk, or milk-and-water, or white stock.

The yolk of an egg.

Half a teaspoonful of grated onion.

Salt and pepper.

(Sufficient for three.)

Divide the chicken into neat small joints. Melt the butter in a saucepan, add the flour and onion, mixing them in smoothly; cook these for a few minutes; then add the milk, and stir it over the fire until it boils. Season this sauce carefully. Put in the chicken, and let it heat through very gently. Beat up the yolk of egg with a tablespoonful of milk, and stir it into the sauce. Re-heat it again without letting it actually boil; then serve it very hot.

N.B.—Veal or rabbit are excellent cooked in this way. Cost, about 1s. 6d.

### CUTLETS OF VEAL AND HAM A LA ROMAINE

*Required:* Half a pound of cooked veal.

Quarter of a pound of cooked ham.

One ounce of butter.

One ounce of flour.

One gill of milk.

One gill of veal stock made from trimmings.

One teaspoonful of chopped parsley.

Seasoning.

One mushroom for each cutlet.

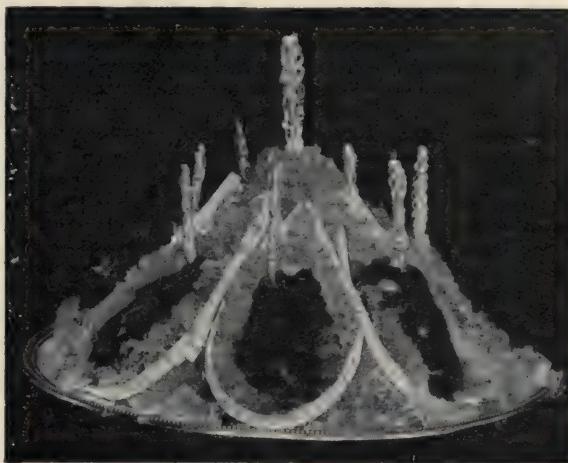
One egg, bread-crumbs, frying fat. Half a pint of tomato sauce.

A teacupful of well-boiled macaroni.

(Sufficient for six or eight.)

Remove all bones and rough pieces from the veal, put them into a saucepan with cold water to cover, and a small piece of onion. Boil for half an hour at least, then strain off. Chop the veal, ham, and

parsley very finely, and mix them. Melt the butter in a stewpan, stir in the flour smoothly, add the milk and the gill of veal stock just prepared. Stir this sauce over the fire until it boils well. Add the veal, ham, parsley, and a careful seasoning. Spread the mixture evenly on a plate, mark it into eight divisions, and leave it to cool. Peel, stalk, examine, and fry the mushrooms until tender in a little beef dripping or butter; then put them to keep hot. Keep the macaroni, cut in short lengths, hot in a little stock. When the veal mixture is cool shape it into neat cutlets, brush them over with beaten egg, coat with the crumbs, and fry a golden brown in smoking hot fat. Drain the cutlets well on soft paper, insert a small length of raw spaghetti, or, if not procurable, of raw macaroni, into the point of each to represent a bone, and arrange the cutlets



Chaudfroid of Quails



Veal and Ham Cutlets à la Romaine

neatly down the middle of a hot dish, placing a cooked mushroom between each cutlet. Put a border round the centre pile of hot macaroni, and strain round the hot tomato sauce.

N.B.—If mushrooms cannot be had, put slices of carefully heated tomatoes instead. Any nice brown sauce could be substituted

for tomato sauce. This is equally good if made with chicken and tongue or ham, and is also excellent with rabbit for a plainer dish. Cost, about 2s. 6d.

### CUTLETS EN PAPILLOTES

*Required:* Four neck chops.

Two slices of cooked ham to each cutlet.

Salt and pepper.

Two teaspoonfuls of chopped parsley.

(Sufficient for four.)

Trim off all superfluous fat from the chops, see that the bones are short, and scrape them free from skin. Cut the ham the shape and size of the cutlet. Cut out some heart-shaped pieces of thick foolscap paper, each should be large enough to wrap a cutlet in ; brush these papers over with salad oil or melted butter. Put a slice of ham on one half of the paper ; on this put a cutlet, season it with salt, pepper, and a little chopped parsley ; then put on the second slice of ham. Fold the edges of the paper together and roll them securely up so that no gravy can escape from the papers. Lay the papers containing the cutlets on a slightly greased baking-tin. Bake them in a moderate oven from ten to fifteen minutes, according to the thickness of the cutlets. Serve them in the papers on a hot dish. Cost, about 1s. 2d.

### MUTTON FILLETS AND TOMATOES

*Required:* Slices of cooked leg of mutton.

One egg.

One tablespoonful each of salad oil and chutney.

Two tomatoes.

Breadcrumbs.

Salt and pepper.

(Sufficient for six.)

Stalk and halve the tomatoes. Cut the slices of mutton into strips about 2 inches long, and 1½ inches wide. Brush these pieces over with salad oil, and spread one side of each with chutney. Mix a little salt and pepper with the crumbs. Beat up the egg on a plate. Brush each piece of mutton with beaten egg, and cover it with the crumbs. Flatten these on with a knife. Heat some dripping in a frying-pan, and when a faint smoke rises from it put in one or two pieces of tomato and a fillet or two of mutton. Fry the mutton a golden brown on both sides, turning it once or twice. Drain the fillets on paper, and keep them hot until all are fried.

When all the fillets and slices of tomato are cooked, arrange the fillets neatly on a hot dish, with the pieces of tomato round.

If possible, hand a tureen of tomato or brown sauce with this dish. Cost, about 10d.

## THE ART OF MARKETING

*Continued from page 1608, Part 12*

Points to be Noticed When Buying Poultry—Game—How to Distinguish Young Birds from Old—Vegetables should Be as Fresh as Possible—Root and Other Vegetables—Hints on the Purchasing of Various Stores—Flour—Butter—Lard—Eggs—Milk

#### Poultry

**BEAR** the following rules in mind when selecting poultry of any kind :

The weight of the bird should be great in proportion to its size, but, at the same time, remember that an over-fat bird is not economical, and as the flesh will be greasy, it will be less digestible than a leaner bird, and will also be less delicate in flavour. The feet should be large in comparison to the size of the bird. They and the legs should be smooth and supple, while the spurs should be small and round, and the toes should break easily if bent backwards.

The skin of the bird should be thin and smooth; if coarse and hairy the bird is old or of inferior quality.

The heart should be plump, while the beak and breastbone should feel soft and pliable.

Select birds that are free from all discolouration and that have eyes full and clear.

Birds with a purplish tinge about the neck and thighs are old.

#### Fowls

For boiling, choose birds with light-coloured legs and white skins.

For roasting, those with dark legs and darker-tinted skins are richer in flavour.

Hen birds are usually considered more tender than cocks.

#### Ducks and Geese

are at their best under a year old. Their bills and feet should be yellow and feel

#### MARKETING

pliable. If they are red and feel hard it is a sign the bird is old.

#### Turkeys

The skin and flesh should look very white, while the legs should be smooth and black.

Norfolk turkeys are considered the best, but Irish birds are excellent.

#### Pigeons

The breast should be of a light red, with the legs of a darker tint. If the breasts are very dark it is a sign the birds are old.

#### Rabbits

if young, will have large knee-joints in comparison to their size.

Their fur will be soft and brown, claws smooth and sharp, necks short, while the ears, being quite soft and thin, will tear easily. If old, rabbits have greyish fur, thick, blunt claws, and tough ears.

#### Game

In all varieties of game remember, if young, the birds will have smooth legs, soft, supple feet, a beak so brittle that the under portion snaps across easily if it is bent backwards. The breasts will be firm and plump, and the long quill feathers in the wings will be soft and not fully grown.

Beware of birds with very handsome plumage; they are usually too old for roasting, and fit only for stewing or the stock-pot.

#### Partridges

when young, have dark bills, and the quill feathers in the wings are pointed at the end

like a V, but in old birds they become rounded.

The legs should be of a yellowish colour. Cock birds have a reddish brown, hens a light brown plumage.

If a mark like a horseshoe is visible on the breast feathers of a bird it is a sign the bird is old.

#### Hares

should have smooth, sharp claws, the cleft in the upper lip should be narrow, while the ears should be so soft that they can easily be torn across.

For roasting, a leveret (a young hare) is best.

#### Water-fowl

of all kinds must be eaten fresh; their flesh, being oily, soon becomes rank in flavour and unpleasant.

Their feet must be moist and pliable; if they are dry and hard they have been killed some time. Also, if the beaks seem moist, it is a sign they are stale.

#### Vegetables

All vegetables must be as fresh as possible. Pods (*e.g.*, peas), leaves (*e.g.*, cabbage) and stalks (*e.g.*, celery) begin to lose flavour directly they are cut.

Roughly speaking, the freshness of all vegetables can be judged by their colour and crispness. If they feel crisp and are of a bright colour they are fresh, if they are flabby and look withered they are stale.

If fresh, all *pods*, such as peas and beans, and stalks, such as sea-kale and celery, will snap across easily when bent in the fingers.

#### Cauliflowers

The flower should be of a creamy white, and be firm and close, while the leaves round should be green and crisp.

#### Potatoes

New potatoes must have rough, ragged-looking skins, which can be easily scraped off with the finger. Old potatoes with rough skins are usually the most floury when boiled.

Choose those which are free from "eyes." Large potatoes are more economical than small ones, for there will be less waste in peeling them.

#### Peas

The pods should be crisp and a bright green, if at all yellow they are stale. They should be full, but not very large, as this usually means they are old; while if the peas rattle in them they are worthless.

#### Cucumbers

should be very stiff, and the thick rough-skinned ones are usually considered the best.

### HINTS TO REMEMBER WHEN PURCHASED VARIOUS STORES

#### Flour

should feel smooth, not gritty, to the touch, and when a little is squeezed in the hand it should adhere together, not lose its shape when the pressure is relaxed.

It should have no musty, unpleasant smell. For ordinary household purposes flour of a creamy white is best, and is usually known as "households," or "seconds"; the very white fine varieties contain little nourishment, though they are suitable for light bread, pastry, and cakes; they are usually sold under the name of "Vienna" or "Hungarian" flour or "pastry whites."

#### Yeast

Compressed or German yeast when fresh should be in a firm, moist mass, not in crumbs, and should be quite free from any sour smell. It should be of a pinkish fawn tint, and should become liquid when worked with a little moist sugar, then in a little while it should begin to bubble and work; if it does not do this the yeast is stale and useless.

#### Butter

should be firm in texture, and free from moisture or any rancid smell. It should not be too deep in colour; if it is, colouring matter has probably been added. This is quite harmless, though not desirable, as butter should be absolutely pure.

#### Lard

should be very white, with little or no smell. If it splutters greatly when it is being heated it shows that it has either had water added to it to increase its weight or that it was badly "rendered down" from the raw fat.

#### Eggs

should feel heavy, and have rough shells; when they look shiny and polished be sure they are stale.

If placed in strong brine, stale eggs float, and fresh ones sink.

A fresh egg will look quite transparent when held in front of a strong light.

#### Milk

After letting the milk stand for some hours, notice how much cream there is on it. If very little, either the milk is of poor quality or it has already been skimmed. If the milk is very thin, and has a bluish tint, it will be advisable to change the source of supply.

#### Rice

See that the grains are unbroken, and are free from tiny insects called weevils.

Patna rice, which is best for curries, should have long, pointed grains; while Carolina (used for puddings) should have thick, rounded grains.

The best quality rice is cheapest in the end, and makes a far richer, more creamy pudding than do inferior qualities.

#### Raisins, Sultanas, and Currants

should be dry and separate, not clogged together. If raisins are sugary, they are stale.

#### Candied Peel

The rinds should be thick and soft, and well drained of sugar, otherwise there will be a large piece in the centre of each.

#### To be continued.

The following are good firms for supplying food, etc., mentioned in this Section: Messrs. Brown & Polson (Corn Flour); J. S. Fry & Sons, Ltd. (Cocoa); Samuel Hanson & Son (Red, White and Blue Coffee); International Plasmon, Ltd. (Plasmon); George Mason & Co., Ltd. (O.K. Sauce).



# THE WORLD OF WOMEN

GARRET TOWNS

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

*Woman's Who's Who*

*The Queens of the World*

*Famous Women of the Past*

*Women's Societies*

*Great Writers, Artists, and*

*Actresses*

*Women of Wealth*

*Women's Clubs*

*Wives of Great Men.*

*Mothers of Great Men,  
etc., etc.*

## WOMAN'S WHO'S WHO

### H.R.H. The DUCHESS OF CONNAUGHT

BEING the daughter of a soldier—the late Prince Frederick Charles of Prussia, who greatly distinguished himself during the Franco-Prussian War—great enthusiasm was displayed when the engagement of Princess Louise Margaret to the Duke of Connaught, the popular soldier son of Queen Victoria, was announced in 1878. The marriage took place at Windsor Castle on March 13 the following year, the bride being ten years younger than



H.R.H. Duchess of Connaught  
W. & D. Downey

the bridegroom, who was born in 1850. The Duchess has made herself exceedingly popular in this country, and is one of our most travelled Royalty, for she has accompanied her husband to most parts of the world. She is, of course, the mother of the Crown Princess of Sweden, her eldest daughter having married the Crown Prince in 1905. The betrothals of the Duchess's other two children, Prince Arthur, who is twenty-eight years of age, and Princess Victoria, who is twenty-five, have often been rumoured; but so far they have preferred the parental home at Bagshot Park, Surrey, to any other.

### PRINCESS CLEMENTINE OF BELGIUM

ON November 14, 1910, Princess Clementine of Belgium, the youngest daughter of the late King Leopold of Belgium, was married to Prince Victor Napoleon, grand-nephew of the great Napoleon, at Moncalieri, near Turin. Prince Victor was forty-eight years of age at the time of the wedding, and his Royal bride thirty-eight. The marriage was the climax of a romantic attachment. Eight or nine years previously the two met at Brussels

and fell in love with each other. But the late King Leopold strongly objected to the marriage. He hated the Bonapartes. There was, therefore, a secret betrothal, and when King Leopold died, the only obstacle to the marriage was removed. The wedding presents were valued at over £80,000. The Prince and Princess have taken up their residence near Turin, with the bridegroom's mother, Princess Clothilde of Savoy, who is only sixteen years older than her son.



Princess Clementine of Belgium  
Topical

### MADAME MAETERLINCK

THE wife of the famous Belgian author and dramatist has been of great assistance to her husband in his stage work, for, as Georgette Leblanc, she has earned world-wide fame as an opera singer and actress. She has played leading parts in many of her husband's plays, and has the greatest admiration for his brilliant work. She it was who, at the old abbey of St. Wandrille, Normandy, the home of the Maeterlincks, produced realistic performances of "Macbeth" to a select and distinguished audience, who moved from room to room as the scenes were enacted, just as they might have been at Macbeth's castle. She has also added to the charm of that delightful play which has captivated London, "The Blue Bird," by arranging an entirely new scene for it which shows the "Land of Happiness." In addition, she invented an original method of rendering her husband's poems. Dressed in scarlet, she sits in an old, high-backed chair in front of a large mirror, while the audience listen to her weird songs and watch her reflection in the glass.



Madame Maeterlinck  
Elliott & Fry

### MRS. BIRRELL

**N**ÉE Miss Eleanor Locker, Mrs. Birrell, through her mother, Lady Charlotte Locker, is a cousin of Lord Elgin. She was also a niece of Queen Victoria's best-loved and trusted friend, Lady Augusta Stanley, and at the Deanery at Westminster her late Majesty saw Mrs. Birrell from time to time as a child and young girl, and took much notice of her. Ultimately, Miss Locker became the wife of Mr. Lionel Tennyson, the great poet's second son, and there are many charming references to her and the three sons of her first marriage in the Poet Laureate's "Life." Left a widow while still in early youth, Mrs. Tennyson,

in 1888, married Mr. Birrell, then a rising barrister and budding politician, whose first wife had died in 1879. Mrs. Birrell's personality is somewhat overshadowed by that of her husband, but she is a brilliant and captivating woman, who has proved of great assistance to her clever husband. They have a delightful home at Sheringham, known by the quaint name of "The Pightle," where they indulge in their joint hobbies of walking, golf, and book-hunting.

### MRS. T. P. O'CONNOR

**C**LEVER, charming, and vivacious, the wife of the brilliant journalist and politician was, curiously enough, working as a society reporter in New York at the time "Tay Pay," was carving his way to fame in London. Mrs. O'Connor's father was Judge Paschal, a legal authority of great reputation in South America, where Mrs. O'Connor was born in the days when the slave trade flourished. It was after her father's death that Betty Paschal, finding herself in straitened circumstances, was obliged to get what work she could. "When I went to New York to live," she says in her reminiscences, "I had only fifty dollars in the world, my little child (Mrs. O'Connor has been married twice) being dependent upon me, and I do not suppose any creature on earth was less equipped for a remorseless fight with the world than myself."

However, she did some sterling journalistic work, got to know many influential people, and when she first came to London was introduced to the House of Commons by Colonel Mitchell, the American Vice-Consul. There she met for the first time the genial "T. P.", and shortly afterwards their engagement was announced.



Mrs. T. P. O'Connor  
E. Mills

### MRS. BROWN POTTER

**I**N 1909 it was announced that Mrs. Brown Potter had definitely decided to retire from the stage after over a quarter of a century of theatrical work. Born in New Orleans, she first

appeared on the stage in the United States as an amateur, chiefly in society performances on behalf of charities, for which she was the means of raising over £10,000. Then, in 1886, she came to London, and made her débüt at the Haymarket as Anne Sylvester in "Man and Wife," by Wilkie Collins; who was so impressed with her performances that he wrote, "You are my dear Anne Sylvester as I dreamed her, and as I have imagined her." Many tours followed, and Mrs. Potter again proved herself a good fairy when, on the outbreak of the Boer War, she took a leading part in organising the arrangements which subsequently led to the hospital ship Maine being presented to Queen Victoria by the ladies of America. She also raised many thousands of pounds for the war funds by reciting Kipling's "Absent-minded Beggar." Mrs. Potter was only twenty when she married Mr. James Brown Potter, a marriage which was dissolved in 1903. Her daughter Fifi married Mr. James Stillman, son of the Standard Oil banker. The growing of flowers forms Mrs. Brown Potter's chief recreation at her beautiful old-fashioned home, Ye Olde Bridge House, Staines.



Mrs. Brown Potter  
Foulsham & Banfield

### MRS. BULLOCK WORKMAN

**R**IGHTLY described as Queen of Mountaineers, Mrs. Bullock Workman has accomplished some amazing travelling and climbing feats. North Africa, Palestine, Asia Minor, Egypt, India, Java, Sumatra, and Cochin China—these are some of the out-of-the-way corners of the globe she has toured extensively and written about. With her husband, Dr. W. H. Workman, who is also a great traveller and mountaineer, she ascended the Nun Kun Peak in the Himalayas, reaching an altitude of 23,394 feet. During this climb the camp of the party was pitched for two nights at an altitude of 21,000 feet, although previous explorers had reckoned 21,500 feet as the limit at which men could live. Other great climbs accomplished by Mrs. Bullock Workman were Koser Gunge, 21,000 feet, and Mount Blugma, 22,560 feet. As a member of geographical societies in many countries, she has given many valuable lectures, and is one of the only two women who have ever read a paper before the Royal Geographical Society. In addition she has written a number of standard works on exploration and mountaineering. Mrs. Bullock Workman is the daughter of ex-Governor Bullock, of Massachusetts, in which State her husband, before forced by ill-health to retire, practised as a doctor at the town of Worcester.



Mrs. Bullock Workman  
Topical



# QUEENS of the WORLD

## No. 7. Queen Wilhelmina of the Netherlands

*Continued from page 1503, Part 12*

QUEEN WILHELMINA was twenty-one when she married Prince Henry on February 7, 1901. Three years previously she had been formally enthroned in the Nieuwe Kerk, Amsterdam, and took into her girlish hands the reins of government that her mother had held so well during the years of regency. Like the late Queen Victoria, however, who ascended the throne of England at the same age, Queen Wilhelmina has proved in every way a capable ruler. Indeed, she has astonished her Ministers at times by her ability to deal with the economic and political problems of her subjects. One of the earliest occasions on which her Majesty demonstrated her keen interest in the affairs of nations was at the meeting of the International Peace Congress at The Hague in 1899. She closely followed the debates, and took special interest in the work that had been done for the movement by women.

### A Simple Queen

Her Majesty, however, prefers life at her delightful old-world palace, Het Loo, in Guelderland, to the Royal Palace at The Hague; and only once a year does she go to the great palace at Amsterdam to hold high state. It was at Het Loo that Queen Wilhelmina lived throughout her childhood with her parents, and many happy days has she spent in the vast park and woods attached to the palace. The Royal domain has been steadily enlarged by purchases of land since the Queen's majority, and the Prince takes a keen interest in fertilising these grounds, which, from being the poorest in the country, are now regarded as among the most prosperous.

At Het Loo, Queen Wilhelmina leads the simple life of an ordinary Dutch lady. She rides and drives with her husband, sketches and takes photographs, skates in the winter, rows in the summer, and turns her dairy to profitable account. This dairy is run on quite business-like lines by its owner, large quantities of butter and milk being sold regularly from the dairy, which is now self-supporting and profitable. The following is the Queen's approximate daily programme when in residence at Het Loo, according to a Hague historian.

Her Majesty rises at seven and takes breakfast at 8.30, the latter being a thoroughly modest meal, in which the "Geldersche Roggebrood," a homely, dark-coloured rye bread, figures largely. After breakfast the Queen withdraws immediately to her private study, where she attends to

State documents and business, and although, of course, she relies to a great extent upon the advice of her Ministers, it is characteristic of her that she refuses to put her signature to any document until she has thoroughly mastered its contents. If time permits, after State business has been attended to, Queen Wilhelmina receives callers, and attends to domestic affairs; for she insists on superintending the management of each department of her household. Lunch is served at one o'clock, after which the Queen works at her desk until four, when it is her custom to go for a drive. Dinner is served punctually at seven. Like a true Hollander, her Majesty retires to rest at 10.30 every night.

Queen Wilhelmina, by the way, is a devoted church-goer, and generally attends service in a small chapel at Apeldoorn, where she is not disturbed by the curiosity of the public, as in the big churches at Amsterdam or The Hague. Her Majesty and her husband are also frequently seen in the Lutheran Church, where, in deference to Prince Henry's faith, she has rented a pew. But although Queen Wilhelmina has many hobbies and occupations, she has confessed that they are all subservient to the wishes of Princess Juliana, whose upbringing her Majesty strictly supervises. She is being brought up on the same simple lines which characterised the Queen's own childhood.

### Princess Juliana

Like our late Queen Victoria, Queen Wilhelmina has an absolute passion for fresh air. Except at night or when indisposed, she never drives in anything but an open carriage, and this whatever the weather conditions may be. Her ladies-in-waiting find this somewhat of a trial, for the climate of Holland is rigorous in the winter. And her Majesty is determined that Princess Juliana shall enjoy as much fresh air as possible, so as to get used to any changes of temperature, for, as she once remarked, she has experienced in her own person how necessary it is for a sovereign to be able to drive out in wet or cold weather.

It is an interesting fact that a great part of the layette for the princess consisted of the Queen's own baby garments, while the little playhouse at Loo already referred to, where Queen Wilhelmina played with her dolls and learned to cook and make dresses, is still standing, and will in due course be adapted to the needs of the little girl who is the idol of her mother's subjects.

## No. 8. The Queen of Roumania

(Carmen Sylva)

By SARAH A. TOOLEY

**A**MONGST the queens of the world there is no more interesting personality than Elizabeth of Roumania, whose fame as poet and writer has almost eclipsed her queenship.

Yet, Elizabeth has striven honestly to place the duties of her position first, even when to do so has meant the quelling of the voice of genius and the giving of her undivided thoughts and time to affairs of State. "I have often to remind myself," she once said, "that I am first a wife, secondly the mother of my country, and lastly a poetess."

As a queen, she has accomplished important things for the romantic little country over which her husband was called to rule. Her love for its people, interest in its customs and traditions, and desire to make the kingdom happy, contented, and prosperous have been important factors in keeping Roumania loyal and peaceful, while in neighbouring kingdoms unrest, violence, and anarchy have been rampant.

The life of Elizabeth of Roumania is an admirable example of womanly influence devoted to noble ends in one of the highest positions to which a woman can be called. Her poems and writings have also reflected honour upon Roumania, for to many of us it is best known as the country of "Carmen Sylva" and the subject of some of her most beautiful poems. The music of her verse unavoidably loses by translation, but that patriotic little piece which Roumanian children learn to lisp almost from their cradles remains a beautiful word picture even when rendered into English. The introductory verse runs :

Where crags the ancient forest crown,  
Where mountain streams dance wild adown,  
And countless blossoms spread,  
And odours sweet are shed,  
There lies the land, all glad and green,  
Where I am Queen !



One of the most interesting of the Royal ladies of Europe, this daughter of Prince Hermann of Wied is perhaps even more famous as Carmen Sylva, the writer, than she is as Queen of Roumania.

The upbringing and early surroundings of the Queen of Roumania would seem to have been designed to make her a poet rather than a queen. The great god Pan, not Jupiter, presided over her cradle, and Orpheus whispered melody into her baby ears. She is described by those who knew her as "a genius from birth—a beautiful, wayward, but lovable child, full of poetry and full of a passionate love of nature." Her mother called her *Waldroschen*, the little Wild Rose.

She was the daughter of Prince Hermann of Wied and his wife, Princess Marie of Nassau, and was born December 29, 1843, at Mon Répos, a castle on the Rhine. Many pretty things are related of her childhood. She was loth to gather the flowers for fear of hurting them; she flung her arms about the forest trees and kissed them in ecstatic joy at their beauty; when she placed the tiny glow-worms to sparkle in her hair, she quickly put them back in the cool, damp grass if she saw their light begin to wane. A great St. Bernard dog was her companion in the forest, and she was eager to make friends with the village children whom she met in her rambles. At home, life was saddened for the dreamy, sensitive child by the long, tragic illness and death of her brother Otto, to whom she was devotedly attached, and by the delicate health of her father, from whom she inherited her lofty ideals and poetic mind.

She writes of him : "The image of my father stands in the memory of every hour. When I think of my girlhood, I cling to him yet. My dreamy, delicate father came from an ancient race, who thus completed in a being rich in thought and dreams its long lineage of those who had won distinction through great action and gallant deeds. His blue eyes and his movements, graceful and flexible as a reed, revealed that he came

from those old border families who embody in their members all the strength and charm of their native Rhine."

The Princess was only twelve years of age when she began to write a novel, but she had the wisdom to lay aside the task, reflecting that she required first to know more about life.

The young, eager girl had an opportunity to enlarge her vision when she was sent to continue her education, and to make an entry into the world of Royal courts under the guidance of her maternal aunt, the Grand Duchess Helena, at St. Petersburg. The "wild rose" was now transplanted to the luxury and grandeur of a great lady's house and the splendours of the Russian court. The Duchess Helena, though she performed maintained outward show and magnificence, had a heart which knew the futility of such things, and she taught her young niece much of the philosophy of life, and disclosed the heartaches which often lie behind the purple. "Had I heard then," the Queen has said, referring to this period, "that I should be a queen, I should have wept and trembled in despair."

Several princes sought her hand in vain, and she has confessed that the only *parti* whom she was inclined to marry was a widower whom she had never seen, "with many children." She loved children, and felt that she might find with this family interesting companionship and occupation.

#### A Modern Desdemona

However, fate did not assign her to the widower with his quiverful, but to the valiant Prince Charles of Hohenzollern, whom she had first met at the court of Prussia, and who had been chosen since then as the reigning Prince of Roumania.

Elizabeth met him for the second time when travelling with her mother at Cologne. Prince Charles, as did Othello, enlisted the sympathy of his Desdemona by the dangers he had passed. He spoke, too, of the romantic land of which he had become ruler—its wide plains and rugged mountains; its white-clad peasantry, with their strange gifts of untutored poetry and art.

How delightful it all sounded to the ear of the imaginative girl. She began to envy Prince Charles his position. "Just imagine," she exclaimed to her mother, "he rules a territory quite new to the world, but at the same time ancient in blood and history. He has to learn to understand these people and to make them happy. Oh, what a splendid mission!"

Then the mother laid her hand on the girl's hair, and whispered, "Elizabeth, that mission may be yours also—the Prince of Roumania desires to marry you."

The compact between the young couple was sealed that evening, and their marriage took place a few weeks later, November 15, 1869.

The young bride entered enthusiastically upon what she felt to be her vocation.

Roumania was to her a land of enchantment, and when she reached the banks of the Danube and saw the white-clad peasants—the men with peacocks' feathers in their high fur caps, and the women in the picturesque national costumes—come out to greet their ruler, she took them to her heart. This country was to be her country; these people her people.

#### A Second Florence Nightingale

She entered with pride and joy into her new position. Society in the capital (Bucharest) was then like one large family, of which she became flower and ornament.

The birth of a child, the sweet Princess Marie, filled her heart with joy, though, unhappily, a joy destined to be short-lived. Then came the Russo-Roumano-Turkish War of 1877-78, which brought bloodshed, sorrow, and distress to the land. During that period Elizabeth of Roumania became a second Florence Nightingale in organising relief for the sick and wounded soldiers. Dressed as a Sister of Mercy in the uniform of the Red Cross, she tended the suffering and dying, and often held the hand of some reluctant patient while the surgeon did his work. A Roumanian has such a horror of disfigurement that he prefers death to the loss of a limb.

After peace was restored, Roumania was recognised by the Treaty of Berlin, July 13, 1878, as an independent State, and on March 26, 1881, it was raised to a kingdom. The coronation of King Charles and Queen Elizabeth took place on May 22, 1881. The population of the little kingdom is not larger than that of London, and the people are engaged chiefly in pastoral pursuits.

#### The Mother of her People

King Charles had a natural desire to bring his country into line with European civilisation, and make Bucharest an up-to-date capital. The old traditions appealed to the Queen's temperament, and she continued to foster the national life of the people.

Like our own leaders of the renaissance of Celtic art and literature, she sought to save the glorious traditions of the Roumanian people from their threatened extinction by modernity. Her poetic and artistic soul was more concerned with the preservation of costumes and folk-lore than with the introduction of electric tramways into the capital. She herself wore the picturesque national dress, with the long white veil falling at the back of her graceful figure to the floor. The ladies of the court were also attired in various styles of national dress, and it was the Queen's delight to group them around her in picturesque attitudes, while she read to them the legends and poetry of Roumania, or listened to the singing of Roumanian songs in the temple-like study and music room which she had consecrated to the fine arts and literature in her favourite home, the Castle Pelesch, romantically situated amidst the grand, rugged scenery of the Carpathians.

*To be continued.*



LADY GODIVA

Wife of Leofric, Earl of Mercia, who, to relieve the people of Coventry from the burden of harsh taxation, accepted her husband's hard conditions, and rode naked through the streets of the city. Her heroic ride is still commemorated in the city's annual procession.

# HEROINES OF HISTORY

By PEARL ADAM

## No. 2. LADY GODIVA

**A Noble Extortioner of Feudal Days—A Cruel Test of Sincerity—Shame Vanquished by Pity—Peeping Tom in the Pillory of Time**

**T**WENTY-THREE years before the advent of William the Conqueror, who brought with him, apparently, an ancestor of every family in England, Leofric, Earl of the vast central district of England known as Mercia, founded a monastery in Coventry for Benedictine monks.

He and his wife actively interested themselves in it, and were always making gifts of jewels, missals, and money to the foundation. Mercia resounded with praises of the good and generous Earl Leofric, although the townsfolk of Coventry praised him with but one corner of their mouths.

### A Primeval Chancellor

Truth to tell, the monastery was expensive, and so were various other benefactions, to say nothing of the continual wars with the other earls and petty kings of Britain. The Coventry people, too, were commercial, and perhaps showed but a languid interest in warlike and religious enterprises. Be that as it may, when he found himself pressed for money, it occurred to Leofric that an excellent way to find it would be by levying tax and toll upon the town of Coventry.

The modern Budget is a burden hard to bear, but at least we know the worst at once. Coventry, in those days, never knew what evil would next befall her. No sooner had the citizens become accustomed to one imposition than another followed. Their food, their clothes, their houses, their merchandise, their servants—one after the other, had taxes laid upon them. Large incomes could scarcely endure such taxation, and the small ones were attenuated almost to vanishing point.

At last someone bethought him of the Earl's wife. She was always doing good, and giving alms, feeding the hungry, and tending the sick; and there was no sign that she approved what her husband was doing, or, indeed, proof that she even knew of it. After much consultation, therefore, a deputation of townsmen waited on the Lady Godiva, and laid their case before her. One can surmise the way they presented it—with a little flattery as to how she could make her lord do anything for love of her, and a poignant appeal to her pity for the hungry children and old people sunk in poverty, and so on. They must have had a good spokesman, for he wrought up the noble woman to an unheard-of pitch of determination.

She went to her husband, and begged him to remit the taxes on Coventry. He refused. She asked him again, and still he refused. She used all her wifely arts, entreated, coaxed, pleaded, but all in vain. As men went in those days, he was very patient with her;

but he needed the money, and he did not mean to yield.

At last, to end the matter, he said, "My dear, I am not going to remit those taxes," or words to that effect. "Understand, I am not going to remit them; I won't give up one penny of Coventry's money until—oh, well, until you ride naked through the town at midday."

Then he probably went on with his occupation of making arrows and drinking mead.

There was a pause, and then his wife said : "Have I your leave to do that, Leofric ?"

An uneasy kind of feeling stirred in his mind, but he dismissed it as absurd, and gave her leave in the same manner. Godiva then went back to the deputation.

The next day at noon a sudden blindness descended on Coventry. Not a door was open, not a window unshuttered. No living creature, save a stray dog or cat stirred in any of its streets. The sun shone down on a town that looked like a painted scene in a theatre. Then, on the stroke of noon, a white palfrey paced up the street bearing as his rider Godiva, "garmented in light from her own beauty," her hair shining in a great mantle about her white limbs. Through the streets she went, and everywhere was silence and solitude. Suddenly, just as she turned into Grey Friars' Green, there was the sound of a shutter opening. Godiva looked up, and met the eyes of Tom, the tailor. She was the last thing he ever saw, for from that instant he was blind.

### Lady Godiva Triumphs

Lady Godiva rode back to her home, and to her amazed, half-angry, all-admiring husband. Coventry opened its doors and windows, and set itself to rejoicing and praising its good and heroic lady; only Peeping Tom crept away, ashamed and blind. The next day Leofric sent word that all taxes were remitted.

In old Coventry Church there used to be a window of stained glass representing the Earl and his wife, with the legend :

"I, Leofric, for love of thee,  
Do set Coventry toll-free."

The window was put there in Richard II.'s reign. The legend of Peeping Tom seems to have been added about that time.

In Charles II.'s time, Coventry Fair dwindled in popularity, and the famous procession was founded, in which ever since Lady Godiva has been represented. A strange old wooden figure, originally intended for Mars, was hacked about to represent Peeping Tom, and put up on the house whence he is supposed to have looked.



## WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of *EVERY WOMAN'S ENCYCLOPÆDIA* only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to :

*Property  
Children  
Landlords*

*Money Matters  
Servants  
Pets*

*Employer's Liability  
Lodgers  
Sanitation*

*Taxes  
Wills  
Wife's Debts, etc., etc.*

### FIRE AND BURGLARY INSURANCE

*Continued from page 1506, Part 12*

**The Rebuilding of Premises Destroyed or Injured by Fire—Indemnity, not Profit, the Object of Insurance Policies—Salvage Insurance Against Burglary**

#### Rebuilding

WHEN buildings are burnt down, the company invariably reserve to themselves the right of requiring the reinstatement of the building, instead of paying over the money. As a general rule, the whole cost of rebuilding is not recoverable, as the insured is only entitled to be indemnified for his loss, and the value of a new building would usually be greater than that of an old one.

#### Insurance Clause in Lease

Most leases contain covenants binding the tenant to insure and to reinstate buildings damaged by fire.

In a case where a steam-roller belonging to the Brighton Corporation broke the gas-pipes in a street and caused an explosion in one of the houses, the tenants of the house obtained compensation from the Corporation for the damage done to the premises, and set to work to repair them, as they were bound to do by the terms of the lease. But the landlord, who had also insured the house, ignored the fact that his tenants were rebuilding it, and claimed the amount of his policy from the company, which was paid. It was held, however, in an action subsequently brought against the landlord by the company, when they heard that the premises had been reinstated by the tenants, that the landlord would not merely be indemnified—he would be paid twice over if he were allowed to retain the money.

If a person, therefore, insures his property with two or more companies, he cannot recover the full value of the property from

each of them, but some arrangement must be made between them to pay him *pro rata*, and the calculation sometimes is rather complicated.

Of course, as regards the person insured, each office is, in the first instance, liable for payment of the whole amount of the insurance.

When a tenant has failed to insure the premises against fire by breaking the covenant he may have made himself liable to forfeiture. In such a case, relief will generally be granted the first time of breaking, where no loss by fire has actually happened, and where there is an insurance on foot at the time of the application for relief.

#### Adjoining Property

The occupier of premises on which a fire occurs may find himself liable for a greater loss than the value of the goods destroyed upon his own premises if the fire spreads to his neighbours' dwellings. In such a case, if the fire originates through his fault, or that of his servants, he will be liable for the losses sustained thereby by other people. This risk can also be insured against, but, as a matter of practice, people generally content themselves with insuring their own houses, and not troubling about those of their neighbours. The liability, however, has now been modified, and no action can be maintained against any person in whose house, chamber, stable, barn or other building or on whose estate any fire accidentally begins. But should the fire arise through negligence, the liability will not be excluded by pleading that it is covered by the expression

"accidentally." The owner of the premises upon which the fire breaks out must show that its spreading to neighbouring premises was not owing to any fault of his.

#### Rent

Rent which is payable by a tenant, whether the premises are standing or not, and which he must continue to pay even though the house is destroyed, is insurable, and should always be included in the policy. Prospective profits are not covered by the ordinary policy, but can be specially insured, if thought desirable. Such policies, however, are uncommon, except in the case of shops, who insure against loss of profits caused by interruption of business.

#### Salvage

If the owner is fully insured, and his claim is admitted as a total loss, any salvage belongs to the company; if the owner is not fully insured he is entitled to the salvage, after receiving payment from the insurers. The person who is insured is not entitled to abandon undamaged goods to the company, and insist on being paid the full amount for which they are insured; he can only recover the value of such goods as are damaged or destroyed. The company cannot claim the salvage unless the amount they have paid under the policy is the full value. As a rule, the loss of cash, notes, or cheques is not covered by a fire policy.

#### Subrogation

When the company has paid the loss, they are entitled to stand in the place of the person who was insured, and any legal remedies or securities that he had against third parties may be enforced by them. As, for example, the right of action against the hundred for damages due to riot or arson or against the occupier of neighbouring property for negligently allowing a fire to spread. Such actions formerly could only be

brought in the name of the person who was insured, but may now be brought by the company in their own name.

If the person insured enforces his rights against third persons, and receives payment or other benefit from them, or if he voluntarily relinquishes such benefit or payment, the company are not deprived of their right to be subrogated to him, but can recover from him the amount which, but for his act, they could claim from the other parties.

#### Burglary Insurance

The law relating to insurance against burglary is practically the same as that against fire. The contract is one of indemnity, and the assured cannot recover more than the amount of his loss, the alarm and shock caused to himself and his family, or the scaring away of his servants, not being taken into account.

The ordinary rates for the contents of a dwelling-house, if insured to their full value, average from 1s. 6d. to 2s. per cent., the latter covering not only loss and damage by burglary and house-breaking, but also larceny, including collusion and theft by servants. Not the least valuable part of the insurance is that against damage caused by burglars to the property or to the premises which would otherwise have to be remedied by the insured.

The ordinary policy does not protect bicycles kept in an outhouse, chickens, etc., which can, however, be specially included, but the personal property of members of the insured and family, and of his domestic servants permanently residing in the house, is covered under the policy. Also the property is usually covered when removed by the insured to other premises in which he is temporarily residing. Fifteen days of grace are allowed for the renewal of the premium, and, in the absence of any important alteration in the premises, or material increase of risk, it is not customary to issue a fresh policy.

### THE LAW AND THE SERVANT

*Continued from page 1266, Part 10*

#### Larceny

OWING to the extreme severity of punishment for crimes in the days of old, the narrowest interpretations were given to penal statutes as to offences under the common law. Thus, larceny at common law was confined to the wrongful taking and carrying away of the personal goods of another. So that a person could not be convicted of stealing title-deeds because they were regarded as real estate.

As well be hung for a sheep as for a lamb. A man might be convicted for stealing either because they were domestic animals, but not for stealing a valuable dog, which is equally a domestic animal, on account, forsooth, of its "base" nature.

What is not larceny at common law has been made larceny by statute, and a servant

may be found guilty of robbing his master of property which is in his master's possession, or of goods which are in the custody or under the care of the servant. And a servant or a clerk may be found guilty of embezzlement of money or other valuable security received by him for or on account of his master. It is an offence to incite a servant to rob his master although the servant does not steal anything.

#### Livery

If a mistress supplies her maids with caps and aprons to wear in her service, or a master supplies his servant with livery, the servants are not entitled to take away the clothes with them when leaving their situations, for the clothes so supplied remain the property of the master or the mistress as the case may be.

If in the agreement for hire a proviso is made for so many suits a year besides wages, these may become the property of the servant.

#### **Warranty of Servant**

The warranty of an ordinary servant selling something for his master will not bind the latter, but where the servant is in the position of a general agent it is assumed that

he has authority to do all acts usually done by a person in his position.

Thus, if a person leaves instructions with his servant to sell a horse but not to give a warranty with it, and the servant, contrary to orders, does give a warranty, the master will not be bound by it; but if the servant were in the employment of a horse-dealer his authority would be implied.

## **CHILD LAW**

*Continued from page 1626, Part 9*

### **The Treatment of Juvenile Offenders—The Borstal System—The Children of Drunken Parents—The Evidence of Sick Children**

**U**NDER the Prevention of Crime Act, which came into operation in August, 1909, young offenders—*i.e.*, persons of sixteen years of age and upwards, and not more than twenty-one—may be sentenced to detention in a Borstal institution, if the Prison Commissioners will receive them, for not less than one, and not more than three years.

Offenders under the Borstal system are taught a trade, and put in the way of obtaining honest employment after being discharged from the institution; and while under detention may gain various privileges by hard work and good conduct.

#### **Punishment of Children**

The conviction of a child or young person is not to be regarded as a conviction for felony by way of forfeiture or disqualification for any employment or office which he may hold.

No sentence of death or of penal servitude can now be passed on a person under sixteen years of age.

A child under fourteen cannot now be imprisoned, and a young person—*i.e.*, a person of fourteen and under sixteen—can only be imprisoned in exceptional cases; that is to say, if he is certified to be of so unruly a character, or so depraved, that he is not fit to be sent to a reformatory or industrial school, or other place provided under the Children Act.

#### **Offenders under Sixteen**

A person under sixteen convicted of murder must be sentenced to be detained during the King's pleasure. For serious offences, such as manslaughter and attempted murder, he may be detained for a specified period in such place as the Secretary of State may direct. For offences punishable with penal servitude or imprisonment, he may be detained for a period not exceeding one month.

A youthful offender of twelve years of age and upwards may be sent to a certified reformatory school or to an industrial school.

And for certain offences male persons under sixteen may be whipped. Youthful offenders, if of the age of fourteen, may be fined; in rare cases only, imprisoned; and young persons may also be dealt with by being placed under the supervision of a

probation officer, and being bound over to come up for judgment, or the parents or guardians of the offenders may be ordered to be fined or to give security for their behaviour.

#### **Children of Drunkards**

When the parent of a child or young person is convicted of an offence of cruelty, and is an habitual drunkard within the meaning of the Act, such parent or person living with the parent may, in lieu of imprisonment, be ordered to be detained in a retreat, provided that they so consent, and after any objection on the part of the wife or husband of the drunkard has been considered by the Court, if the Court is satisfied that provision will be made for defraying the expenses of the person during detention. The person may then be detained for a period not exceeding two years.

This, however, is merely an alternative, and does not affect the power of the Court to order a person convicted under the Inebriates Act to be detained in a certified inebriate reformatory.

#### **Habitual Drunkard**

An habitual drunkard is a person who, not being amenable to any jurisdiction in lunacy, is, by reason of habitual intemperate drinking of intoxicating liquor, at times dangerous to himself or herself or to others, or incapable of managing himself or herself or his or her affairs. The definition applies to a person who habitually drinks to excess, and who is, in consequence, at times, either when drunk or sober, dangerous or incapable. It is a question of fact, for a person might come within the definition who, in the intervals of his drinking bouts, was neither dangerous nor incapable.

#### **Child Unable to Attend Court**

The offence must have been wholly or partly committed within six months of the bringing of the charge, and if the child is certified as too ill to attend the police-court or to give evidence at the trial, a justice may call on the child and take in writing its deposition on oath, and the same, signed by the justice, may be admitted in evidence against the prisoner.

#### **Glossary to Fire Insurance**

*Claim against the hundred.* Now to be made to police authority for district.

## LOVE SCENES IN PICTURES



TRYST

By Dr. HABBERTON SULHAM

Art and Illustration Reproduction Co.



## WOMAN IN LOVE.

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will include, among thousands of other subjects :

*Famous Historical Love Stories  
Love Letters of Famous People  
Love Scenes from Fiction*

*Love Poems and Songs  
The Superstitions of Love  
The Engaged Girl in Many Climes*

*Proposals of Yesterday and To-day  
Elopements in Olden Days, etc., etc.*

## TRUE LOVE-STORIES OF FAMOUS PEOPLE

By H. PEARL ADAM

### No. II. ROBERT BURNS

INTO the thirty-seven years of his life Burns managed to crowd as much contrast and emotion as would have lasted any two ordinary men for their allotted three-score-and-ten.

Beginning as a ploughboy, he went on to owning a farm, and ended life as an excise officer. He tasted the sweets of the most brilliant social life in Edinburgh, to which he was introduced by the Duchess of Gordon, who admired him greatly, and, according to some reports, fell in love with him. Society dropped him as suddenly and capriciously as it had taken him up, and Burns returned to a country life, where every class was numbered among his friends, and folk came from far to see him.

All this time his love affairs were going on, one after the other, and sometimes two at a time; trivial, serious, or abstract, but always passing. There were only two exceptions to this rule—that of Mary Campbell, and his affection for his wife.

The part he took in political and religious affairs made many his enemies, and one must not believe too closely all that has been said about his dissipations. He seems to have been gifted with a personal fascination which few could withstand; with good looks also, and with an impetuosity and fervour of nature which gave us many of his poems.

At the age of fifteen, while he was still driving the plough on his father's farm, reading his book the while, or thinking over poems such as afterwards made him famous—for instance, "To a Daisy"—he was

paired at harvest-time with a fair-haired child of fourteen, with whom he fell in love. She was the first of a long line of divinities, who all acted more as spurs to his poetical genius than as definite personalities in his life. His brother Gilbert says that his glowing accounts of lovely girls were more than half imagination—they were mostly "moving broomsticks" round whom his fancy had thrown the glamour of beauty and virtue and imagination.

One of these affairs went further than the others. He became affianced to Mary Campbell, a really beautiful girl, who had withstood all temptations, and was as good as any poet could have imagined her. She went away to the West Highlands to prepare for the wedding, but while there she fell ill, and died before Burns could get to her bedside. From that time she occupied a little chamber of his heart wherein no other entered all his life. His love for her might have waned had they married, but her early death enshrined her in the innermost recesses of his nature. To her he wrote the "To Mary" poems, and many others were inspired by her. The humble dairymaid with the pretty face was to be made immortal by her ploughboy lover.

Shortly after this his father died, and he and his brother Gilbert took the small farm of Mossgiel in Mauchline. They worked hard, and Burns never allowed his bodily fatigue to prevent his study of literature. It was at Mossgiel that the real romance of his life came to him.

In Mauchline there dwelt a master-mason by the name of Armour. He was an upright man, very religious and devout, with the almost savage devoutness of the narrow-minded. He had a daughter, Jean, over whom he watched with a gloomy affection and a fierce care for her soul's welfare. She was not exactly pretty, but she had an open face, a straight, lissome figure, and moved with delightful grace, as one might imagine a flower would walk before a gentle wind. We have it on the best authority in the world that she was "a dancing, sweet young handsome quean wi' guileless heart."

Burns was farming at Mossiel, his heart still sore for his Mary, but sore without bitterness, for death is not an earthly rival to be scorned and hated. He was ploughing, and reading, and writing poetry, and had a gentle conviction that he had done with love (at the age of twenty-three, and he a poet!). He recognised that his "mind, it was na steady," until now; but he thought it was fixed for ever on a ghost. So he "Came roun' by

Mauchline town,  
Not dreadin' ony  
body,"

but  
"My heart was  
caught before I  
thought,  
And by a Mauch-  
line lady."

The Mauchline lady was Jean Armour, young, and straight, and merry, dancing at weddings and fairs and house-warmings, or working at home, and singing as she worked.

"And aye she wrought her mammie's wark,  
And aye she sange sae merrilie;

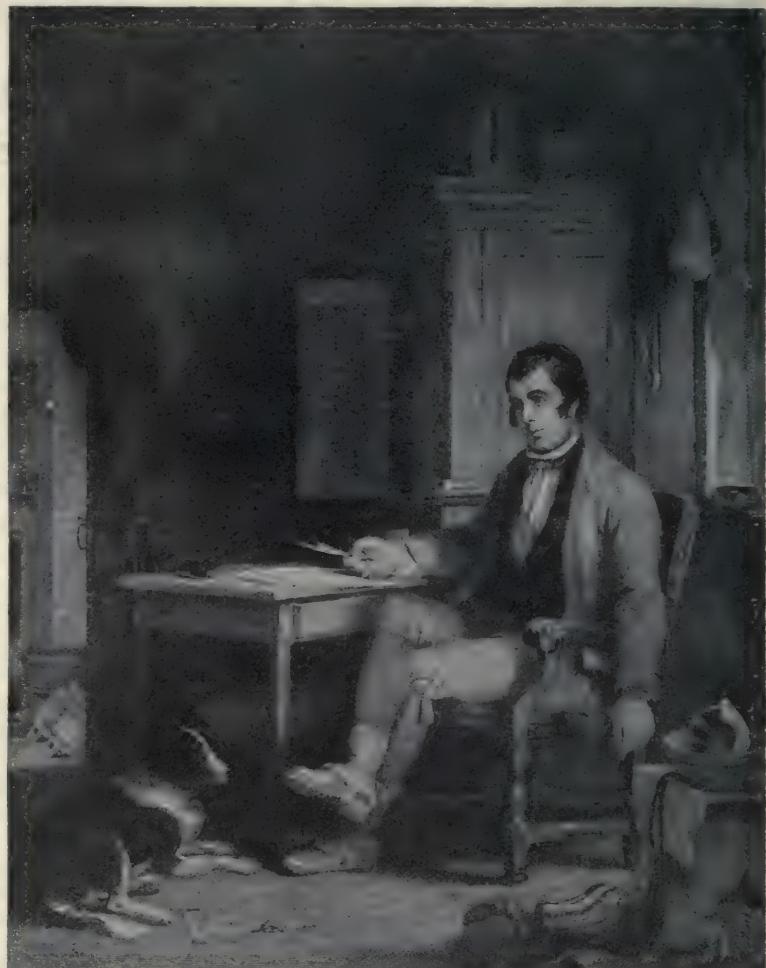
The blithest bird upon the bush

Had ne'er a lighter heart than she."

Burns fell hopelessly in love with her. His wounded spirits recovered themselves amazingly, and although he did not forget Mary, she became a sort of spiritual memory, a gentle regret. Jean was a living, present reality, and, above all, she was not nearly so much fascinated by the handsome,

dreamy, poetic, fiery young farmer as her predecessors had been. No, Burns was not sure even whether she was in love with him. Naturally, he became more and more in love with her.

But trouble was brewing. He had recovered himself only too thoroughly. There was a pretty servant in the neighbourhood, and when Jean was cold, was not a man to tell another pretty girl that she was pretty? It started as the lightest-hearted comedy; it ended in tragedy, and Burns was publicly condemned by the ministers of the church.



A reproduction of William Allan's charming picture of Robert Burns sitting in his cottage, writing. The romantic story of the poet's life forms the subject of the accompanying article

He ridiculed the condemnation, and that was another crime against him. Mr. Armour's disapproval became deeper and deeper.

Now, Mossiel, the farm, belonged to the Earl of Loudoun, but the Burns brothers held it from Mr. Gavin Hamilton on a sub-lease. Mr. Hamilton was at open feud with one of the ministers who had condemned Burns, a rigid Calvinist, and, if one can believe the stories, not a little of a hypocrite. Burns took his landlord's side, being indeed

hot-hearted against the restrictions of the Church which threatened to take Jean from him, and also having an honest hatred of hypocrisy. He ranged himself with Mr. Hamilton, and brought to the warfare the sharpest weapons of his genius. The district rang with such mordant, fiery poems as "The Holy Friar," "The Ordination," "Holy Willie's Prayer," and other bitter brilliancies. The religious peasantry took them for irreligion, when they were really directed entirely at unworthy ministers of religion. A man who loved Nature as Burns did could never be irreverent; a man who loved honesty as he did could never tolerate what he considered to be irreligious hypocrisy and narrowness. It is too often the fact that when a genius takes up sides and deals out biting satire, he is taken literally, and is supposed to be running down the very principle he is upholding.

Be that as it may, the young farmer was looked on askance in Mauchline. Jean was forbidden by her deeply scandalised father ever to see young Burns again; no, she must not so much as speak to him.

Poor man! The world goes on, and every year fathers do that kind of thing. Mothers may match-make, but they will never bring about so many marriages by persuasion as fathers do by prohibition. Fathers are the real matchmakers. The inevitable happened. Jean had been careless and indifferent when she and Burns could meet almost daily. She had kept him dangling in a state of suspense, never sure of her, ever more anxious to obtain a word or a smile, or one of those rare walks among the "sequestered hills," when she would sigh with him, and perhaps make vows that she repudiated with a laugh next day.

#### A Persecuted Lover

But now things were different. He was no longer a sturdy young farmer; he was a gallant young man shunned and in disgrace, miserable and forlorn. She must never see nor speak to him again, but it was a pity to think of him lonely and unhappy. Jean had quite enough wit to appreciate the point of his poems, and quite enough observation and heart to be aware that in summer twilights a figure would be lurking near her home, sighing furiously. After a time, a curious, low whistle would sound, and Jean would pause in her work.

"Though father and mother and a' should go mad,

O whustle, and I'll come to ye, my lad."

The stolen meetings went on, but the poems went on also, and there seemed no prospect of Burns ever being taken into favour again. They would have married, but he was wretchedly poor, and he and his brother had to support the whole family on their farm. They went through the form of marriage together, writing down that they took each other for husband and wife, a ceremony held binding; but they dared not proclaim it. At last, however,

the secret had to come out, for Jean was to be a mother.

She went to her father, and confessed to him. His wrath was terrible. In his eyes the two were not married; and he would almost rather have Jean disgraced than married to such an impious man as Burns, at war with his church. Jean, on her knees, held out to him the written lines of marriage; her father snatched it from her, and threw it in the fire. With a woman's easily-impressed imagination, Jean saw in this the end of everything. The visible symbol of her marriage was gone. She was ill and nervous; in a word, she submitted to her father's will.

Mr. Armour was a practical man. When his first fury had abated, he wasted no time with whips or firearms; he set about separating the young couple far more efficaciously. He knew that Burns had been talking of going to Jamaica to try to better his fortunes, and he hoped to drive him there. Burns was enraged against his father-in-law, but more sorrowful than angry against Jean. She would not see or speak to him, for she was utterly cowed by her father, and only declared, in tears, that she no longer considered herself the wife of the poet. He, pestered by the authorities, was "obliged to skulk from covert to covert, under all the terrors of a gaol."

#### The Laurels of Success

The situation seemed almost hopeless, but at this critical period the first volume of his poems was issued in Edinburgh. "It is hardly possible to imagine with what eager delight and admiration they were everywhere received," says a biographer. "Old and young, learned and ignorant, all were alike surprised and transported." Burns received an invitation to Edinburgh, and at the end of 1786 went there, to find himself the favourite of the hour. A second edition of his poems brought him £700; duchesses and nobles sued for his attention; Edinburgh could not do enough for him. But society is fickle, and when the first novelty of the poet's character had worn off, he found himself in the cold again. He came back to Mossgiel, wearied of the inconstant flatteries of Edinburgh. He only stayed eleven days at the farm, and then went back again, not having seen the Armours. He was still forbidden the house. At the end of July, however, on another visit home, he found the ban removed, and he went to their house, and had long talks with Jean. He told her he still considered they were married, and, indeed, they probably were, according to the marriage laws of the country.

He found Jean altered. Her character had developed; she was firmer than before, and certainly her love for him had gained in strength. She was no longer a light-hearted girl; she was a steadfast, tender woman.

Burns had seen much of women in Edin-

burgh. Ladies of fashion and wit had fluttered round him like butterflies ; he had had love affairs there, things of a day or a week ; he had looked below the surface, and found only flattery and hollowness. He came back to Jean with a new standard of comparison. She was a peasant, rough-handed, with rustic voice and speech, and no graces of manner. But she was true and sterling, her love was assured, she was one of his own people, and had the sturdy simplicity of the peasant. She understood him, too, and her mind was quite well enough developed for her to admire his work, while she had enough natural wit to amuse and interest him. He wrote of her :

" Dear as is thy form to me,  
Still dearer is thy mind."

So at last they were married, in April, 1788, according to the simple laws of Scotland. Burns introduced her and her people to his family and friends, and they settled down on a small farm. It has been said that he married her out of pity, and because her family were likely to turn her out of doors. This was not so. He married her out of love ; they were united by an affection which had only grown through opposition and separation and sorrow. He found in her an ideal wife.

She was sensible, affectionate, hard-working, and always cheerful. To her he returned from his little excursions on excise duty, with their attendant flirtations, always with a sense of rest and peace. When money matters went wrong, as they speedily did, she sustained him. He could not get time to farm, he was so much lionised. Carlyle says, "These lion-hunters were the ruin and the death of Burns. They hindered his industry . . . they got their amusement, and the hero's life went for it."

He had fallen into habits of intemperance by this time, as was scarcely surprising, for the whole countryside, from gentlemen down, sought his society, and pressed conviviality upon him. But in the darkest days he always had his Jean.

#### The End

In 1795 his only daughter died, and the blow weakened him. The following spring found him down with rheumatic fever, and before he was fully recovered he went out, caught a chill, and died, a poor man, at the age of thirty-seven. He was followed to the grave on July 26, 1796, by ten thousand persons of every class and from every part of the country, who had come to do him honour.

His wife survived him thirty-eight years, during which time she saw his fame ever growing. The outcry about his irreligion died down, and it was recognised that a man was not necessarily an unspeakable ruffian because he made a Scottish verse out of a saying from Ecclesiastes, as in the preface of the "Address to the Unco Guid." Carlyle has said that "if discrepancy between place

held and place merited constitute perverseness of lot for man, no lot could be more perverse than Burns's." He was, indeed, wasted on a scanty farm or the gauging of beer. His gifts, "expressed in conversation, are the theme of all that ever heard him. All kinds of gifts, from the gracefulest utterances of courtesy to the highest fire of passionate speech, loud floods of mirth, soft wailings of affection, laconic emphasis, clear, piercing insight, all was in him. Witty duchesses celebrate him as a man whose speech 'led them off their feet.' . . . Waiters and ostlers at inns would get out of bed and come crowding to hear this man speak ! "

#### Carlyle's Tribute

Carlyle, indeed, who was not a man to be blinded even by the national feeling which is so strong in the Scot, looked upon Burns as one of the outstanding great men of the world. He took him for one of his heroes in "Heroes and Hero Worship," not, curiously enough, as poet, but as man of letters. He says that Burns, springing up in the "withered, unbelieving, second-hand eighteenth century," was like a sudden splendour of Heaven in the artificial Vauxhall. His genius was certainly much misunderstood at first, and the reception given to his poems, warm though it was, was followed by an outcry about his irreligion ; while the irregularities of his private life blinded many of the "unco guid" to any merit in his works. It is no wonder that under such treatment his spirit grew bitter, and he sought in convivial rather than congenial society to forget the slights offered to his greatness by many whose mental attainments made their opinion a thing of moment. Jean seems to have borne with him very understandingly ; and if her patience could not long have stood his constant lapses into drink or flirtation, his early death spared her a long and sordid disillusionment. She had, as we have seen, enough wit to appreciate the greatness of one whom Carlyle has called "the largest soul in all the British lands."

That Burns was tardy in gaining wide recognition beyond Scotland is undoubtedly due to the dialect in which he wrote his finest poems. When he forsook his native speech, and wrote in academic English, he was apt to become stilted. But the dialect is well worth mastering, and frequently does not need even that trouble. Anyone can understand absolutely that most exquisite of all his songs, "Ae fond kiss an' then we sever" ; while "Auld Lang Syne" has become for every Briton a national song.

He was, indeed, a man of many parts, and his wife seems to have satisfied him as no other woman could have done. Amid all the meteors and comets and rockets which shot across the sky of his genius, she shone calm and steadfast, like the evening star that hangs just above the splendours of the sunset—his "sweet, lovely Jean."



## THE LANGUAGE OF FLOWERS

*Continued from page 1514, Part 11.*

By LYDIA O'SHEA

### A

**Asphodel**—(*Day or Lent Lily*)—“My regrets follow you to the grave.” This plant is a native of Sicily, and was used by the ancients for funeral purposes, and planted around tombs, in the weird belief that its roots nourished the spirits of the departed in the underworld. One inscription upon a very ancient Sicilian tomb begins, “I am nourished by the asphodel.” Asphodel was supposed to clothe the dark and misty fields of the lower regions, just as the ambrosia was believed to bloom in the sunshine of heaven. Tennyson refers to it in his “Choric Song” of the Lotus Eaters, who, worn out with the toils of earth, envy those who :

“ . . . in Elysian valleys dwell,  
Resting weary limbs at last on beds of  
asphodel.”

**Aster**—“After-thought”; because the aster comes when the summer flowers are over. Its name is derived from the Greek aster, “a star,” because the petals radiate in star-like fashion.

**Aster (China)**—“Variety is charming.” From their constant use in funeral wreaths and crosses the mauve and white asters have come to be called “death-flowers” by the French peasants, and are used particularly on All Souls’ Day (November 2), when these tributes of love—“the last white stars of an autumn day”—are laid upon the grassy mounds of the dead.

**Aster (edged)**—“Importune me not.”

**Aster (scarlet)**—“Avarice.”

**Auricula**—“Painting.” A species of primrose, called, from the shape of the leaves, “bear’s ear,” from the Latin word “auricula” (“the ear”).

**Austurtium**—“Splendour.”

**Azalea**—“Temperance.” From the Greek “azaleos” (“dry”).

**Azalea (Indian)**—“True till death.”

### B

**Bachelor’s Buttons**—“Celibacy.” An old country custom was for a lad to carry this flower to ascertain the feelings of his lady-love. If it faded, his suit was hopeless; if it kept fresh, he might persevere.

**Balm**—“Sympathy.”

**Balm (gentle)**—“Pleasantry.”

**Balm of Gilead**—“Healing and relief.”

**Balsam (yellow)**—“Impatience.”

**Balsam (red)**—“Touch-me-not”; often called “Noli me tangere.”

**Banyan (Indian fig)**—“Increase.”

**Barberry**—“Sourness”; “ill-temper.”

**Barberry-tree**—“Sharpness.” The Italians call this the “holy thorn,” from its supposed use in forming the Saviour’s crown of thorns.

**Barebind**—“I cling to thee.”

**Barley**—“Plenty.”

**Basil**—“Hatred.”

**Bay-leaf**—“I change but in death.” The bay was supposed to be an antidote against lightning, and often worn as a talisman during a thunderstorm.

**Bay-tree**—“Glory.”

**Bay-wreath**—“Reward of merit.” Among the Romans their heroes were crowned with bay-wreaths in token of their victorious exploits.

**Bear-berry**—“Self-control.” A species of heath.

**Bear’s-foot**—“Healing.”

**Bear’s-garlic**—“Arid tongue.”

**Bearded Crepis**—“Protection.”

**Bed-straw**—“Repose.” A plant sacred to the Virgin Mary.

**Beech-tree**—“Prosperity.”

**Bee-larkspur**—“Lightness of heart.”

**Bee-nettle**—“Spite.”

**Bee-ophrys**—“Mistake.”

**Bee-orchis**—“Industry.” This pretty wild flower bears a most striking resemblance to the velvety-brown body of a bee; at first glance it is easy to mistake it for a bee resting on the bloom.

**Begonia**—“Evil thoughts.”

**Belladonna (deadly nightshade)**—“Silence.” This is an Italian name signifying “beautiful lady,” because, if dropped into the eyes, it makes the pupils large and lustrous. It also has a less romantic but most benevolent effect upon chilblains. It is sometimes called “banewort,” in reference to its poisonous berries.

**Bell-flower (pyramidal)**—“Constancy.”

**Bell-flower (white)**—“Gratitude.”

**Belvedere**—“I declare against you.”

**Berberis**—Another name for barberry.

**Bergamot**—“Sweetness.” In Dorsetshire there is a superstition that if this plant be kept in the house sickness will follow, a belief also attached to blackthorn and white may.

**Bignonia (the trumpet-flower)**—“Declaration.”

*To be continued.*



## LOVERS' SUPERSTITIONS

*Continued from page 1273, Part 10*

By LYDIA O'SHEA

A Russian Superstition—Divination by Means of Melted Lead—A Charm with Pips—The “Dumb Cake”—St. Valentine’s Day

“THE passion for prying into futurity,” wrote Burns, “makes a striking part of the history of human nature in all ages, and it may be some entertainment to see the remains of it in our own.”

Undoubtedly, this desire is most keen concerning that which, according to Byron, constitutes “woman’s whole existence”—namely, love, and all that appertains to love. Thus it is of interest to give a brief account of some quaint methods whereby maidens in different lands endeavour to obtain the coveted glimpse of their future husband.

Russian girls often seek to beguile the tedium of the long winter evenings by melting wax until it is very soft, and then pouring a spoonful of it upon the frozen snow. The form into which the wax congeals is supposed to portray the lineaments of the future spouse. In this, as in many other charms, a certain amount of imagination is required, but as this quality is seldom lacking in young maidens, some slight resemblance to a favoured swain can generally be traced.

### Divination from Molten Lead

Another winter pastime is to cut a small strip of lead into little pieces, and put two or three of these into an old metal spoon, holding them in the fire till they liquefy, then dropping the contents into a cup or bowl of quite cold water. The forms into which the lead hardens are supposed to foretell the girl’s fate.

For instance, a bouquet of flowers—a frequent shape—signifies a speedy marriage; a boat, that she will marry someone connected with the sea; a gun, rifle, or cannon, that her nearest and dearest will be a soldier; a cross, that he will belong to the clerical profession.

If the resemblances of trees or shrubs are formed, they are supposed to denote that after marriage the girl will live in the country; if blocks resembling houses or buildings appear, she will reside in a town.

A charm by which to find out a lover’s initials is to cut twenty-six little squares out of paper or cardboard, and write one letter of the alphabet on each. Place these overnight, face downwards, in a basin of

water, and those letters which have turned right side up by the morning are the fateful initials. If a complete name can be formed from them, great excitement prevails.

Austrian girls on the eve of St. Thomas (December 21) cut an apple in twain, and the pips in each half are carefully counted. If these are even in number, a marriage will soon take place; if one pip is cut through, the course of true love will not run too smoothly; but if two pips be severed, widowhood may be expected.

Yet another mode of divination directs one to throw a ball of red worsted out of the window after nightfall, retaining the end of the strand. When it touches the ground, the inquirer must begin to wind the held end round the fingers, and continue winding till all the worsted is re-wound. Then, as the last bit is drawn in over the window-ledge, the vision of the future mate will be seen coming into the room with the end of the wool.

### St. Valentine’s Charms

St. Valentine’s Day, once the lovers’ day *par excellence*, is now little observed, but two old customs are still sometimes practised

The first, a very simple one, consists in gathering five bay-leaves on the eve of St. Valentine’s and pinning one to each of the four corners of the pillow, and the fifth in the centre. As usual, the sweetheart will appear in a dream.

The second rite decrees that an egg shall be boiled quite hard, the yolk removed, and its place filled with salt. On going to bed the egg must be eaten, without speaking or drinking after it! If any girl has the courage to consume this epicurean fare, she certainly deserves to obtain her wish, though it is more probable that she will have a nightmare.

The pretty term “The Birds’ Wedding-Day” still clings to this festival.

The “dumb cake” is a concrete example that silence is golden. Three girls are required for the performance of this charm—two to make the cake, two to bake it, and the third to place it under the pillows of each, strict silence being observed the whole time.

*To be continued.*



## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

### Woman's Work in Religion

- Missionaries
- Zenana Missions
- Home Missions, etc.

### Great Leaders of Religious Thought

### Charities

- How to Work for Great Charities
- Great Charity Organisations
- Local Charities, etc.
- The Women of the Bible

### Bazaars

- How to Manage a Church Bazaar
- What to Make for Bazaars
- Garden Bazaars, etc.
- How to Manage a Sunday-School

## MISS DANIELL'S SOLDIERS' HOMES

By FLORENCE BOHUN

A Great Work Undertaken by a Woman—The First Mission in What Was Once Called The “Devil’s Stronghold”—Temperance Work—Libraries—Savings Banks—School for Soldiers

**I**N every English garrison town (a town where one or more regiments or batteries are stationed), and in very many of the garrison towns abroad, there is a Soldiers’ Home. These homes, in almost every case, are worked by women, who voluntarily give their services and money for the benefit of “Thomas Atkins” out of barracks.

The soldier out of barracks, on leave, and on retirement, is a helpless and very often a homeless man, and he looks to the Soldiers’ Home to provide him with food, sleeping accommodation, and recreation at a very small cost. When on the march to a fresh station or manoeuvres, he can always rely on finding home comforts at every garrison town through which he passes. If he is travelling privately, he knows where he can be sure of a good bed and food. The lady superintendent readily welcomes him, and if he has his wife and family with him, they can usually be accommodated also.

But the soldier is almost the only person who knows anything about these homes. No annual report is issued; the work is carried on so quietly, and their workers are so unostentatious, that many civilians barely know of their existence.

It was in 1863 that the first Soldiers’ Home was built, eleven years before Miss Weston began her Sailors’ Rests. A few years previously a lady, named Mrs. Papillon, had hired three rooms at Sandgate for the benefit of the soldiers stationed at Dover. But Mrs. Daniell started her work with a new

Soldiers’ Home designed and built for the purpose.

A few years after Aldershot had been changed from a quiet village into a largely garrisoned town, it was suggested to her that she should start a mission there. She welcomed the suggestion, and it gradually grew into a desire to make a home for the soldiers when out of barracks. The officers in the camp heartily encouraged the scheme, for soldiers had then by no means an enviable reputation, and Aldershot was usually known as the “Devil’s Stronghold.” The number of troops stationed there after the Indian Mutiny was often as many as 24,000, for, as is usual after a war, a new system of training was being organised.

The land for the site was generously given, and Mrs. Daniell, partly through her village missions work, and partly through various periodicals, managed to obtain enough money to allow her to start building by February 11, 1863. The foundation stone was laid by the Earl of Shaftesbury, and on October 11 of the same year the first service was held in the hall.

The house was not very large, but stood detached on a hill quite near the Cavalry Barracks. It was built in the Elizabethan style, and contained a large hall, reading, smoking, and dining rooms, a smaller hall, a coffee bar, bath-rooms, and sleeping accommodation. At first, Mrs. Daniell did not live in the Home, and only paid periodical visits to it; but as time went on she found that

she could only properly manage the increasing work by making it her home, and there she lived and worked until her death in 1871. Then her daughter, Miss Daniell, who had long assisted her, carried it on by herself.

In 1872 a small Home was opened at Weedon, but it only remained open till 1874, when the troops left for Ireland. A small Soldiers' Home had been carried on privately at Colchester for some little time, and in 1873 Miss Daniell was asked to take it over. She found she was able to do so, but decided to take a larger house, and in 1878 the Home was transferred to its present large and comfortable quarters in Queen Street.

At the request of some artillerymen leaving for Manchester, she started a small home there in 1873. This was given up in 1894, but in 1874 a similar one was founded at Plymouth. The next year Miss Daniell was able to carry out her long-wished-for plan to build a Home at Chatham in memory of her mother. London had not a Home till 1878, when a small one was started by a committee of officers of the Guards. Finding, however, the work was growing fast, in 1887 they asked Miss Daniell to amalgamate it with her other Homes. After some hesitation, she consented, but she recognised that a new Home must be built in order to shelter not only the men of the London garrison, but the many soldiers passing through the city. A sum of £4,000 which was subscribed enabled her to buy the site in Buckingham Gate, and in 1890 the building was completed. Though this was one of the last Homes to be built, it has increased in size more than any other.

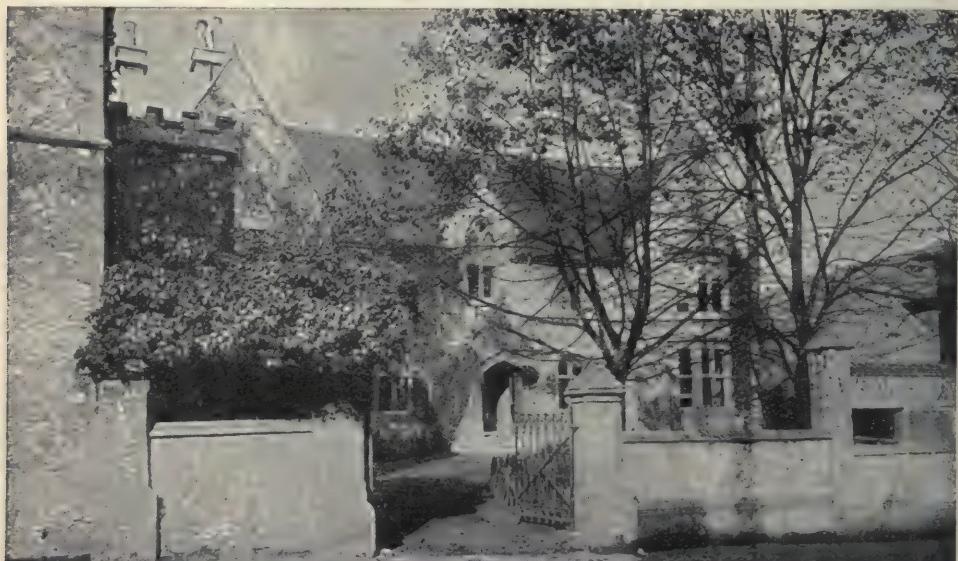
At first, fifteen cubicles were considered quite sufficient sleeping accommodation, but in 1898 this number had been increased to thirty-five. In 1906 there were six times as many applicants for beds as there were beds, and it was found necessary to erect on the

existing portion of the house two storeys entirely composed of cubicles and rooms. A debt of nearly £7,000 was incurred, but this was all paid off by the end of April, 1910.

The Windsor Home was founded in 1891, and that at Okehampton Camp only originated three years before Miss Daniell's death, in 1894. The seven existing Homes are all carried on in very much the same way, and all are supported by a common fund. Most of them have coffee-bars, and all but Windsor and Okehampton provide sleeping accommodation for men and their families, but the money obtained from these sources is not sufficient to support the Homes. The London Home could maintain itself, but some of the other Homes depend entirely on voluntary subscriptions. A large staff of servants has to be kept, but the lady superintendents and their helpers, who have all the care and responsibility of the homes, give their service, and often their incomes, willingly to the work.

The Homes are open at seven o'clock in the morning, and, except on Sunday, remain open till eleven o'clock at night. In many a religious meeting is held every evening, which the men have the option of attending. Lantern lectures, teas, and entertainments are given periodically, and billiards and other games are always at hand. Temperance work is carried on among the men and their families, a library is at their disposal, and savings banks are in the charge of the lady superintendent.

For the women, there are weekly mothers' meetings and working parties; for the children there is the Band of Hope. A night school helps those men studying for their first-class certificate—the final examination which every man has to pass before he can hope for a rank higher than sergeant—and gives the recruits straight from the dépôt a



The Soldiers' Home at Aldershot, which was one of the first of the establishments founded by the late Mrs. Daniell, and which has done much to blot out Aldershot's previous unenviable reputation

chance of picking up what they have lost since they left school.

The London Home stands within easy reach of Wellington Barracks, and not five minutes from Victoria Station. It is open all day, and civilians as well as soldiers may obtain meals, except on Sundays, when only soldiers are supplied. The coffee-bar and dining-room are on the ground floor, and at dinner-time there is often such a crowd of hungry men that many have to eat their dinners standing. On the other side of the building are the large hall, partitioned off with folding doors to make a small class-room, the men's reading-rooms, baths, and cloak-room. It is only during a very small part of the year that some of the rooms are not occupied with a good number of Service men. The kitchen and

## PARISH WORK FOR WOMEN

**How to Help Poor Mothers—A Maternity Society—List of Articles for a "Maternity Bag"—Subscriptions—The Management of the Club**

No more valuable form of assistance can be given than that which a well-managed parish maternity club affords.

The outlay is not great, and small subscriptions keep it in full working order. Little official correspondence is required, only a secretary and a good keeper or deputy supply the staff; yet incalculable comfort is given at a time when there is most urgent need, and the doctors, vicar, and district visitors find such a club of very great benefit not only to the woman, but also in strengthening their hands in other work, because of the practical sympathy extended.

### How to Organise a Maternity Society

It is inevitable that money must first be procured. The vicar's wife, one of the district visitors, or some other influential lady in the parish, should ask her friends by letter, or visits, to lend a hand or to open their purse strings for the good object of procuring some sets of useful articles which can be lent to poor women during the four weeks of their confinement. It is best to ask for yearly subscriptions and also for a special sum to pay for the initial outlay. The yearly subscriptions help to provide the groceries or the 2s. 6d. or 5s. which most maternity societies give when they send the bag. The money also helps to keep up the supply of blankets and garments included in each bag. Mending and renewals are not, of course, required during the first year, but naturally these become necessary later on when things get worn.

When subscriptions come in, the materials should be purchased at some good shop where, if the nature of the work be explained, a good discount will probably be given. For this reason all the materials should, if possible, be bought at one shop.

Working afternoons should then be held, when the garments can be well and strongly made and marked, the shawls knitted or crocheted, cashmere or flannel squares hemmed, and the blankets marked.

The bags in which all the goods are placed

bakehouse are in the basement, for almost all the food consumed is made on the premises.

Upstairs are 100 rooms and cubicles (many of them endowed in memory of some soldier killed in action), and the married quarters. The rooms of the lady superintendent are on the first floor, for during every week in the year there is some lady ready to help or advise and take the evening meetings.

Food sold in the coffee-bar is of excellent quality, and very low in price. A large plate of meat is 6d., jam pudding (much in demand) is 1d., all kinds of buns and tarts are sold at 1d. each. Tea, coffee, cocoa, and all non-alcoholic drinks are sold at 1d. or 1½d. a cup or glass. It is one of the rules of Miss Daniell's homes that no intoxicating drink shall be sold or brought into the house.

### PARISH WORK FOR WOMEN

involve a good deal of work, and should, of course, be machined. The materials of which they are made should be ticking or stout linen.

#### List of Articles for Each Maternity Bag

- 1 pair of calico sheets.
- 2 pillow-cases.
- 2 calico nightdresses for the mother.
- 2 longcloth nightdresses for the baby.
- 2 long flannels for the baby.
- 2 vests, knitted.
- 12 diapers.
- 1 warm shawl, knitted or crocheted.
- 1 flannel square.
- 1 bag to send or keep things in.

#### How the Club is Managed

A woman wishing to benefit by the work of the society must save or collect 5s. This money she must give to her district visitor, who takes it to the secretary of the society, and gets in exchange an order, worded thus: "Please give to Mrs. Jones a bag for use during one month (or groceries, if preferred, to the amount of 5s., or 2s. 6d., according to the funds of the society), and 5s. when required." This order can be placed weeks or months before the birth of the baby. But the bag is not sent until a messenger comes for it, when the birth is imminent. This point is important, for many more bags would be required if they were sent beforehand.

In a smoothly working society, £1 a year is paid to a responsible woman living in a cottage in the heart of the poor neighbourhood where most of the women live. For this she hands over the bag to a messenger, keeps account of the date when it should be returned, and sees that everything is clean and in good condition when returned.

If things are torn or missing, she reports to the society, who deducts value of loss or damage from the woman's 5s., and hands the rest back to her.

If the baby is born prematurely, or does not live, some slight reduction in the money bonus or present in kind is sometimes made.



## THE ARTS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** tells what woman has done in the arts; how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on :

**Art**  
*Art Education in England  
 Art Education Abroad  
 Scholarships. Exhibitions  
 Modern Illustration  
 The Amateur Artist  
 Decorative Art  
 Applied Arts, etc.*

**Music**  
*Musical Education  
 Studying Abroad  
 Musical Scholarships  
 Practical Notes on the Choice  
 of Instruments  
 The Musical Education of  
 Children, etc.*

**Literature**  
*Famous Books by Women  
 Famous Poems by Women  
 Tales from the Classics  
 Stories of Famous Women  
 Writers  
 The Lives of Women Poets,  
 etc., etc.*

## THE LAMBETH SCHOOL OF ART

By GLADYS BEATTIE CROZIER

A Training School of Well-known Artists—The Ideal of the School Staff—Its Curriculum and Fees—Scholarships and Prizes Offered by the School and Open to Its Students—Activities of the School

THE Lambeth School of Art is built on the site of the old Vauxhall Gardens. It was founded in 1860, when King Edward, then Prince of Wales, laid the foundation stone, and from it since that time many of the most distinguished painters, sculptors, illustrators, and other art workers of the day have received part, if not all, of their artistic training. The names of Ouless, R.A., Alfred East, R.A., Stanhope Forbes, R.A., Charles Ricketts, Charles Shannon, Frank Craig, and the late John Macallan Swan, A.R.A., are to be noted among the many past students who have since become famous.

The Lambeth School of Art is a large one, and no less than two hundred students, of whom about two-thirds are women, pass through it in the course of a year.

The school provides systematic training in drawing, painting, modelling, and designing, adapted to the requirements of professional artists, designers, craftsmen and teachers, as well as those who study art as a branch

of a general education. Since the school is subsidised by grants both from the London County Council and the Board of Education, fees are remarkably low.

### The Objects of the School

There are day and evening classes, and as figure drawing forms a prominent feature in the various courses of study, life classes are held both during the day and in the evening, men and women students working in separate studios.

Intending students are advised to bring



Miss Millett giving a lesson in the design class... The Lambeth course of training is adapted to each pupil's special ability, and with a view to enabling her to make practical use of it



Pupils learning to draw from the model

specimens of their work when applying for admission to the school, to serve as guide to Mr. McKeggie, the head master, in the mapping out of a course of study in accordance with the attainments and requirements of each.

The artistic training given is of the highest order. All teaching is based on the fact that it is useless to attempt to specialise in any direction before a thorough all-round grounding in art has been obtained, after which the technical details of etching, lithography, pastel drawing, poster designing, illustrating, or fashion-plate drawing can be mastered in a few weeks or months by specialised study.

Under the tutorial system in vogue at Lambeth, the work of each new student is carefully adapted to his or her special capabilities, due attention being paid in regard to signs of special strength or weakness in any direction. This, while entailing a large amount of individual instruction, encourages the student to develop her abilities and to express her individuality to the widest possible extent in every branch of art, and to work with almost equal ease in every medium.

The Lambeth Art School is an ideal one for the poor

student who, on graduating from the school, finds herself face to face with the problem of how to make a living. Ready to turn her hand to whatever form of artistic work is available at the moment, she goes out into the world well equipped in her craft, and prepared to paint portraits, miniatures, landscapes, or to do a little modelling, as opportunity offers.

Many of the girl students turn their thorough all-round training in art to account by illustrating their own story books. One of them has started an aquarium in order to study fish to introduce into her illustrations of Kingsley's "Water Babies." One or two others are now working in their own studios at fashion-plate drawing, and making a good income, while working at the school a couple of days a week to keep in touch with higher artistic things.

Several enterprising girl students have left for the Colonies. Full of courage and pluck, they have very wisely gone prepared with a second trade or profession with which to supplement an artistic career, and are already doing well. There is also a delightful story of a girl who went to South Africa to teach art and keep a chicken farm, who wrote home the other day to say that her Christmas orders were "seven turkeys, five sucking pigs, and three miniatures."

This girl worked hard and saved money for two years, and then came back to study art in Paris, while another Lambeth student went out to take her place.

Another girl went to India, at her own risk, to paint portraits and pastels, and she, too, is doing well; while a third enterprising damsel taught art at Constantinople for a couple of years, and is now art teacher at an English boarding school.

Beginners work simultaneously in the cast-room from very large casts, which enable them to study details in the modelling of each feature as they could not do from the living model—in the costume, portrait, and life classes, and in the classes for design.



The modelling class at work

More advanced students who wish to specialise in miniature work sit in the front row of the portrait class, and work on their wee squares of ivory, but only after having already made a half or three-quarter life-size study from the model.

Others, who have a special gift of doing quaint little sketches of children, learn in the figure design and composition class, under Mr. Alfred Garth Jones's expert tuition, to work them up into saleable illustrations for children's books.

Students who so desire are prepared for the examinations of the Board of Education, the scholarships of the London County Council, the British Institution scholarship, and for admission to the Royal Academy Schools.

The teaching staff consists of :

Head master, Thomas McKeggie, Hon. A. R. C. A. (London), who arranges the entire work of the school, takes the advanced portrait classes, and visits the studios while the classes are in progress.

Innes Fripp, A.R.C.A. (London), drawing and painting, day classes.

Philip Conrad, evening life classes.

Arthur Cooke, drawing for reproduction.

Charlotte Legg, art pupil teacher.

Lucy C. M. Millett, drawing and painting, day classes.

E. G. Gillick, modelling classes.

Frank Shelley, antique general drawing, evening classes.

A. Garth Jones, decorative and illuminative design.

The school year lasts from the beginning of October to the end of July, and students can enter at any time, provided that the period for which they enter is completed with the school year. The school is closed for two months in the summer, and for a short time at Christmas, Easter, and Whitsuntide. Saturday is a whole holiday.

#### Fees, etc.

The school fees are as follows :

For day classes, working from 10 a.m. to 4 p.m.:

5 days a week (for four weeks)	.. £1 5 0
(for thirteen weeks)	3 10 0
3 days a week (for four weeks)	.. 0 18 0
(for thirteen weeks)	2 15 0
2 days a week (for four weeks)	.. 0 15 0
(for thirteen weeks)	2 0 0

The fee for the school year, five days a week, is £10; the fee for external students,

design, perspective, or geometrical drawing, one attendance a week at any single class, 6s. for four weeks; 15s. for thirteen weeks. Reproduction class, 7s. 6d. for four weeks; 20s. for thirteen weeks.

The fees for the evening classes are as follows : Preparation classes, four evenings a week, 2s. 6d. one month; 12s. for five months. Life class, four evenings



The portrait class. Several girl pupils have subsequently been enabled to earn livelihoods in various parts of the world as portrait painters

a week, 5s. one month; 21s. five months.

An extra fee of 2s. 6d. is also charged to students paying monthly fees.

Reproduction class—for Students of the school, 10s. for five months; for others, 20s. for five months.

Classes in applied design, geometry, and perspective, free to students of the school; others, 10s. for five months.

Artisan students may attend any class for not more than one evening a week for a fee of 10s. for the art school year, and on every evening during which the school is open, for a fee of 25s. a year.

#### Examinations and Scholarships

The annual examination of the Board of Education takes place at the end of April in each year, and intending candidates must enter their names early in March. Students of the school are eligible to compete for any scholarships and other awards offered by the Board of Education, which include Local Scholarships of the value of £20 a year and free tuition, tenable for three years.

Royal Exhibitions, tenable at South Kensington for three years, of the value of £1 5s. a week and free tuition.

Free Studentships, open to designers, draughtsmen, and handicraftsmen who have gained a first-class place in the art examinations and attended the school for two consecutive years. Gold, silver and bronze medals are awarded at the annual national competition for works executed during the year.

*Princess of Wales' Scholarships*, of the value of about £25 and £11 respectively, are awarded each year to the two women who obtain the highest prizes in the national competition.

All works for the annual national competition have to be delivered before April 1.

#### British Institution Scholarships

These scholarships, in painting, sculpture, and engraving, are open to all art students who have obtained a gold medal, a silver medal for work done from the life—i.e., a painting, drawing, or model from the nude—or a scholarship or money prize of the minimum value of £5 in any art school in the United Kingdom in which the study of the nude living figure forms part of the ordinary course of study.

These scholarships are of the value of £50, tenable for two years. Candidates must not be more than twenty-five years of age. The examination takes place in July.

#### London County Council Scholarships

The following scholarships and exhibitions are awarded by the Technical Education Board of the London County Council on the result of competitive examinations. Candidates must be under twenty-five years of age, and resident within the administrative County of London.

*One hundred Evening Art Exhibitions*, value £5 a year, and tenable for two years. These are intended to cover the fees and incidental and travelling expenses of students engaged during the day.

*Thirty Artisan Art Scholarships*, of the value of £20 and £10 a year, and free tuition for two years. Candidates must be in receipt of an income of less than £3 weekly, and must have studied for at least one year in a recognised art school within the administrative County of London.

The Lambeth Art Club, now in its twenty-fifth year, is a most important institution, of which only advanced Lambeth students, past or present, have the privilege of being members.

Its object is to encourage students to carry out original work unaided.

Several exhibitions are held each year, at which the work is criticised and the awards made by such artists of repute as John Hassall, R.I.; Wilson Steer; Lavery, R.S.A.; Clausen, R.A.; Solomon J. Solomon, R.A.; Alfred East, A.R.A.; Arthur Rackham, R.W.S.; and J. J. Hobson, R.I.

Every function of a social nature in connection with the school is arranged by the Lambeth Art Club. Once a year a fancy-dress dance is held, at which the younger and less advanced students are present by invitation.

There is also a regular Students' Sketch Club, of which Mr. McKeggie is president, for which all students are eligible as members in either the junior or senior division. One figure and one landscape subject is sent in each fortnight to be criticised by the president, and prizes are awarded to the students getting the highest total of marks during the session.

The Half-hour Sketch Club is a very popular little institution amongst the students, who sketch from 3.30 to 4 o'clock on Monday, Wednesday, and Friday afternoons, the members taking it in their turn to act as model.

The Spontaneous Sketch Club, of which Mr. McKeggie is president, is a more ambitious affair, for which both past and present Lambeth students are eligible as members.

The members meet at 4.30 on Mondays, for the purpose of making spontaneous time sketches, which are criticised by the president at 7 o'clock.

Each member writes a subject on a scrap of paper and drops it into a hat. Two slips are drawn out, and the suggestions they contain chalked up on the blackboard for the workers to choose. "A Lady of Quality" and "A Crowded Street" were two subjects recently depicted.

#### The Landscape Sketching Club

The Landscape Sketching Club is a most popular and delightful affair, under the very popular directorship of Miss Lucy Millett, who has been repeatedly nominated as teacher.

The club meets on Saturdays throughout May, June, and July, at some picturesque spot easily accessible from town. A cottage room is taken as headquarters, and provides for the storing of bicycles and canvases, and as a place for work and shelter in bad weather. Permission to sketch on the neighbouring farm lands is previously obtained.

The fee for the course to Lambeth students is £1 5s, and for non-Lambeth students £2 2s. The work done during the course is criticised by Mr. McKeggie at the school at the beginning of the autumn session.



The Half-hour Sketch Club is a very popular institution. The students themselves take it in turn to act as models.




## FAMOUS BOOKS BY WOMEN

### "LADY AUDLEY'S SECRET"

By Miss BRADDON

WHEN "Lady Audley's Secret" was published in 1862, it created an enormous sensation. It was a new thing in fiction. The sensational society novel with which now we are all familiar sprung full-blown upon the world, and this, although the first, still remains one of the best of its type.

The principal characters in the story are well contrasted. We have Sir Michael Audley, the dignified, charming, adoring, fifty-six-year-old husband of Lucy, whose golden ringlets and baby face are the light of his autumnal years. We have Lucy, bearing her elevation from the position of a poor governess to that of Lady Audley in a charming spirit of gentleness and brightness. There is Robert Audley, Sir Michael's nephew, a good fellow in a lazy, but very genuine way, and Alicia, Sir Michael's high-spirited daughter, who cannot bear her stepmother. Then there comes on the scene George Talboys, the good-hearted young fellow, fresh from making a fortune in Australia, palpitating with eagerness to meet the lovely young wife he has left, and to tell her that their days of poverty are over; but when he returns to England all he finds is an advertisement of her death, and a slab in a churchyard bearing her name. But while he is broken beneath this crushing blow, the reader knows that Helen Talboys is not resting in that quiet churchyard, but is reigning at Audley Court as Lady Audley.

It is a coincidence that George Talboys should be a friend of Robert Audley, but beyond this Miss Braddon has treated her theme in a wonderfully quiet manner, never forcing the circumstances of everyday life to give way to the exigencies of her story, but rather using them to further her plot. When Robert Audley and George Talboys go to stay near Audley Court, we fully expect a dramatic confrontation. But we do not read of it taking place, we merely judge that it must have done so from the fact that George Talboys disappears.

From this point onwards a series of dreadful suspicions gather in Robert Audley's mind, and, although great restraint is used in the telling of the story, we not only realise the conflicting feelings which now hold him back from making inquiries, now urge him on to discover the whole dreadful truth, but also share them with him.

At last Robert Audley has a chain of evidence complete. His friend had come to Audley Court and had last been seen going to join Lady Audley in the Lime Walk—a gloomy, lonely place. He has never been seen since. A scrap of paper, the comparing of Lady Audley's handwriting with that of Helen Talboys, a label carelessly left on a hatbox, the prattle of a drunken old man—

Lady Audley's father—and of little Georgie, Talboys' son, pieced all together, make it clear to Robert Audley's mind that an awful crime has been committed, and yet he would draw back and leave his uncle in peace rather than involve him in shame and misery were it not for the sister of George Talboys, with whom he comes in contact in his investigations. It is she who urges him to avenge her dead brother, so that when he comes to Audley Court with his evidence complete, he decides that he must go on to the bitter end.

At last Lady Audley is forced to confess to Sir Michael as much as he will hear of her miserable story—for all he will not hear. So soon as he realises that she was a married woman when he met her, he refuses to listen any further, and leaves her to be dealt with by Robert. In her confession a circumstance appears of which the reader has never been allowed a suspicion—that there is madness in her family, and that she has herself felt its insidious approaches more than once. A specialist is called to examine her, with the result that she is conveyed to Belgium, there to finish her days in safe confinement.

But not yet are the surprises of the book over. George Talboys is not dead, despite his wife, who pushed him into a well with the fullest intention of removing him by murder. He was wounded and broken, but not killed, and his one idea being to leave the neighbourhood of all who knew him, he, when he had managed to climb out of the well, bribed to secrecy the man who found him, and sailed by the next boat for America whence he returns in time to gladden everybody by his safety. This does not lessen Lady Audley's guilt. It was no fault of hers that he was not killed, and, in addition, she was guilty of arson in setting the Castle Inn on fire, with the dreadful purpose of burning alive not only the man who held her secret, but another who had never done her any harm.

The book closes on a note of quiet happiness. Robert marries Clara Talboys, George is slowly recovering his happiness, Sir Michael is surviving the first strength of the blow, and Alicia has married her honest squire.

Such is the bare story of "Lady Audley's Secret," a book which so stirred the public interest that its publication appears as a literary event of the year in date-charts of the Victorian era. To relate the plot of any book can give no true idea of its value. The story of Lady Audley is well told, with restraint, good sense, and keen power of characterisation.



## WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include :

*Practical Articles on Horticulture  
Flower Growing for Profit  
Violet Farms  
French Gardens*

*The Vegetable Garden  
Nature Gardens  
Water Gardens  
The Window Garden  
Famous Gardens of England*

*Conservatories  
Frames  
Bell Glasses  
Greenhouses  
Vineries, etc., etc.*

## SMALL HOLDINGS FOR WOMEN

By A. C. MARSHALL, F.R.H.S.

*Continued from page 1526, Part 12*

*Author of "The Farmers' Friend," "The Family Gardener," etc.*

**The Appliances of a Small Holding—Sheds and Storage Places—Cost of Manure—Artificial Manures—The Question of Labour—Crops to Grow**

THE appliances necessary for a small holding naturally depend upon its area and the class of crops it is proposed to raise thereon. As the writer has already suggested, it will be more economical for the woman market gardener to engage outside labour for the purpose of ploughing, harrowing, or horse-rolling, should the land be of such extent as to warrant these operations ; from ten shillings to fifteen shillings per day should be the inclusive charge for this work, and horse and man can get over considerable ground in a day's honest labour.

There are, however, an array of hand tools to be provided for the efficient working of one's market garden. As with everything else, it is false economy to buy second-rate tools and implements, but the professional gardener who buys in comparatively large quantities should receive a liberal discount

on the customary retail charges. Spades should have wide, deep blades, ash handles, D-shaped for preference, and the metal strapping should be continued well up the haft of the tool for strength and durability. About four shillings is a fair price to pay for a spade of good quality. The digging-forks should be wide and deep in the tine, and large, round-tined forks should be purchased for use with manure. The former would cost 4s. each and the latter sixpence less.

Then there should be a goodly company of hoes for various uses. Hand-forged hoes are the more expensive, but in the long run the cheaper to buy, and they should be fitted to ash handles of good length. A six-inch hoe will be invaluable for earthing potatoes, ridging-up peas and beans and such tasks, and will cost eighteen-pence without the handle; four-inch hoes will be found



A two-wheeled drill, used for sowing seed in a market garden. A brush and movable partition regulate the supply of seed passing through the coulter. Such drills cost about 15s.

exceedingly useful, and with the smaller hoes those of the "swan-neck" pattern will be the most serviceable.

The gardener should have a three-cornered "draw" hoe, which, as its name implies, is for drawing drills for seed-sowing; also Dutch hoes, which are used with a pushing movement, are most useful. The latter tools are of service in breaking up the surface of land to prevent "caking."

#### The Wheel Hoe and Cultivator

Rakes should be of cast steel, for those with riveted teeth are a constant trouble. One good twelve-inch rake, or two at the most, should be sufficient, for this tool is not in great request in a market garden. Stout, roomy shovels, costing three shillings apiece, are necessary; a garden line and reel, at a couple of shillings complete; and one or two iron-shod dibbers, costing eightpence each, should also be provided.

A tool that is now in great favour with market gardeners is the wheel hoe and cultivator. It is a device with one large wheel and a long handle of suitable length. By affixing various tools at the rear of the wheel, this implement can be utilised for hoeing, raking, opening drills, and also for ridging-up, and with soil in good tilth it is not so heavy that a woman would be exhausted by using it. The cost of these appliances varies with the number of attachments required. In its simplest form it will cost as little as fifteen shillings.

As every gardener knows, tools do not wear out, as a rule, but fall into disuse through sheer neglect. On a small holding, where profits depend largely upon economy, it must be the standing rule that tools and implements shall be put away clean and dry. This rule should be impressed upon any man one employs, and there should be a fixed place for every article, where it should always be found when not in use.

Strong wheelbarrows are necessary on a small holding; the iron ones are the cheaper to buy, and will wear well, and are not so heavy to propel as the wooden articles. A supply of baskets, crates, sacks, and such materials should be laid in as required.

As for sheds and storage places, they are absolutely essential. Those of corrugated iron are quite serviceable, but round most homesteads there will usually be grouped a sufficiency of these buildings, either in the form of barns or stables or mere outhouses. One, at least, of them should be capable of being made frost-proof, for seed tubers of potatoes and other crops, to say nothing of fruit-trees waiting to be planted, will call for a structure of this nature.

Manure plays a most important part in the conduct of a market garden. For the majority of soils there is nothing to surpass stable refuse. The matter from cow-byres is excellent for very light soils, but pig manure is apt to encourage pests, and needs to be kept for a considerable time before use. Fowls' droppings should also be used spar-

ingly, and then only when dry. Farmyard "muck"—to use the accepted term—is a good all round substance, but the fact remains that stable manure is the best. The short stuff is used for digging in, and matter containing a larger proportion of straw for the purpose of mulching, a practice that is followed with strawberries, rhubarb, and other crops.

Owing to the advent of so much motor traction, stable manure is more difficult to purchase than formerly, but in the neighbourhood of our great towns it is easily obtainable either by road, rail, or barge, the usual charge being three shillings per ton, to which must be added the final cartage charges. Under the most adverse circumstances the ultimate cost should not exceed six shillings per ton.

As for artificial manures, usually supplied in the form of non-odorous powders, they are principally used by market gardeners as stimulants to growing crops. A critical time is chosen, when the plant has reached a certain stage, and the tonic is then administered and either hoed or watered in. It is seldom that artificial manures are used as the bedrock of manuring, stable refuse still holding its own.

The writer's advice to women market gardeners is to employ male labour for the actual digging or ploughing of land, and then to undertake the remaining tasks themselves. Fourpence an hour is a very fair price to pay for digging, and as this work is done chiefly in the spring and autumn, there should be many weeks in the year when it will be unnecessary to spend a penny on labour, unless, of course, the holding is of considerable extent. In the latter case it will probably be a better plan to engage a man permanently, and to pay him about 18s. per week all the year round.

#### Crops to Grow

**ARTICHOKE** (Green or Globe). There is but little demand for this vegetable, but, if you are conducting a family-hamper connection, you may have customers who will care for it. The seed should be sown at the end of March, and the plants bedded out on well-manured ground, four feet apart in each direction.

**ARTICHOKE** (Jerusalem). This is hardly a profitable market crop, but may be grown for disposal in family hampers at about a penny a pound. The seed tubers should be planted in March six inches deep and a foot apart. On account of their tall stems they should be grown where a heavy shadow is not cast on other crops. Jerusalem artichokes make a capital summer wind-break, and there is more demand for the white variety than the pink.

**ASPARAGUS**. When once established this is a profitable crop. It is better to commence a bed with three-year-old plants than to grow direct from seed, the price of suitable plants being four shillings or five shillings per hundred. On heavy land the asparagus

beds should be raised six inches above the level of the surrounding ground, but with light soil this is not necessary.

The foundation of an asparagus bed should be carefully excavated, and, in the case of heavy soil, the use of chalk is advisable to form good drainage before a thick layer of manure is provided. The plants should be bedded in fifteen inches apart, and a bed containing two rows, with a yard between the rows, is most convenient.

Asparagus should never be cut after Midsummer Day, and in the autumn the bed should be made up with leaves and manure. In the spring a dressing of salt should be given, sufficient being used to impart a whitish surface. Seaweed, when obtainable, makes an ideal dressing.

**BEANS (Broad).** There is always a good demand for early broad beans, a demand that slackens when peas come in season. In sheltered gardens sowing may be made in December, but February is the favourite month. This is a crop that is usually overcrowded, and if you draw two drills a foot apart, and sow the beans six inches apart in the drills, excellent results may be expected. Well-worked ground and liberal manuring are necessary, and an exposed situation should be chosen. Windsor Longpod, Green Longpod, and Harlington Windsor are three good varieties.

**BEANS (Dwarf).** The dwarf French, or kidney, beans form a most profitable and easily grown crop, and provided the pods are kept well picked, the plants will be most prolific. A first sowing may be made at the end of April, and successive sowings should follow at intervals. It is a good plan to sow in drills twenty inches apart, with eight inches between each bean. To carry the plants through a summer drought plenty of manure should be provided. Ne Plus Ultra, Negro Longpod, and Canadian Wonder are three good varieties.

**BEANS (Runner).** The runner bean is one of the most prolific crops, and by successional sowing the bearing period may often be extended well into October. In small gardens where large pods are required, the plants should be trained on poles, but market gardeners, who grow for bulk rather than size, do not use these supports, their plan being to pinch out the leaders of the plant con-

tinuously, thus encouraging the formation of a compact bush.

For the best results deep, wide trenches should be dug and half-filled with well-decayed manure before the soil is replaced. The seed should not be sown closer than a foot apart, except when the plants are to be raised without sticks, when seed may be sown in a double drill, with ten inches between each seed in either direction. Scarlet Runner, Painted Lady, and the Czar (white seeded) are three good varieties, and the new climbing French bean, which is stringless, is worthy of attention.

**BEET.** This is a splendid market garden crop, and may be used as an item in family hampers for seven months consecutively. The soil should be well worked and friable, and the site chosen one that was heavily manured for the crop of the previous season. Beet abominates fresh manure, which causes misshapen roots.

April and May are the best months for sowing seed. The crop is best grown in drills a foot asunder, and when sowing the garden line should be adjusted along the drill, and holes should be made with a blunt stick nine inches apart.

Into each hole three seeds should be dropped. When the seedlings appear, they should be thinned till only one is left at each hole.

Beets for winter supplies are lifted in the late summer and stored in

a clamp, which is made by excavating soil to the depth of a foot and lining the pit with straw; the roots are then laid in and heaped up conically; more straw is used to cover the heap completely, and over all a thick layer of soil is placed.

Beet drawn when immature is acceptable for salading.

Varieties: Blood Red, Egyptian Turnip-rooted, and Crimson Ball.

**BORECOLE, or KALE.** This is a coarse-growing vegetable raised for cutting in winter. The seed is sown in April, and the plants bedded out two feet apart in July. Rich, well-tilled land is needed for this crop, which should be treated much like other members of the cabbage family.

"COTTAGER'S KALE" is a favourite variety, but the vegetable is hardly dainty enough to be included in family hampers.

*To be continued.*



Salting an asparagus bed. This work is done in the early spring, and sufficient agricultural salt is used to give the bed a whitish appearance

# HOW TO GROW VIOLAS AND PANSIES

By HELEN COLT, F.R.H.S.

Pansies and Violas from Seed and Cuttings—Culture Out of Doors—Colour Schemes for Bedding-out—Greenhouse Cultivation

## Pansies and Violas from Seed

**I**N order to obtain a good stock of mixed pansies, such as would be effective for filling a bed or edging a border, a packet of the best fancy pansy seed should be purchased. Violas are supplied in separate colours, and the best seed can usually be relied upon to come true to name. Cheap seed should be avoided, for choice varieties do not seed freely, and the best seed is, therefore, not plentiful.

April and May are the most suitable months for sowing. The culture is simple, seed being sown in boxes in a cold frame or a cool greenhouse. The boxes may be covered with a sheet of glass. If the seed has been sown thinly, the seedlings can remain in their boxes until June or July, when they should be transplanted into a bed in the open, or into a cold frame, in which they can remain until the spring.

In climates which are fairly free from damp cold, the young plants can be put out in their flowering quarters in September.

The soil prepared for planting, both in nursery beds and subsequently, should be ordinary good garden soil enriched with old manure or leaf-mould. Put the seedlings in three or four inches apart, and shade them from bright sunshine at first, also give plenty of water.

## Growing from Cuttings

The time for taking cuttings—whether in late summer or early autumn—will depend upon the condition of the plants, as if only sappy, hollow-stemmed growths are produced—as may chiefly be the case while the plants are still flowering freely—these are useless. The growths for cuttings should be slender, short-jointed, and quite solid in the stem. Remove them from the plants with a knife, but if any pieces appear with small root-fibres attached, they can be inserted as they stand.

For a cold frame in gardens, in the south of England, a position may be chosen which faces north or west; in the northern counties a southerly position is favourable. The

frame, if not already existent, need not be more than an enclosure of four boards, nine inches or so in width, placed over the cutting bed, with lengths of wood fastened at the sides upon which to rest the sash and slide it up and down. If the front of the frame is sunk three inches or so into the soil, a gentle slope for the sash will be obtained.

## Preparing the Frames

Ground which is free and open will require little beyond digging over, incorporating leaf-mould at the same time. Coal ashes placed on the top of the drainage, will make an excellent foundation. Heavy clay should not be allowed to come within a foot's distance of the plants, and if the subsoil is clayey in texture, it must be well broken up with a fork.

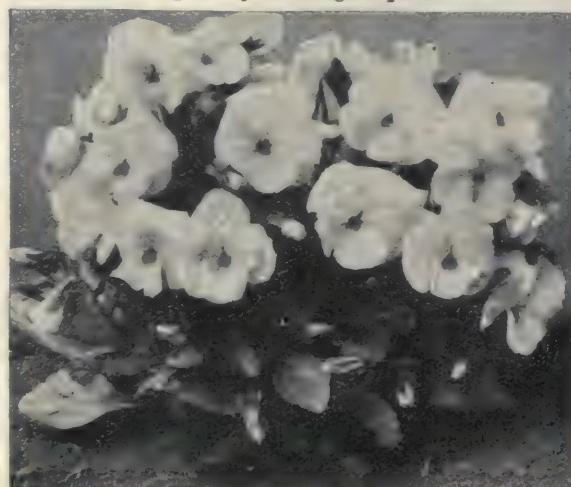
In making up the soil ready for planting, the texture of the top soil will be improved by passing through an inch sieve. Old potting soil will serve the purpose very well. The compost must be made up to within six inches of the glass, and be raked until it is smooth and even, removing any rough stones, etc., which come to the surface. Before the final raking, the surface should be covered with sharp sand, and, after raking, should be made firm by pressing down with boards.

Attach a line of string to two pegs, and stretch it across the frame close to the back wall, putting the cuttings in against it. Have a small board ready for kneeling upon in the frame, and one on which to rest the feet. If the weather is dry, the frame may have to be watered, but in this case do not begin operations while the ground is sticky.

## Making the Cuttings

Now proceed to make the cuttings, keeping them shaded the while. The cuts should be horizontal, and should be made immediately below a joint; the reason being that at this point a layer of cells called *cambium* is present, from which arises the new growth.

No hollow-jointed cuttings should be admitted, as these will not "callus" properly—i.e., the cut *cambium* will



A well-grown plant of violas. Violas form a charming groundwork to other spring flowers if taste be exercised in choosing colours that harmonise. As they have shallow roots they do not encroach unduly on space or nourishment

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fail to renew its growth. The lower leaves must be quickly trimmed away without wounding the stem, and the cuttings will then be inserted firmly up to their lowest leaves, but not beyond. The holes are made with a wooden dibber. A six-inch portion of a flower-stick, bluntly pointed, will serve the purpose. Be very careful that the depth of the hole corresponds with the length of the cutting, as if a cutting is "hung"—i.e., if it does not rest firmly on the soil—it will probably decay off.

When the first line of cuttings has been put in,  $2\frac{1}{2}$  inches apart, shift the line two inches farther down, and put in the next, alternating the cuttings with those of the previous line, and labelling each variety as it comes to an end.

#### After-treatment

Give a good sprinkling of water through a fine-rosed can, put on the light, which, if necessary, should first have been cleaned, and lay a mat over the glass, or keep it otherwise shaded.

If the weather is very warm, it will be necessary to water the cuttings from time to time, otherwise they should be kept on the dry side till rooted. After ten days or so, it may be good to raise the sash slightly, such matters chiefly depending on the state of the weather.

As soon as the cuttings show by their top growth that they are rooted, take away the shading, and give more air, removing the lights altogether on fine days.

If the plants are to remain in the frames until spring, the lights must be kept on during winter, but they may be lifted partly or entirely in mild weather.

#### Cuttings and Divisions Out of Doors

It is quite possible, under favourable conditions, to strike the cuttings out of doors, proceeding in just the same way as above, only omitting the frame-lights. A border should be chosen—at the foot of a wall if convenient—which faces west or north-west.

Another way of increasing the plants consists in cutting back the straggling growth after flowering, pulling the plants to pieces, and planting them in nursery beds, or where they are to stand if the flower-beds are ready.

#### Colour Schemes

The possibilities of the pansy and viola as a bedding plant are very great indeed. Both pansies and violas make a charming groundwork to roses, and their shallow roots need not encroach on the roses' root-room and nourishment. The old-fashioned show pansy will also make fine masses if planted towards the front of an herbaceous border.

Violas look delightful as a groundwork to other spring flowers, as, for instance, where white or pale yellow violas are arranged with rose-pink May tulips, pale

yellow violas and cream-coloured violas with pale blue Spanish iris, or mauve violas with yellow iris. Cream or yellow violas are charming if seen in combination with deep bronze wallflowers, and mauve violas with the palest primrose wallflower. Canterbury bells can also be planted with violas with excellent results, and if an edging of yellow alyssum or purple aubretia already exists in the border, it will serve to enhance the earlier effect.

Very beautiful results can also be had by planting a bed entirely composed of violas. A plan should first be made out, arranging the plants in masses, and breaking the edge with curved lines. If pure clear colours only are used, it will be found that the various shades of purple, lavender, white, and yellow will give the most beautiful and harmonious effects.

#### Bedding-out the Plants

Lift the plants from their nursery quarters without breaking the ball of roots, and put them in six to nine inches apart, according to their size. The beds will previously have been prepared by digging, leaf-mould or old manure being incorporated at the same time. Make good deep holes with the trowel, and put in the plants firmly, pressing the soil round with the handle of the trowel. If green or brown fly is noticed on any plant, the specimen should be dipped into a pail of soft-soap and water. Give a good soaking of water at the time of planting, and whenever necessary afterwards.

Newly planted violas are often attacked by slugs, etc. To militate against this, the ground may be dressed with newly slaked lime shortly before planting. Soot, also, may be sprinkled among the plants, as it is distasteful to slugs, and acts as a good stimulant to plant growth.

About the month of June, the violas should receive a top-dressing of leaf-mould or old manure, spread over the surface of the soil, in order to provide a cool and moist condition, as well as to give additional nourishment, during the strain of summer weather. Straggling growth will thus be prevented, and a fresh lease of life altogether be encouraged. All dead flowers should be picked off the plants, so as to prevent their shortening the flowering season by ripening seed. The surface of the ground should be kept stirred with a hoe, and weeded whenever necessary.

#### Greenhouse Culture

Pansies and violas may be grown very easily, and with good effect, for conservatory decoration in spring. Rooted cuttings should be lifted in October, and potted up, putting either single plants in a 4-inch or three plants in a 5-inch pot. Put the plants in a cold frame, plunging them into ashes or fibre for choice, in which case they will require little or no watering.

When January comes, the pots should be brought into a cool greenhouse, where in early spring they will begin to bloom freely.



## WOMAN'S RECREATIONS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** gives instruction and practical information on every kind of recreation.

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### GOLF

By ELEANOR E. HELME (English Ladies' Golf Team, Ranelagh, 1910)

*Continued from page 1529. Part 12*

History and Growth of Golf as a Game for Women—Lady Open Champions—The Ladies' Golf Union and Its Work—Some Famous Links—Rules of the Game

THE earliest authentic record of golf as played by women is to be found in the minute-book of the Musselburgh Club, under the date December 14, 1810, and though, no doubt, there were Dianas before that day who wielded the clubs, the Musselburgh minute may be accepted as the first chapter in the history of women's golf. The entry runs thus:

"The club resolve to present by subscription a new Creel and Shawl to the best female golfer who plays on the annual occasion on January 1 next, old style (January 12 new), to be intimated to the Fish Ladies by the Officer of the Club.

"Two of the best Barcelona silk handkerchiefs to be added to the above premium of the Creel."

The golf played in those days must have made severe demands on the strength of its devotees, for the clubs then in use were extremely heavy and cumbersome, the links had practically no fairway, so that the ball had frequently to be played out of the most hazardous of lies; and the balls, being made of leather tightly stuffed with feathers, required the application of considerable muscular force before they could be made to fly any distance.

It is, therefore, hardly surprising that golf seems to have been in the background during the early Victorian and "crinoline" period, to emerge in the year 1872, when the London

and Scottish Ladies' Golf Club on Wimbledon Common was founded.

Twenty-one years later, in 1893, a great era in the world of women's golf was marked by the establishment of the Ladies' Golf Union, under whose auspices was held the first open ladies' championship, by match play. This attracted the humble entry of thirty-eight, a number which has quadrupled itself, whilst the standard of play has likewise steadily advanced.

In the week preceding the championship another important event takes place, for teams of nine a-side representing England, Ireland, Scotland, and, latterly, Wales, compete for the International Shield, each team playing the three other sides under match play conditions. International matches by score play are decided at Ranelagh, where the premier score competitions of the year are held for two days during April. Scottish, Irish, and Welsh championships are held every year.

Other important fixtures are the Territorial Tournament, between teams representing four different divisions of England; and the Inter-county Championship, which provides some of the most sporting and interesting golf of the season. The counties are divided into four divisions, north, midlands, south-east, and south-west, every county playing the other counties in its division one out and one home match each

year, the winning counties in the four divisions meeting in the finals.

The arrangement of nearly all organised women's golf is in the hands of the Ladies' Golf Union, an invaluable body, to which are affiliated between three and four hundred

Scotland they are innumerable—that golf may be pursued in the greatest pleasure and the true refinements of play acquired. For example, only on the very favoured few of inland courses can a player learn that invaluable shot the run-up approach;

The following is a list of the Open Lady Champions :

Year	Played at	Winner	Result	Runner Up
1893 ..	Lytham and St. Anne's	Lady Margaret Scott	..	Miss Issette Pearson
1894 ..	Littlestone .. .. ..	Lady Margaret Scott	3 .. 2	Miss Issette Pearson
1895 ..	Portrush .. .. ..	Lady Margaret Scott	6 .. 5	Miss Lythgoe
1896 ..	Hoylake .. .. ..	Miss A. B. Pascoe ..	3 .. 2	Miss L. Thompson
1897 ..	Guilane .. .. ..	Miss E. C. Orr ..	4 .. 3	Miss Orr
1898 ..	Great Yarmouth ..	Miss L. Thompson ..	6 .. 5	Miss E. C. Nevil
1899 ..	Newcastle (Co. Down) ..	Miss May Hezlet ..	2 .. 1	Miss Magill
1900 ..	Westward Ho ! .. ..	Miss Rhona Adair ..	6 .. 5	Miss I. Neville
1901 ..	Aberdovey .. .. ..	Miss M. Graham ..	3 .. 2	Miss R. Adair
1902 ..	Deal .. .. ..	Miss May Hezlet ..	at 20th	Miss E. C. Neville
1903 ..	Portrush .. .. ..	Miss Rhona Adair ..	4 and 3	Miss F. Walker-Leigh
1904 ..	Troon .. .. ..	Miss Dod .. .. ..	1 up	Miss M. Hezlet
1905 ..	Cromer .. .. ..	Miss Bertha Thompson ..	3 and 2	Miss M. E. Stuart
1906 ..	Burnham and Berrow ..	Mrs. Kennion .. ..	4 .. 3	Miss B. Thompson
1907 ..	Newcastle (Co. Down) ..	Miss May Hezlet ..	2 .. 1	Miss F. Hezlet
1908 ..	St. Andrews .. .. ..	Miss Maud Titterton ..	at 19th	Miss D. Campbell
1909 ..	Birkdale .. .. ..	Miss Dorothy Campbell ..	4 and 3	Miss F. Hezlet
1910 ..	Westward Ho ! .. ..	Miss E. Grant Suttie ..	6 .. 4	Miss L. Moore

clubs. In addition to managing the championship and other principal meetings, the union works a successful system of universal handicapping, by which all are handicapped to the play of the lady champions.

Indeed, women golfers owe much to the endless work and thought bestowed on this organisation by its Hon. Secretary, Miss Issette Pearson, 3, Regent Place, Regent Street, London, W.

Not least amongst the advances made in women's golf since its early days is the class and length of course over which women are allowed to play, and which they prefer.

Players living near large towns have to be content with links laid out over pasture land, at worst of clay soil, at best of common turf, and though these courses are excellent in their way, the true links are those which lie amongst the sand dunes of the coast or on land reclaimed from the sea, where the mere removal of the top turf discloses ready-made sand-bunkers, and no alternations of weather destroy the natural elasticity of the turf.

Such courses are Formby, Wallasey, Hoylake, Aberdovey, Westward Ho ! Burnham, Sandwich, Deal, Littlestone, Rye, Brancaster, to name typical English seaside links; North Berwick, St. Andrews, Carnoustie, Dornoch, Prestwich, Troon, Machrihanish in Scotland; or Portrush, Newcastle, Dollymount, in Ireland.

It is on courses of this class—and in

on seaside links she is bound to acquire it, for no pitched shot travels safely over the undulating turf or stays on the fast greens. The stroke is accomplished by standing considerably in front of the ball, keeping the forearms very stiff, and taking the club back a short distance only and close to the ground. An iron or cleek is the right club for a shot, which is indispensable on a wind-swept course, since, thus struck, the ball merely skims the ground, and is therefore less likely to be deflected by currents of air. Learning to play well in a wind is, again, an art only to be mastered by bitter experience on a windy day such as is encountered continually by the sea. So she who can join or play over a seaside course will be well advised to do so. Failing that, she should look for one that is laid out over sandy soil with natural hazards of gorse and heather. Ganton in Yorkshire, Holinwell in Notts, Worplesdon, Woking, and Walton Heath in Surrey, Ashdown and Crowborough in Sussex, Huntercombe in Oxfordshire, are amongst fine examples of courses on the best soil obtainable inland.

Entrance fees and subscriptions for lady members range upwards from 5s. entry and 7s. 6d. subscription in some instances in Scotland, to £5 5s. entry and £5 5s. subscription near some large towns, particularly in the neighbourhood of London; but £2 2s. entry and £1 1s. subscription is a usual figure.



The back of the swing for a run-up shot of forty or fifty yards

Nowadays there is scarcely a town or village in the British Isles without its golf links, so indispensable an adjunct to popularity, and an inquiry addressed to the Hon. Secretary, the Club House, \_\_\_\_\_ Golf Club, will never fail to bring all requisite information and guidance. All over the world, too, courses are springing up, and the United States claims one of our best golfers as an inhabitant and player—namely, Miss Dorothy Campbell.

One last necessity remains for the would-be golfer—a knowledge of the rules. These are long and intricate, and she who is prudent purchases a copy, price 6d., to be obtained from "Golf Illustrated," Ltd., 367, Strand, which can be carried in the pocket of the caddy bag; but the following most important points may be detailed here:

The ball must be fairly struck at, not pushed, scraped, nor spooned; it must be played wherever it lies, or the hole be given up, except as otherwise provided for in the rules. On the tee the winner of the previous hole strikes off first; afterwards the ball farther from the hole shall be played first.

#### Important Rules.

In playing "through the green"—*i.e.*, anywhere not on a green or in a hazard—irregularities of surface shall not be moved nor pressed down by the player or her caddy. (Note that breach of rules by the caddy is identical with a breach by the player.)

Any loose impediment—*i.e.*, sticks, stones, dung, wormcasts—within a club's length of the ball, and not in or touching a hazard, may be removed without penalty; but before striking at a ball in play a player shall not move, bend, nor break anything fixed or growing except so far as is necessary to enable her fairly to take her stance in addressing the ball, or in making her backward or forward swing.

If a ball cannot be found after five minutes' search, except in water or out of bounds—*i.e.*, a forbidden area outside the course—the player shall lose the hole.

When a ball lies in or touches a hazard—*i.e.*, any bunker, sand, path, road, ditch, bush, or bushes—the club shall not touch the ground in addressing the ball, nor shall anything be touched or moved before the player strikes at the ball; except that the player may place her feet firmly on the ground for the purpose of taking her stance and in addressing the ball, or in the

backward and forward, any growing substance or immovable obstacle may be touched by the club.

If a ball lie or be lost in a water hazard, the player may drop a ball under penalty of one stroke behind the spot where the ball entered the hazard. A ball is dropped by the player over her shoulder, and she must stand erect and face the hole.

If a ball lie or be lost in casual water through the green, the player may drop a ball without penalty within two clubs' length of the nearest margin, but not nearer the hole. A similar rule applies with casual water on a putting green, only in addition the ball may be placed not nearer the hole so that the player has a clear putt to the hole without water intervening.

From casual water in a hazard, the ball may be dropped with loss of one stroke. Any loose impediment may be lifted from the putting green—*i.e.*, all ground, excepting hazards, within twenty yards of the hole, whether mown grass or not—irrespective of the position of the player's ball. Therefore, leaves, twigs, and the like must be lifted in the fingers. Dung, wormcasts, snow, and ice may, however, be lightly scraped aside with a club. The line of the putt must not be touched, except by placing the club immediately in front of the ball in the act of addressing it, subject to the above directions.

When the balls lie within six inches of each other on the putting green—the distance to be measured from their nearest points—the ball nearer the hole may be lifted and replaced after the farther ball has been played. If the player's ball knock the opponent's ball into the hole, the opponent shall be deemed to have holed out at her previous stroke.

Such are the main points of the rules of golf, and whilst curious points sometimes arise, baffling the best-informed, anyone can master the essential principles, and it is their undoubted business to do so.

Golf involves four duties—to keep one's eye on the ball, to keep one's temper, to keep the score, and to keep the rules; and she who can perform all four has accomplished something beyond the actual result of hitting a ball into a hole in fewer strokes than her opponent. As was pointed out in the previous article on this subject, it is impossible to lay too much stress upon the importance of observing strictly the etiquette of the game. Players have to consider not only their own but the comfort and convenience of the parties playing in front of them and behind.



The finish of the swing for the run-up shot

## THE ART OF ALSTONA PAINTING

An Art Easily Acquired by Those Who Cannot Draw—The Requisite Materials and Tools—How to Prepare the Photograph—Painting the Picture—Some Useful Hints

**I**N Alstona painting photography and painting may be combined to make a charming picture by those who have no technical knowledge of art. The photograph forms the outline from which, by means of skilful painting, a picture with the opalescent effect of a painting upon ivory may be produced.

The photograph to be painted is first fixed on to a slightly convex glass, and having been rendered transparent by a special treatment, the more important and delicately marked features, eyes, eyebrows, eyelashes, and hair, lips, jewellery and ornaments, flowers and feathers, and the pattern of lace are painted upon it in transparent paint or in light washes of colour.

A second glass is then fixed behind the first—thus sandwiching the photograph between them—and on this glass is painted the rest of the picture, flesh tints, robes and drapery, and background. The two are then permanently secured in place by means of a gummed paper binding before being suitably framed.

In order to begin an Alstona painting the following outfit will be required:

A pair of convex glasses, costing 8d. for cabinet size.

A bottle of Alstona adhesive.

A bottle of Alstona clearine; and

A bottle of Alstona preservative, costing from 1s. to 1s. 6d. each, according to size.

Three sable brushes of varying sizes, costing from 5d. to 1s. each.

A sheet of parchment, 2d.

A roll of gummed paper, 1d.

A wooden extractor, 3d. or 6d., according to size.

A sixpenny wooden palette.

A palette knife, 8d.

Oil paints, and, last, the photograph which is to be transformed into an Alstona picture.

This photograph, which *must* be printed on albuminised paper, may be of any subject preferred. If the subject chosen is from a picture hanging in one of the public galleries, it is a good plan to visit it and make careful notes of every detail of the colouring, so that one's painting may resemble the original work of art as closely as may be.

For a first attempt do not choose too intricate a picture. A girl's head against some

simple background is a good subject to start upon.

Before beginning the actual painting, there is much to be done in preparing the photograph. It must first of all be fixed on to a convex glass, and then cleared, so that it becomes quite transparent. This done, it only remains to coat the back of it with preservative, and it is ready to be painted.

The photograph must first of all be laid on the glass, and carefully fitted to produce the best possible effect. If the glass is round or oval, and the finished picture intended to fit a miniature frame, while the photograph is of the ordinary oblong *carte-de-visite* shape, care must be exercised to place the photograph so that the head comes in the right position in the glass, not too high up or too low down.

This point decided, run a pencil round the photograph as the glass lies upon it, and proceed to trim it with a pair of scissors a quarter

of an inch smaller than the pencil line, in order to leave a margin for clear glass all round beyond the photograph. This is necessary in all Alstona painting to allow for the expansion of the photograph when wetted later, and also to leave a sufficient margin for binding.

To stick the photograph on to the glass, take the bottle of Royal adhesive, one convex glass, a wooden extractor, two dishes of water—one boiling, one just tepid—a piece of parchment cut a little larger than the photograph, and a piece of linen rag.

Now place the bottle of adhesive, the parchment, and the extractor in the dish of boiling water, and immerse the photograph in the dish of tepid water. Let it remain there while washing the convex glass with warm water and linen rag.

The photograph should now be placed *face upwards* on the glass, and held under warm, running water, smoothing it with the fingers that it may become quite pliable and expand to its fullest extent.

Remove the photograph from the glass, and drain both picture and glass thoroughly.

Pour about a teaspoonful of adhesive—supposing that the picture is of cabinet size—on the concave, or *inside*, of the glass, and spread it evenly all over the surface.



When the photograph is quite transparent paint the high lights of the picture and any specially prominent features, such as lips, eyes, and the hair

When you have done this, then lay the photograph, *face downwards*, on the concave side of the glass, and smooth it out so that it lies flat and without creases.

Now squeeze the parchment out of the boiling water, and place it at the back of the photograph, swiftly smoothing it with the fingers to protect it while the superfluous adhesive is being squeezed out from between the photograph and the glass with the help of the extractor, in order that the photograph may adhere to the glass without wrinkles or air bubbles.

To do this hold the photograph and glass down flat on the table with the left hand, and, with the wooden extractor in the right hand, work from the centre top of the picture to the edge, passing the extractor over the same place several times in succession. With each succeeding sweep lower the line taken by the extractor only by a fraction of the extractor's width, so that when the bottom of the picture is reached, and the sweep is made from the centre bottom of the edge, every part of that half of the picture will have been travelled over several times.

Now turn the picture round, and work over the remaining half in exactly the same way. Should the adhesive have been too dry to run readily pour a little hot water over the parchment, which will re-soften it, and then it can easily be extracted.

Great care must be exercised in removing the parchment when the adhesive has been extracted, lest the photograph come away too.

While the photograph is still moist, wash the back of it gently and evenly with a piece of damp linen to remove any superfluous adhesive from the back. Leave it to dry slowly in a cool place; no artificial heat is required.

The parchment can be used many times if washed after use in clean water.

When the photograph is dry it must be cleared with Royal clearine to make it quite transparent. A small quantity of the clearine must be poured on to it and rubbed in evenly with the fingers. The photograph should then be allowed to stand all night. Never hurry the clearing process, for the photograph must become *absolutely transparent*, as though drawn on the glass, in order to be painted satisfactorily.

When the picture has become quite transparent wipe off any superfluous clearine with a piece of dry linen rag, leaving it slightly moist, and then apply preservative—three or four drops is ample for a picture of cabinet size. Rub this over the back of the photograph with the finger to obtain an even surface, for the photograph should preserve this state of slight moisture throughout the painting process, the preservative forming a transparent film over the back of the photograph, upon which the colours are laid.

Leave the photograph exposed to the air for a day, to allow the preservative to penetrate the picture. It is then ready to be painted.

It is essential that a good light should fall on the picture whilst it is being painted, and the work is best carried on facing a window. Put a sheet of white cardboard on the table or desk, and place the picture on this.

See that the front of the glass is clean and bright before beginning work; if any hard medium remains on the face of the glass it can be removed with a little turpentine. No turpentine must be used for diluting paints in Alstona painting, but a little clearine may be kept on the palette for this purpose; and a little clearine may also be applied on a rag to remove any painting which needs obliteration.

Keep carefully within the outlines of the picture, for it is essential that they should remain undisturbed.

The oil colours used for Alstona painting should be of good quality and made by a reliable firm. Those commonly in use are as follows:

1, carmine; 2, vermillion; 3, crimson lake; 4, Venetian red; 5, burnt ochre; 6, ultramarine; 7, cobalt; 8, burnt sienna; 9, raw sienna; 10, chrome yellow, No. 1; 11, chrome yellow, No. 2; 12, Naples yellow; 13, burnt umber; 14, Vandyke brown; 15, ivory black; 16, flake white.

Squeeze out a little of each upon the palette, with a double quantity of flake white. These colours may be toned and shaded in two or three degrees with the admixture of white or other colours as required.

The colours surround the palette, placed an inch or two apart, and the various shades required are mixed together with the palette knife on the centre of the palette as they are needed. A little clearine is used to moisten the colours in place of turpentine.

For the beginner who often finds herself with but little idea of how to obtain the various subtle and delicate gradations of colour chosen for her colour scheme, a list of the various shades that are most often required will be given in the subsequent article on Alstona painting.

*To be continued.*



The two glasses, seen side by side, before being fastened together to make a framed Alstona picture



This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will prove to be of great interest to women, and will contain practical and authoritative articles on :

*Prize Dogs  
Lap Dogs  
Dogs' Points  
Dogs' Clothes  
Sporting Dogs  
How to Exhibit Dogs*

*Cats : Good and Bad Points  
Cat Fanciers  
Small Cage Birds  
Pigeons  
The Diseases of Pets  
Aviaries*

*Parrots  
Children's Pets  
Uncommon Pets  
Food for Pets  
How to Teach Tricks  
Gold Fish, etc., etc.*

## SMOKE PERSIAN CATS

By FRANCES SIMPSON

*Author of "The Book of the Cat" and "Cats for Pleasure and Profit"*

A New Variety of Persian—What Constitutes a Good Specimen—How the Variety is Obtained—  
The Difficulty of Breeding Good Smoke Persians

**S**MOKE Persians may be considered a comparatively new breed.

It is only within recent years that this charming variety has come into notice, and even now smokes are somewhat neglected in the fancy. It was not until the year 1893 that they were considered sufficiently popular to deserve a class to themselves at our shows. They were formerly relegated to the "any other colour" class.

A really good smoke is indeed a thing of beauty. The definition drawn up by the Silver and Smoke Society is as follows: "A smoke cat must be black, shading to smoke, with as light an under-coat as possible, and black points, light frill and ear-tufts; eyes to be orange."

These cats have been bred from crossing blues, blacks, and silvers. It is most im-

portant that the coat of a smoke should be full and long, otherwise the chief beauty of the contrast between the light under-coat and dark upper-coat is not seen to full advantage.

The chief failing in many otherwise good smokes is the appearance of tabby markings on the head. The tail, too, should be quite free from any rings of light and dark. Some smokes are so dense in the surface-coat as to be really black cats with white under-coats, having none of the modulated grades of dark and light grey. Then, again, there are light smokes, which might be called silver smokes, very beautiful cats to look at but useless for either breeding purposes or showing.

It is a curious fact that the kittens, when first born, appear to be



Mrs. Sinkins Smoke Persian cat, Shahton. A perfect specimen of this beautiful variety, a good example of which is difficult to breed.  
*Photo, T. Fall*

almost dead black, with no trace of a white under-coat. This appears gradually as the kittens grow, and at about three weeks old the lighter coat becomes visible.

If a smoke strain of good type is to be established, it is imperative that other colours should be kept out of this variety. In times past many owners of smoke queens have mated them with any coloured cat which took their fancy, in the hopes of getting something in the litter besides smokes. But, thanks to the careful mating of some of our breeders of smokes, these lovely cats are not the "flukes" they once were. A really good smoke may justly be considered one of the most beautiful of the many breeds of long-haired cats, and a bad smoke one of the plainest.

It is most undesirable to mate smokes with tabbies, neither is it advisable to select a blue as a cross. The blue tinge destroys the purity of the white under-coat, which is one of the glories of a perfect smoke. It is a case of "like to like" in breeding smokes. Failing this, a good black sire should be selected. This is especially advantageous if the queen is light in colour, but if she is too dark, a chinchilla may be used, avoiding a green-eyed

specimen. It is more difficult to breed a really excellent female smoke than a male, and these latter generally predominate in a litter.

There is no question as to the colour of eyes in this breed, for they should be a deep orange. If beauty and a hardy constitution count for much, smokes should be more popular even than they are at present, but no doubt the extreme difficulty of breeding a good, unmarked, properly shaded specimen deters many breeders from taking up this variety. Litter after litter of kittens may appear, grand in shape and strong in limbs, but in a few months, when the kittens moult, their shadings will become a hopeless confusion of light and dark. Tabby markings also may develop, showing traces of the far-away silver tabby ancestors. It is only at about a year old that the type for good or bad in a smoke cat can be determined.

The chief failing of the majority of the smokes now being exhibited is the pale colour of their eyes.

Mrs. James, of Beckwell, Bristol, is an enthusiastic breeder of smokes. Mrs. Sinkins has always kept a fine stud, and Mr. Robert Little is one of the oldest fanciers of this charming variety.

## THE CARE OF THE DOG

By E. D. FARRAR

*Breeder and Exhibitor*

### THE ADULT DOG

**How to Feed an Adult Dog—Where a Dog should Sleep—How to Groom, Wash, and Exercise a Dog—A Word of Warning**

BY Kennel Club rules a puppy attains to the dignity of doghood at the end of twelve months, though the railway companies, sublimely indifferent to sporting considerations, fix this period at the age of six months. A rule that appears somewhat unreasonable, for a toy of six years is surely cheaper to convey than a Great Dane of as many months. Still, so it is, and to be remembered.

#### A Canine Dietary

By the age of a year, a healthy and well-trained dog should be a valuable acquisition. His owner will still have the pleasure of seeing his beauty develop, especially in the case of the larger breeds, but he should by this time be obedient, clean, and intelligent in his particular business, whatever that may be. If the rules given in the previous article have been observed, as regards food, exercise, and training, he will give but little trouble, for his constitution will be so far established as to render him less liable to that dread scourge, distemper, and to other canine ailments of coat or stomach. It is little known how prevalent is indigestion among highly bred dogs, due, as a rule, to unsuitable feeding. Dogs, like men, have their physical idiosyncrasies, so watch your puppy, and notice what disagrees

with him, for indigestion is a fruitful cause of that foe to rough-coated dogs, eczema.

Two meals a day are sufficient for the average dog. Take, as an example, that strong, rough-coated terrier, the Scottie. A biscuit or stale brown bread, with perhaps a little gravy, for breakfast, and a good meal about seven o'clock of meat, biscuit, well-boiled rice, brown bread, and a little gravy are an excellent dietary. House scraps, if devoid of much fat, game, or chicken bones, and such rich foods as pork, pastry, and the like, are good, as well as remains of milk puddings and such simple wholesome fare. In fact, the sort of food that suits a healthy child usually suits a dog. Feeding between meals should be discouraged for the sake of health, and at table for the sake of manners. Nothing is more heartily disliked by one's friends than one's spoilt dog, and few practices tend to ruin a dog's digestion and manner so quickly as feeding between meals.

Water is a dog's best drink when grown-up; milk is only suitable for invalids or puppies, with certain exceptions. Do not trouble to keep a piece of rock sulphur in his trough; it is insoluble, and therefore useless. Instead, see that the vessel is immaculately clean—and full!

A whip, with a swivel and a hook at the

end, should always be taken out with the dog ; if chastisement is necessary, use the whip, but for most slight offences a severe scolding and putting on the lead is sufficient. An intelligent dog should be amenable to the voice entirely. One of his earliest



Damiana (by Champion Donington) dam of Quorn Riot, winner of 60 first prizes and a championship in one year. The type of a well-bred, healthy dog, alert and in the pink of condition

lessons should be to obey the command, "To heel ! " Obedience to this order should be enforced at once.

A very important point in the care of a dog of any breed is the choice of his sleeping place. If at all possible, let him sleep in the house. In the first place, he is a more efficient guard, being less liable to the attentions of the burglar. In the second, it is better for him in a climate like ours. But if a kennel is deemed necessary for either night or day, then do your utmost for him. Get it from one of the many firms who make kennels a speciality, and let it be the best you can afford.

#### Housing

The aspect chosen for a kennel should always be looking south ; the spot should be sheltered from wind and weather, and the kennel should be raised clear of the ground. Straw, constantly changed, is a good bedding, though many prefer wood-wool. Such dusty substances as sawdust, shavings, or peat-moss are objectionable, as being apt to spoil the coat and produce a littered appearance in the courtyard.

If a dog is chained for part of the day, then be sure to use a stop-link chain, and thus prevent any risk of injury from straining at it. But the chaining of dogs is cruel and barbarous, and to be avoided. For dogs that sleep in the house, too, precautions are necessary. No dogs should sleep in draughts ; hence by a door or at the foot of the stairs are unsuitable spots. A dog basket or box is the best place, well out of draughts, and for luxury provided with a piece of old carpet, that can be shaken daily. Delicate toys, of course, need more luxury than hardy terriers, but every dog is worth

a snug bed. A cotton or linen-covered cushion is best for long-haired varieties, such as Yorkshires or Pomeranians, whose coats require constant attention, and would be apt to be broken if given such rougher bedding as straw. Too hot a bed is bad for any dogs.

#### The More Delicate Breeds

Whippets, Italian greyhounds, and other very thin-skinned dogs require bedding more warmly, and often appreciate a coverlet. They should also be provided with clothing, and care taken that this is not removed too suddenly, or a chill may supervene. Bull-terriers, and even bull-dogs, are often clothed. Climate and commonsense will guide owners in this respect how to avoid coddling and yet take reasonable care. For the same reason, dogs that are taken in motors, exposed to strong currents of wind, are equipped, like their owners, with goggles. Whether a dog is benefited by being taken in a motor is another matter. Boots for delicate toys, in wet weather, are often a source of scoffing and amusement ; but, again, if such delicate specimens of dog-flesh are thought worth breeding, they must be preserved in health. And, of course, costly carpets are the gainers by the luxury.

#### Grooming

Just as a beautiful woman fails to attract if she is not also the perfection of daintiness and finish, so an ill-groomed dog will yield



Cornucopia, the dam of the prize-winning fox-terriers Corn-y-glyn and Corn-y-gad. A model of what can be achieved by suitable feeding and adequate grooming and exercise  
Both terriers are the property of F. Jones, Esq.

at a show to one who may score fewer points but who is in the pink of condition and "put down" thoroughly fit as regards coat.

There is no exception to the rule that daily grooming is necessary for a dog. For the almost coatless varieties, such as black-and-

tan terriers, greyhounds, or Mexican dogs, a gentle rubbing with a hound glove is good ; for other smooth-coated dogs the same glove, applied more vigorously and for a longer period ; for the long-haired or silky-coated toys and smaller breeds special brushes are sold, those with slanting bristles being much favoured. For the rough-haired terriers and large, thick-coated breeds a thorough brushing with a dandy-brush is the thing. Do not stint the time bestowed, and Nature will not stint your pet's coat. Dogs that are carefully groomed and properly fed and exercised seldom require tubbing.

In the case of rough-coated dogs, washing is apt to soften the coat, a serious detriment. When a dog is shedding his coat, if of a rough-haired breed, it is a good plan to assist the operation by gently removing the dead hair with the finger and thumb. If skilfully done, no pain is caused, and the animal's appearance is greatly enhanced. It is essential to understand *how* to do this if the dog is to be shown ; otherwise, more harm than good may accrue. The points of the breed must be studied, so as to gain the coveted effect. That is why the novice is safer in sending his dog to a good professional handler for this purpose.

There are also most stringent Kennel Club rules as to improper trimming and cutting that he would do well to study. But for the ordinary dog, commonsense will dictate how much help is required in this matter

#### How to Give a Bath

Should, however, a bath be necessary, then be sure to see that the patient runs no risk of chill. Do not bathe him immediately after a heavy meal. Wash his head last. Soap him thoroughly with a good and reliable soap, and add some mild disinfectant to the water. Provide a constant relay of the very hottest towels—a most important and useful hint this. Rinse every particle of soap out of the dog. Be most careful no water enters the ears, since canker might be the result of neglect ; a plug of cotton-wool in prick-eared breeds is a help. Be as quick as you can, consistent with thoroughness. Reward good behaviour with a tit-bit. Dry perfectly with as hot a towel as possible, and keep until dry in a warm room, or take for a brisk trot. As regards the heat of the water used, remember that what is quite pleasantly bearable to you will be painfully hot to a dog, therefore use "warm" water, not hot, and rinse off gradually with cooler, and, if the patient is a sturdy dog, finally with almost cold. Use commonsense as to this last, according to the weather and kind of dog. If you think of showing a wire-haired dog, do not wash the day previous to doing so.

An excellent dry bath can be given by means of rough towels heated in the oven as hot as can be borne, and vigorous friction. A little "blue" in the rinsing water will greatly improve the coat of a white dog, but beware of over-doing it. A dry bath for a white dog can be given by rubbing in

whitening or magnesia, or the like, and then brushing it well out. But be sure you get the whitening really out.

A dog's feet should be noticed, and if the pads seem cracked or sore they should be bathed with permanganate of potash and water, or similar fluid, of which there are many on the market, and, if very painful, rubbed with ointment and tied in bags for the night. If the dew claws have not been removed in puppyhood, they should be cut if they seem inclined to grow in, as they often do with old dogs. Some terriers, too, are subject to swellings between their toes ; these also should receive attention. If a dog limps, or is constantly licking his paws, see whether there is any foot trouble, and have it seen to, if you cannot manage it yourself.

#### Exercise

Lastly, there is the important matter of exercise. Naturally, the amount required depends upon the breed and the individual dog. The chief point is regularity, as far as possible. Again, sense will dictate suitable times, much as it does for oneself. Dogs, too, are better for exercising on hard roads as well as on turf. Running on grass alone tends to make the feet soft and open, even as nothing but hard roads tends to make a dog footsore. Variety is pleasing, as in other things. I vary the walks of my terriers as much as possible, and try to keep them alert all the time—no difficult matter ! A walk that is enjoyed is worth two that bore one, dog or man.

Allow room for high spirits, but insist upon obedience. Do not "worry" your dog, but keep an eye upon him, and if you call him, see that he comes, even if you have trouble at first.

Most dogs will scavenge, but check the habit as far as you can.

Puppies are the worst offenders in this respect, and it is advisable, if their walks are taken in a town where not only garbage but poison may lay in their path, to muzzle the offender until he learns better or grows out of his unsavoury habits.

If weather does not permit of the usual exercise, try to replace it by a game indoors. A puppy may be trusted to amuse himself healthily this way, but an older dog may have to be coaxed with a ball or the like. As a rule, a dog should not accompany a bicycle. It is apt to go faster than he can run without injury, and in some cases spoils his figure by making him too wide in front. Brisk walking exercise is the best for the average dog.

#### A Friendly Warning

A final hint or two. Be sure that your dog, like a law-abiding citizen, wears his collar with the name and address thereon. This is now compulsory, and, in any case, useful in the event of his being lost. And if you and he would be popular, keep him out of gardens, away from horses' and cyclists' legs, and the next-door cat.

The following is a good firm for supplying Foods, etc., mentioned in this Section : Messrs. Spratt's Patents, Ltd. (Dog Biscuits, etc.).





"SPRING"

*By Howard Somerville*



## WOMAN'S HOME

This will be one of the most important sections of **EVERY WOMAN'S ENCYCLOPÆDIA**. It will be written by the leading authorities, and will deal, among other things, with :

### The House

- |                          |                                   |
|--------------------------|-----------------------------------|
| <i>Choosing a House</i>  | <i>Heating, Plumbing, etc.</i>    |
| <i>Building a House</i>  | <i>The Rent-purchase System</i>   |
| <i>Improving a House</i> | <i>How to Plan a House</i>        |
| <i>Wallpapers</i>        | <i>Tests for Dampness</i>         |
| <i>Lighting</i>          | <i>Tests for Sanitation, etc.</i> |

### Housekeeping

- |  |                               |
|--|-------------------------------|
| <i>Cleaning</i>                        | <i>Wages</i>                  |
| <i>Household Recipes</i>               | <i>Registry Offices</i>       |
| <i>How to Clean Silver</i>             | <i>Giving Characters</i>      |
| <i>How to Clean Marble</i>             | <i>Lady Helps</i>             |
| <i>Labour-saving Suggestions, etc.</i> | <i>Servants' Duties, etc.</i> |

### Furniture

- |                            |                      |
|----------------------------|----------------------|
| <i>Glass</i>               | <i>Dining-room</i>   |
| <i>China</i>               | <i>Hall</i>          |
| <i>Silver</i>              | <i>Kitchen</i>       |
| <i>Home-made Furniture</i> | <i>Bedroom</i>       |
| <i>Drawing-room</i>        | <i>Nursery, etc.</i> |

### Laundry

- |                          |
|--------------------------|
| <i>Plain Laundrywork</i> |
| <i>Fine Laundrywork</i>  |
| <i>Flannels</i>          |
| <i>Laces</i>             |
| <i>Ironing, etc.</i>     |

## THE WEEK-END COTTAGE

By EDITH NEPEAN

**Choice of Suitable Locality—The Charming Effects of Simple Furniture—A Furnishing Scheme for a Small Cottage—The Arrangement and Decoration of its Rooms**

AT certain seasons of the year the thoughts of the dwellers in cities instinctively turn towards the country.

There are thousands, indeed, millions, who are bound by necessity to live in towns, but there is a growing tendency to rush away from the toils and tumults of busy surroundings for a week-end in the country. Gradually, but surely, the compelling need of rest and repose for both mind and body is borne home to all in a century which is remarkable for life lived at high pressure.

The popularity of the country cottage is growing among all sorts and conditions of men. Nature lovers, golfers, and fagged brain-workers, all alike seek the restfulness of even a tiny dwelling which is not invaded by the hum and bustle of crowds, a place where the restraints of town may be cast aside. The cut-away coat is exchanged for a Norfolk jacket, the latest creation of Madame la Mode for a simple cotton gown!

Scattered over various parts of England there are innumerable cottages which, with a little skill and some simple and not expensive sanitary improvement, could meet the requirements of the most fastidious. Many of the cottagers have deserted their old homes for the uncertain delights of "model dwellings" on the fringe of a factory district or large centre of industry, and in consequence charming little places can be

rented from £5 to £18 a year, according to the county and locality.

When once the idea of renting a cottage for a week-end abode or a summer residence is entertained seriously, there are several important things to decide. First, locality, proximity to golf links, if golf is desired, also distance from one's permanent home, unless the cottage is to be the home. Some women with small incomes choose country life for financial reasons; in this case, of course, the social character of the neighbourhood may claim their attention, for few people care for entire isolation from congenial society.

If the cottage is simply to fulfil the needs of a week-end retreat, then the distance from one's permanent home is important.

Long railway journeys are not only fatiguing, but costly, and may cause the Saturday to Monday holiday to prove an expensive luxury. It will, therefore, be more economical in the end to pay a little higher rent and be nearer to one's headquarters. Distance from the station is another point to be kept in view. "Six miles from nowhere" may have fascinations for some, but, if it entails a six miles' walk on a wet morning to catch a train, the one cab being incapacitated through its driver having rheumatism, the glamour will vanish. For practical purposes, two or three miles from a station will

be found sufficiently distant from civilisation to satisfy the most determined enthusiast for country life. Another point is to be on a main line, if possible.

Oxfordshire abounds in picturesque cottages; some of its villages possess an absolutely unspoilt old-world atmosphere, and it is possible to rent a cottage with oak beams and oak dressers which many a collector might envy.

To others Sussex appeals irresistibly, with its glorious downs and quaint diagonally-bricked dwellings. To lovers of mystery and romance, a cottage perched high above the Romney Marsh may appeal. If distance is no object, the white-washed walls of a Welsh cottage can be alluring.

When one finds the ideal cottage, then comes the pleasure of beautifying its interior. If it contains old beams, an oak staircase, oak doors, of which "the bobbin must be pulled before the latch goes up," the task of

Baskets lined with red flannel, containing deep, air-tight cans, may be bought for the use of those who prefer *warm* to cold "tubs." The cans may be filled over night, and the water remains quite warm in the morning. To cultivate happiness in a country cottage, minimise labour, and at the same time jealously guard home comforts.

It is quite possible in many houses to find enough superfluous furniture to furnish completely one of these cottages. Odd chairs and tables, hidden away in attics or crowded out of use, may be brought into service with a little ingenuity. If this is not feasible, inexpensive and effective furniture that is in keeping with its environment should be chosen, and simplicity ought to be the keynote in its choice.

Distemper the walls of the dining-room pale primrose; indeed, this one scheme of colour may be used in every room with advantage. Stain the floor all around, and



A typical country cottage, requiring but a moderate outlay to make it a charming refuge for a tired town dweller

furnishing is considerably easier. Such a cottage is a perfect specimen of an old English dwelling in miniature. The prospective tenant, however, must be most careful to see that a boarded floor is provided, for the stone or brick floors so often found in cottages are most conducive to rheumatism.

Having considered the general charms of a cottage, we must turn to strictly practical adjuncts. Men cannot live on air and scenery; therefore, before taking the cottage, make quite sure the kitchen range is a good one, with a capacity for cooking. No matter how ideal the interior and the surroundings, material requirements will prevent the week-end visits being a success if lunch or dinner cannot be served properly. Another important factor in the comforts of a cottage is a plentiful supply of hot water. Besides the culinary utensils, several large kettles will be found invaluable. They should always be kept filled on the stove.

in the centre lay a cord square. These squares are made in all colours, designs, and sizes. They cost from 6s. 9d. to 47s. 6d., according to size. A cheaper Dutch carpet costs from 3s. 11d. to 21s. 6d. a square. Cord hearth-rugs from 1s. 3d. to 3s. 6d. Cord stair carpets in a dull blue look well and wear well. These may be bought eighteen inches wide at 10d. a yard, and can be procured up to 72 inches in width. A set of six oak rush-seated chairs and a gate-legged table are artistic. The former cost 11s. 6d. each, the latter £1 9s. 6d. Armchairs to match cost 21s. 6d. Quaintly designed country-made furniture is extremely effective and most inexpensive.

For decoration of the walls choose a set of hunting scenes in dull black wooden frames. An oak dresser with a few bits of blue china strikes a pleasant note in the room, while a collection of Toby jugs is the best adornment for the mantelshelf. If a Sheffield plate candelabra is not at hand, a twisted



How an old-fashioned cottage fireplace can be adapted to modern requirements without spoiling its interesting character

candelabra of bent ironwork, either for a lamp or candles, looks well on the table. Sometimes a corner cupboard may be picked up for a few shillings, making a useful addition to the dining-room. The fender and fireirons should be of bent ironwork, costing about 12s. in all. For the windows of the cottage scarlet twill casement curtains, costing  $6\frac{1}{4}$ d. a yard, are delightfully bright and fresh-looking; a soft art shade of casement cloth is equally effective, especially if the windows are mullioned.

Inexpensive white enamelled furniture is suitable for a bedroom, or a hazelwood suite costing about £7 12s. 6d. Choose a soft green toilet set of quaint design.

Very often, if desired, the wardrobe can be dispensed with. Get the village joiner to fix a triangular piece of wood across one corner of the room about six feet high. Enamel this to match the furniture, and make a curtain of cretonne or twill. Sew rings along the band which holds the gathers at the top, attach a corresponding number of hooks in the wood, and hook on the curtain. Hooks should be screwed underneath the wooden triangle for hanging up clothes. Movable shelves, that will be useful for books and nicknacks may also be made by the local joiner to stand against a wall, but should not be attached to it. The floor of the room should be stained all over and Oriental rugs put down, or the floor may be covered by a reliable firm with linoleum for 12s.

Now for the most interesting room in the house. In a cottage one often finds the door opens directly into the "front room," or "the parlour," as it is reverently called. If it is approached by a narrow passage, it is best to have at least one of the walls knocked down. Banish at the same time all thoughts of a prim little drawing-room, for the ideal arrangement for a country cottage is a "hallsitting-room." Before visiting modern shops to supply the needs of this room, try to find quaint and beautiful odd pieces of furniture, for even yet some of the cottagers will at times part with some of their old treasures. A couple of chintz-covered lounge chairs, costing about £2 10s. each, or an armchair in natural cane at 14s. 6d. will at all times prove a blessing. For the rest, some odd pieces of Chippendale would be perfection. A table, pushed back against the wall to leave the centre of the room comparatively free, may contain writing materials, bowls of flowers, and favourite books. Over the fireplace, which one must hope will be of oak, miniatures look well. On the mantelpiece one or two specimens of good china, or a collection of animals, "spotted" dogs or zebras, will look effective. A few specimens of old brass and a warming-pan add to the artistic *tout ensemble*.

Rush-seated chairs in fumed oak are always in good taste, and can be easily dusted. It is wiser to wage war against the collection of dust, when the cottage is not in use, by eschewing upholstered furniture as much as possible. Cushions in washable muslin covers may be used on the rush seats if desired, but they spoil the effect of simplicity.

Indian matting makes a suitable floor covering on which can be laid several Oriental rugs. An art rush matting also in all the chief shades can be bought from 9½d. a yard upwards, according to width.

A brass Benares table will be found useful for tea or to hold a jar of wild flowers and leaves, and will add the last touch of beauty to a charming home-like abode.



A cottage-window. The curtains may be of scarlet twill or in casement cloth of an art shade

## FLOOR STANDARD LAMPS AND THEIR SHADES

By LILIAN JOY

Popularity of Floor Standard Lamps—Oxidised Silver and Oxidised Copper Designs—A New Reading Standard Lamp—The Favourite Empire Shade—Opal Glass Shades

THE great popularity of the floor standard lamp is doubtless due, in a large measure, to its graceful and pleasing appearance. With bright metal-work and pretty shade, it forms a decorative addition to any room. It also carries the light at exactly the right height for all practical purposes, being at a correct level for giving an excellent general effect of lighting in the room, yet easily lowered to any desired position for reading or working.

More, therefore, than any other form of fixture, it serves the double purpose of general and special lighting.

In London the electric form of lamp is most used, but in the country it is the oil lamp which, as a matter of necessity, holds the first position. The lamp of twisted or bent iron, of such simple construction that it can be made by a blacksmith, without requiring the art of the metal-worker at all, is practically dead. Iron is seldom used, and where it is the design is quite bold and simple, with a little relief of copper or brass. All the best lamps are now made of brass, with an oxidised silver or an oxidised copper finish. In oil lamps the attachment of a plush table has disappeared, this having been replaced by a table of Brazilian onyx. About one in ten of the oil lamps sold are fitted with these tables, often set in very elaborate ornamental metal rims. They add about 30s. or

£2 to the cost of the lamp, unless a specially beautiful piece of onyx is used, and then the additional expense may be much more. A French gold Louis XIV. lamp with a good onyx table will cost as much as £30.

Georgian designs are very popular, and some simple but artistic models on these lines are to be had. A good one may be bought in oxidised silver for about five guineas, or in brass for about four guineas. Other simpler designs in the latter material are obtainable from 45s.; but to buy a really fine lamp a five-pound note is wanted, and it is easy to exceed this sum in buying, for instance, a charming lamp contrived with three slender supports headed at the top with little Wedgwood plaques.

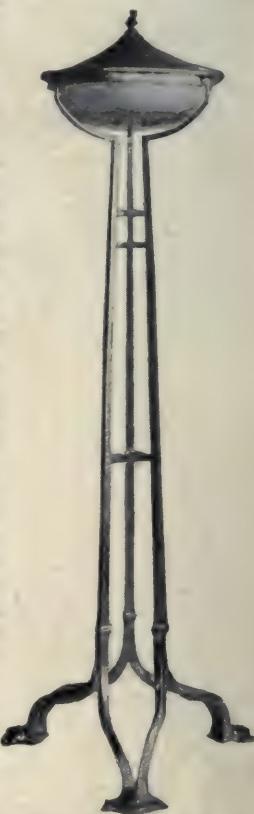
The Adams period is, of course, also well represented; one pattern after this manner showing hanging strings of gold beads. A gilded vase also often plays an important part. But the name of our reigning monarch accounts for the greater popularity of anything of the Georgian period at the moment.

Modern hand-made copper-work has resulted in the production of some very fine and original designs for both electric and oil lamps, which have a decided character



A good Georgian design for a standard lamp carried out in oxidised silver.

Messrs. Shoolbred



A beautiful modern design in copper for an oil or electric lamp  
*The Birmingham Guild, Ltd.*



A pedestal lamp contrived from an old wooden bed-post and fitted with a lantern-shaped lamp.

Messrs. Bartholomew & Fletcher

of using electricity, find this lamp exactly meets their requirements.

There is another form of lamp that may be mentioned which could be adapted for practically any form of lighting, and this is the pedestal lamp, contrived from one of the beautiful old carved wooden bed-posts. This, with a lantern-shaped lamp on it, looks extremely well in a hall.

The shade is, perhaps, a more important detail of a standard than of any other lamp, as it is so conspicuous. The Empire shade is the favourite at present (1911), and one rather regrets that it has to such a large extent ousted the handkerchief shade, weighted with its bead fringe. This latter was easily made at home; moreover, it could readily be washed when soiled.

Empire shades are generally covered with Chiné or Watteau silk, as it is called, and edged with a bead fringe, though it is a newer idea to have this fringe of little loops of bébé ribbon weighted with beads. A white China silk prettily stencilled with floral designs is also much used for these shades. Either of these casts a warm and becoming radiance in the room, and also gives a good light by which to work. Another charming shade is made of pleated silk with a little

appliqué design of embroidered flowers. The effect of this is simple and good.

For a reading-lamp either a green or a yellow shade is best. One well-known oculist always recommends yellow, presumably because the light it casts more nearly resembles that of the sun's rays than any other colour.

There are also some new glass shades that have a very handsome effect, but are rather expensive. One variety is made of leaded green glass, edged with green glass beads; another is of green opal glass in a curious mushroom shape, set into a pierced gallery of metal-work. Either of these would be delightful for libraries, or for drawing-rooms furnished in the modern style.

The home-made shade must not be forgotten, for it allows considerable scope, not only for the most enjoyable and interesting work, but for obtaining beautiful effects. There are, too, parchment shades which can be treated in a variety of ways, either painted or stencilled by hand, or adorned with ribbon work, spangles, and reproductions of old prints.

Ribbon work or embroidery on silk is also very effective, and it is wonderful how a handsome shade of this description will give an air of luxury to a plain room, as it is a thing which is extremely expensive to buy,

though the cost of making it is very small. In considering how, in these days, a woman with a small income may beautify her home, one is often reminded of that delightful curtain-raiser of Sutro's, "A Maker of Men," and of how the wife looks round the simple home and expresses the joy she feels in the work that her own hands have done in making it attractive. There is no doubt that things that one has made oneself always give the most satisfaction.

The lace lampshade is another innovation of modern times, and here again is an opportunity for the home-worker. The correct shape for the shade must be cut in paper, and the design traced to suit it. The wire frame should be covered with silk, and the lace mounted over it.



An Empire shade on an oxidised silver electric lamp. These shades are usually covered with Chiné or Watteau silk, edged with a bead fringe.  
Messrs. Shoolbred

## OLD DERBY PORCELAIN

By MRS. WILLOUGHBY HODGSON

A Quaint Diary—The Duesburys and their work—Characteristics of Derby Porcelain—The Bloor Period—Patterns and Potters—Marks found on Derby Porcelain

THE exact date at which porcelain was first made at Derby is not known, but information culled from a work-book of William Duesbury, and quoted by Mr. Bemrose in



A Chelsea-Derby plate with laurel green decoration which was copied at Bristol

*From the Fry Collection*

his beautiful book, "Bow, Chelsea, and Derby Porcelain," sheds some light on the subject, and gives us a most interesting insight into the doings of Duesbury before he settled at Derby.

### A Potter's Diary

In the year 1742, when only 17 years of age, he had already left his native Staffordshire and was working in London as an enameller. From 1751 to 1753 he was employed in London, decorating china "figars," as he called them. These he refers to in his work-book, or diary, as "Bow or Bogh," "Chelsea," "Darby" and "Staffordshire." From this we gather that pottery works of some kind were in existence at that time in Derby.

Some of the de-

scriptions of figures noted in the book are very amusing, as, for instance, "How to color the group, a Gentleman Busing a Lady, gentlm a gold trimd cote, a pink wastcot crimson and trimd with gold and black breeches and socs, the lade a flourd sack with yellow robings, a black stomegar her hare black, his wig powdered." Or, again, a "Chellsea Nurs," "a pair of Baccusses," a "harty choake."

### Early Derby Porcelain

In 1765 porcelain works were established at Derby. The draft of an agreement is in existence which shows that a partnership was proposed between William Duesbury, John Heath, banker and proprietor of the Cockpit Hill pottery works, and Andrew Planché, a "china maker." We hear no more of Planché, who would seem to have been a French refugee, but Duesbury and Heath were partners for some years. The factory was situated on the Nottingham Road, beyond St. Mary's Bridge.

We gather most of our information as to the articles at first manufactured here from old advertisements of sales in London. Such an advertisement appeared in December, 1756, which stated that by order of the "Derby Porcelain Manufactory, a curious collection of figures, jars, sauce-boats and services, etc., after the finest Dresden models," would be sold at "Oliver Cromwell's Drawing-room, near the Admiralty."

These sales must have been highly successful, as in 1758 the works were enlarged and



Chelsea-Derby teapot, cup and saucer, decorated in laurel green. It was during this period that the best porcelain was made

*From the Fry Collection*



Beautifully painted teacup and saucer, with basket border. Examples of Derby porcelain of the best period  
*From the South Kensington Museum*

the number of workmen doubled. In spite of this prosperity, however, it is a singular fact that hardly any specimen of Derby porcelain made before the year 1770 is known, nor can any Derby mark be assigned to an earlier period.

William Duesbury died in 1786, and his son of the same name carried on the business till his death, in 1797. This second William Duesbury had taken into partnership, in 1795, Michael Kean, the celebrated miniature painter. A third William Duesbury came into possession on the death of his father, and managed the works till 1811, when the factory was leased to Robert Bloor. The works were sold in 1848.

#### **Chelsea-Derby China**

In 1770, Duesbury purchased the Chelsea works and the two factories were carried on simultaneously till 1784, when the stock and plant were removed to Derby. Duesbury

also bought the Bow and Longton Hall works, and the introduction of moulds, patterns, and workmen from these factories naturally left their mark upon the products of that period.

Derby porcelain is soft paste, and is straw-coloured when looked through in a strong light. The first body contained glassy grit and clay; then "soapy rock" was added, and in 1770 bone ash was introduced from Chelsea. This was the Chelsea-Derby period, when the best porcelain was made. During the Bloor period the paste became harder, more opaque, and lost much of its fine quality.

From the first, beautiful figures and groups were made at Derby. Many of these were the work of Spengler, a modeller who came from Zurich and worked for the second Duesbury. This man seems to have been influenced by the sentimental and would-be classical taste of the day. Thus, some



Pair of Chelsea-Derby plates painted in colours and gilt



*From the South Kensington Museum*

of his shepherds and shepherdesses have heads copied from Roman reliefs, and bear expressions of countenance quite unsuitable to their calling. The modelling, however, is very fine. Among other beautiful figures by Spengler are those two well-known subjects "The Dead Bird" and "The Gardener." These and several others are in white unglazed biscuit porcelain. They

in a pink shade of buff or in yellow, which was enclosed in a floral and gilt border. Coffee-cups were shaped as mugs, with handles finely gilt.

The "Chantilly Sprigg" is one of the best known designs used at Derby. This was composed of blue cornflowers, sometimes used singly with gold foliage, but generally in association with small pink flowers and

foliage, and surrounding a central pink flower. Occasionally a red poppy takes the place of the pink flowers. The blue in this design was always painted by women. William Longden was employed upon the pattern for many years, and, we are told, gave himself great airs upon what he chose to consider his masterly execution of it.

In an old book of Derby patterns the following directions occur: "To hide any faults or spots on the china where these patterns do not come over, to paint over them only little roses or rosebuds." The artist is warned, however, not to cover too many spots in this way, as this may appear "more disagreeable than half a dozen specks." These small roses are frequently found to have been painted upon the backs of plates and saucers to hide imperfections

#### The 'Prentice Plate

Amongst Derby flower painters, William Billingsley holds first place. It was here that, as an apprentice, he painted that wonderful plate upon which a centre vase and rose are surrounded by a lovely border of exquisitely painted full-blown roses of every shape and form. This plate may now be seen in the museum at Derby, and is known as the 'Prentice Plate. It is said



Derby coffee-cup, beautifully painted with flowers and foliage in natural colours  
From the South Kensington Museum

#### Influence of Sèvres

There is no doubt that many of the patterns used at this factory came originally from Sèvres, especially those used in the decoration of services. These take the form of wreaths, bouquets, and sprigs of flowers, and foliage sometimes entwined with drapery. A border of pale turquoise, sometimes edged with fine gold tracery, is frequently met with as sole decoration upon fluted tea-services; it was also used in connection with small flowers scattered over the surface.

Upon some services a landscape in monochrome occupied the centre of plates and appeared in panels upon other articles. This was surrounded by a ground colour, generally

that Billingsley first made his mark when, as a boy, an order was received at Derby for some articles to "match a Chelsea plate, with a single plant in a curious style from nature." The order was entrusted to Billingsley, and his work, we are told, "gave great satisfaction." William Billingsley, whose life began with such promise, is one of the most pathetic figures in the history of English ceramic art. He was, perhaps, our greatest potter. Certainly, the body which he invented in later years has never been surpassed; his flower-painting was unrivalled, and yet he was doomed to a life of wandering poverty and to troubles which would have broken the spirit of a stronger man.

#### The Work of the Factory

Magnificent vases were a feature of the Derby factory. These are famous for their beautiful ground colours and the excellence of their painting. Blue, green, and yellow were generally used, but a wonderful claret colour became famous, and excited great admiration, both in this country and abroad. Flowers, birds, and landscapes were painted by celebrated artists, Zacharia Bowman and William Pegg being amongst their number.

Another landscape painter, named Hill, did some fine work for Duesbury. He had lost the three first fingers of his right hand, but managed to hold his brush between the stumps.

Some beautiful and costly services were made at this factory, amongst them a dessert service for the then Prince of Wales, a service decorated with views for the Duke of Devonshire, and one painted with fruit subjects on a green ground for the Earl of Shrewsbury.

The best known Derby porcelain is that called Derby-Japan. Of this there are many renderings, known as "Old," "Witches," "Grecian," "Rock," "Rose," "Exeter," and several others. This style of decoration was introduced by William Kean, and was afterwards copied at Worcester and by Spode and the Davenports. The colours are blue underglaze (always painted by women), green, red, and gold, for which men

were employed. The design is always more or less Oriental in character, and it is said that it owed its great popularity to the fact that it was considered a "good candle-light pattern."

The first authentic mark is the combined D and anchor of the Chelsea-Derby period (1770-1784), which was used at both places. A jewelled crown was added in 1773. This is found above the anchor, or without the anchor and above the D. About 1782, two crossed batons and six dots were added under the crown, and the D, or a monogram, D K, signifying Duesbury and Kean. Chinese stands and tables in underglaze blue are found as marks on some pieces of Derby porcelain. The D alone occurs upon early pieces. All these marks may be found in gold, blue, puce, brown, green, or black. The mark in red belongs to the later period, and the word Bloor, enclosed in a circular or oval strap, was used from 1811 till 1844, after which time a Roman D, surmounted by a crown, came into use.

#### The Costliness of Derby China

Derby china has always been costly. Dr. Johnson remarked on his famous visit to the works in 1777 that he could buy silver for the price that was then charged for good specimens of this porcelain, and things have not altered very much since his day. Genuine examples of a good period command large prices when a collection comes to the hammer. For instance, at the sale of the Barry Barry china, a service of this porcelain realised nearly £500; and at the Kidd sale, in 1903, sums varying from three and a half to fifteen guineas each were easily obtained for such pieces as plates and dishes.

Specimens, however, of the Bloor period are comparatively cheap, for this period was one of undoubted decline as regards artistic value. The object of the manufacturers seems to have been that of a large output of specimens rather than the production of beautiful work, and the inevitable Nemesis of loss of reputation and inferior custom followed this short-sighted and suicidal policy.

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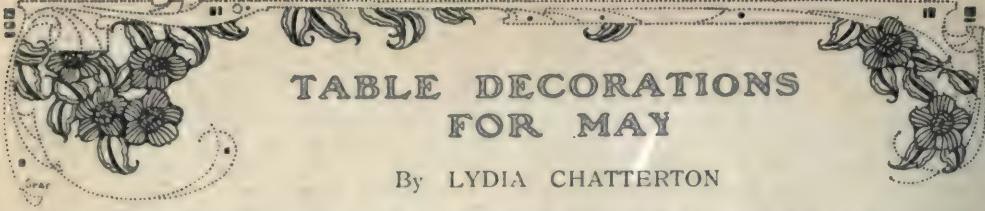


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## TABLE DECORATIONS FOR MAY

By LYDIA CHATTERTON

The Wealth of Flowers Available—Yellow Laburnum and White Lilac—Mauve Lilac Arranged for a Luncheon Table—The Dainty Effect of Aquilegias and Gypsophila—Weigelia Blossoms in a Pottery Jug—A Viola Table

<i>Alyssum</i>	<i>Ranunculus</i>	<i>Laburnum</i>	<i>Weigelia</i>
<i>Aquilegias</i>	<i>Saxifraga</i>	<i>Wallflowers</i>	<i>Deutzia</i>
<i>Aubrieta</i>	<i>Sisyrinchium</i>	<i>Tulips</i>	<i>American currant</i>
<i>Arabis</i>	<i>Trollius</i>	<i>Narcissi</i>	<i>Carnations</i>
<i>Doronicum</i>	<i>Myosotis</i>	<i>Hawthorn</i>	<i>Lilies of the valley</i>
<i>Variegated iris</i>	<i>Gypsophila</i>	<i>Violas</i>	<i>Numerous tree blossoms</i>
<i>Pyrethrum uliginosum</i>	<i>Lilac</i>	<i>Pansies</i>	

For the May table an attractive yellow-and-white scheme could be arranged with laburnum and white lilac. Arrange a centre on your tablecloth of the golden blossoms, placing the stalks to the centre and the blossoms branching out in every direction. On this, in the middle, stand a very tall vase of slender form, and fill it with a few fine sprays of fragrant white lilac. Then, from this vase, arrange a shower of the golden blossoms to droop all round the vase. For the bonbons make baskets of plaited raffia of yellow and white, with tall handles stiffened with wire, so that they stand upright. Twine each handle with a spray of laburnum, and fill the baskets with yellow and white dainties.

A design for a luncheon party table, in

lilac of two delicate shades of mauve, is the subject of one of the illustrations.

A very dainty effect can be produced by using columbines with gypsophila. To obtain this it must be borne in mind that every little spray must be put in the vase separately, as, if they are grouped in a bunch the effect is only that of a clumsy mass.

The weigelias again, with their dainty pink flowers, are most useful, as one can gather an armful of blossom from this prolific shrub without its being missed. Weigelias and iris used in the following way are sure to be admired. Mass the former in low bowls on the table, and arrange the iris to rise above, using for the purpose only delicate shades, and not the full purple variety.

Pansies and violas are beginning to yield



A table decoration for a luncheon party. Two shades of mauve lilac are arranged in white china vases. The mats on which the vases and finger-bowls stand are of crêpe paper to match the lilac.



An arrangement distinguished for delicacy of colour and lightness of grouping is the combination of gypsophila and columbines, or aquilegias, in pink, yellow and cream

their fascinating flowers in May, and when it is remembered that the only way to ensure their blooming all the summer is to keep the blossoms gathered, it is not unduly extravagant to employ them as shown in the illustration.

For the table illustrated use violas of mauve and delicate yellow. First gather as many violas as will be needed, put them in water, and leave them for an hour or two before using them for decorating purposes. If this is done they will last fresh for hours out of water; the mistake usually made is to use the flowers just as gathered, and the result is disappointment.

For the centre take a pretty light basket wheelbarrow, painted in silver and trimmed with mauve and yellow ribbons. Its tin lining is filled with very wet moss, and in this sprays of violas, gathered with long stalks and some of their leaves, are arranged. A



Pink weigelia looks well in an old pottery jug, either alone or in combination with iris

square lace table-centre is placed on the table, the wheelbarrow stood upon this, while clusters of the flowers are arranged on the lace at the base of the barrow.

To make the arch design, strip a quantity of viola blossoms from their stalks, and, using the colours alternately, arrange them in arches as shown. Put a large plate in front of each guest's place as a guide in shaping the arches. Locate the centre of the arch at the top, and place three blossoms there, then start from the edge of the table on either side, placing one blossom each side until you reach the top three. There should be an equal number of blossoms each side.

Velvety pansies in every shade of purple, amethyst, and gold, could be employed in place of the violas.

The following are good firms for supplying materials, etc., mentioned in this section: Messrs. The Godiva Carriage Co. (Baby Cars); Thomas Keating (Keating's Powder).



A charming table decoration in violas of blue, mauve, and yellow. The centre-piece is a silver-painted wheelbarrow filled with moss and violas, standing upon a lace square. Each guest-place is indicated by an arch formed of the blossom heads arranged in alternate colours. If a tablecloth is used, pansies should take the place of violas



## WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents :

*Beautiful Women in History  
Treatment of the Hair  
The Beauty of Motherhood and  
Old Age  
The Effect of Diet on Beauty  
Freckles, Sunburn  
Beauty Baths  
Manicure*

*The Beautiful Baby  
The Beautiful Child  
Health and Beauty  
Physical Culture  
How the Housewife may Pre-  
serve Her Good Looks  
Beauty Foods*

*Beauty Secrets Mothers ought  
to Teach their Daughters  
The Complexion  
The Teeth  
The Eyes  
The Ideal of Beauty  
The Ideal Figure,  
etc., etc.*

## BEAUTIFUL WOMEN IN HISTORY “PERDITA” (MRS. ROBINSON)

By PEARL ADAM

ONE wild night in November, in the year 1758, in a wonderful old house adjoining Bristol Cathedral, when “the wind whistled round the dark pinnacles of the minster tower, and the rain beat in torrents against the casements of the chamber,” a little girl was born who was destined for a singularly romantic career.

“Perdita” is the name which has clung to her, not only because of the fame she achieved as the heroine of “A Winter’s Tale” at Drury Lane, but because it is the name especially connected with the one real romance of her life. The correspondence that passed between Florizel and Perdita, the Prince of Wales and the beautiful Mrs. Robinson, holds a famous place in the love passages of our famous beauties.

But the nature of the fame Mary Darby was to achieve, as a brilliant and beautiful actress at Drury Lane, was the last one would have prophesied for her in her childhood, though she early showed signs of possessing the gift for writing poetry which earned her the titles of “Pensive songstress” and “The English Sappho” in later years.

She was of Irish descent, the original name of her father’s family being McDermott, afterwards changed to Darby. Her father was the captain of a Bristol whaler, and during Mary’s early years his enterprises were invariably successful. He was a generous, hospitable man, and at that time devoted to his wife and family. The home must have been a very happy one. Mrs. Darby, whose maiden name was Seys, and who could claim descent from Locke, was a charming woman, passionately fond of her children; and Mary in her turn adored the

mother whose only fault, she has put it on record, was too unlimited indulgence, too tender care, where her children were concerned.

Mary’s nursery was near the great aisle of the minster, and she could hear the cathedral organ well. The solemn music fascinated her, and it was one of her greatest delights to sit on the winding steps which led from the aisle to the ancient cloisters of St. Augustine’s monastery, which supported the back of the Darbys’ house, listening to the services held in the cathedral. The house was very old. The narrow, winding staircase which Mary loved led from a room in the house which was part of the original monastery, and which opened on the minster sanctuary by dim casement windows. Mary herself says of this old minster house that “a spot more calculated to inspire the soul with mournful meditation could scarcely be found.”

The house and its cathedral associations undoubtedly had a great effect on her mind, and perhaps on the expression of her face, which was grave and even melancholy, lighted by a pair of very large eyes. She early showed a love of poetry, particularly elegiac, and sang very charmingly and pathetically—for the melodies that pleased her most were of a mournful kind.

When she was nine years old her father went to America to carry out a scheme to establish a whale fishery on the coast of Labrador. Mrs. Darby moved to a larger house in Bristol, and surrounded Mary and her brothers with every luxury.

Then came the turn of the tide. The letters from America became fewer and fewer, until



The beautiful actress, Mrs. Robinson, who as "Perdita" (the rôle in which she attained fame) enthralled for a while the fickle affections of the Prince of Wales, afterwards George IV. The Prince assumed the name of Florizel in the correspondence with her

*From the painting by Romney in the Wallace Collection*

at last Mrs. Darby heard that her husband had transferred his affections to someone who was more willing to brave the rough life out in America than Mrs. Darby had been. His scheme, moreover, failed, and his fortune was lost. To add to Mrs. Darby's misery, her six-year-old son died. Mary was at an age to share her mother's grief, and was a comfort to her at this time.

After his desertion of his wife, Captain Darby arranged for the family to live in London, and for Mary to go to school in Chelsea. The first school to which she went was kept by a Mrs. Lorrington, a most able woman, but erratic and much addicted to drunkenness. Mary speaks of her with great gratitude and admiration. It was Mrs. Lorrington who encouraged her in writing verses, and many written at this time—she was not yet thirteen years of age—were published later. She naïvely remarks that as love was their theme she never showed them to her mother till they were about to be published.

#### **Her First Essay in Love**

It was about this time, when she was not quite thirteen, that she had a proposal of marriage from a captain in the Royal Navy. He was much upset to find that she was three years younger than he had supposed, but expressed the hope that when he returned in two years' time he would find her still disengaged. His ship foundered at sea a few months afterwards, and he was drowned.

Financial difficulties now led Mrs. Darby to open a school at Chelsea, where Mary did much to help her. She took charge of the English language department, superintended the wardrobes of the pupils, and read to them "sacred and moral lessons on saints' days and Sunday evenings." This new life was proving very happy, when it was suddenly ended by the return of Mr. Darby. His pride was much hurt by the fact that his wife had been bravely earning a livelihood for herself and children, and the school had to be closed, Mary being sent to a "finishing school" in Marylebone. But, although Mr. Darby objected to his wife's attempting to support herself, he continued to make but scanty provision for his family, while his visits were very few. Before long he went back to America.

The school at Marylebone was the means of turning Mary's thoughts towards the stage. Through the dancing-master there, who was also ballet-master at Covent Garden Theatre, Mary was introduced to David Garrick, who was much struck by her appearance, and paid her much attention. Mary writes of him: "Garrick was delighted with everything I did. He would sometimes dance a minuet with me, sometimes request me to sing the favourite ballads of the day; but the circumstance which most pleased him was my tone of voice, which he frequently told me closely resembled that of his favourite Cibber.... Never shall I forget the enchanting hours which I passed in Mr. Garrick's society." Pressure was brought to

bear on Mrs. Darby to let her daughter prepare for the stage, and at last she reluctantly consented. During the period of training Mary often attended the theatre, at Garrick's request, and the attentions she received caused her mother great alarm. Mary behaved very properly, however. "A dignified air," she says, "which from a child I had acquired, effectually sheltered me from the attacks of impertinence or curiosity." Her actual appearance on the stage was deferred until after her marriage.

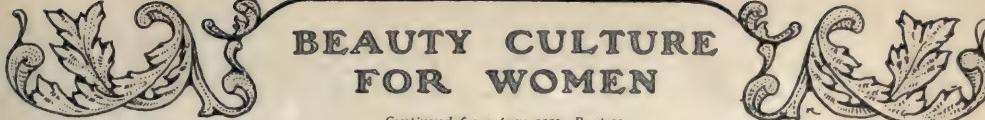
She was married in 1774 to an articed clerk named Thomas Robinson, who had beguiled Mrs. Darby into thinking he would make a much better husband to her beloved daughter than he did. Mary did not love him, though at the time of her marriage she esteemed him highly. She was too young even to take the ceremony very seriously, for even while pronouncing the marriage vow she found her fancy wandering to the stage. Robinson did not long remain faithful to his wife. Until imprisoned for debt, they led a gay, fashionable life, and Mary was flattered as much as any woman could wish. Her husband neglected her thoroughly, leaving her to her many admirers.

#### **Perdita and Florizel**

After the ten months' imprisonment had come to an end, Mary decided to go on to the stage, and she scored a marked success immediately. She was most popular. Scarcely any other actress experienced such public admiration. Her acting was characterised by much grace and charm, while she dressed in good taste, and knew well what costumes most enhanced her beauty. This was the most brilliant period of her life. Her great success was as Perdita. In 1778 Garrick's adaptation of "A Winter's Tale" was acted by Royal command, and Mrs. Robinson made such a superbly beautiful Perdita that one of the actors remarked that she would be sure to captivate the heart of the Prince of Wales.

That she had made one conquest that night soon became evident. Amorous notes began to reach her from an unknown lover, who signed himself, in delicate compliment to her presentation of the character of Perdita, "Florizel," and who chose a noble lord as his go-between. Among other love tokens she received a heart bearing the legends, "Je ne change qu'en mourant" and "Unalterable to my Perdita through life." Mrs. Robinson was much flattered, and not a little curious as to who this unknown lover might be. A meeting was at last arranged, and Perdita met Florizel in a boat moored off Kew. She found herself confronted by no less a person than the Prince of Wales. Then a second meeting by moonlight began a series of romantic encounters in the gardens. It was not long before all London knew that "the beautiful Mrs. Robinson" had brought the Prince to her feet.

*To be continued.*



## BEAUTY CULTURE FOR WOMEN

*Continued from page 1559, Part 13*

### THE EAR BEAUTIFUL

The Character of Ears—The Ideal Ear—The Toilet of the Ear—How to Conceal Slight Deafness—  
How to Avoid Deafness

THE beauty of the ear is, considering the importance of the organ, too little regarded. No person with ugly ears can be truly called good-looking. It is usually supposed that a woman needs the adornment of pretty ears more than does a man, but the fact is that a woman often hides her ears with her hair, whereas on the closely cropped head of a man these organs attract a notice not always desired.

The ear indicates character to the physiognomist, and the state of the general health to the physician. A pinky white and well-shaped ear never yet adorned the head of a vulgar person, nor has any person of refinement been afflicted with the large-lobed, ill-shaped, and imperfectly attached ear which seems the special possession of a grossly minded individual. Between these two extremes there are, of course, many intermediate types, forming character studies for those interested in the culture of the mind.

The beauty culturist can do much to improve ugly ears, provided that the work is begun in childhood, and carried on systematically. Many grown-up people would have been spared the mortification caused by outstanding ears had a cap or bandage been placed over them regularly at night when the cartilage was pliable and subject to treatment. But even in later life something can be done, the easiest appliance being a crocheted cap, which can be readily placed in position, and will keep there.

The colour of the ear, as indicated above, may best be modified by medical treatment of the blood, but gentle massage with some emollient cream will ameliorate both a parchment-like or purple-pink hue to something more akin to shell-pink, the ideal colour.

Many ears are irremediably spoiled by passing fashion in earrings, for a long, heavy ornament drags down the lobe and unduly enlarges it. This is the least injurious effect produced, for eczema, abscesses, and ugly scars when the lobe is broken are not unknown to the wearers of earrings.

It is surprising to note how the toilet of the ear is neglected, even by fastidious people. The ear seems peculiarly liable to secrete dust from the atmosphere, and to this there is added the daily secretion of wax. If this last is left for a short time it hardens, and causes, by pressing against the drum of the ear, those "singing" noises so familiar. To remedy this a warm bath of soapy water is needed, and, if partial deafness has been induced by neglect, to clear the wax, Steaming the ear for ten minutes

over a jug of hot water will soften the wax which then may be removed by washing. Be careful to keep out of a draught after this treatment, or the last state of deafness may be worse than the first.

#### The Use of a Syringe

Much damage has been done by the use of syringes, hairpins, and instruments consisting of a bit of sponge attached to a bone handle. The inner ear should never be touched, and often water is syringed into it with too much force. "In using the syringe, the auricle must be drawn upwards and backwards, in order to permit the liquid to enter freely and flow from the meatus; the nozzle of the syringe must not be placed within the canal of the ear, but at a short distance from the orifice, or just resting upon one side."

This way of using a syringe may be adopted should a foreign body enter the ear, but anything that cannot be removed by filling the canal with warm water should be referred to a doctor.

It is not generally realised how much discomfort, and even disease, is primarily due to insufficient care of the ears. Sometimes wax in the ear will cause a cough that is attributed to anything else but the right source. Disease of the ear, too, is induced by a neglect of the simple operation of thoroughly drying the ears at the toilet. But with the intention of doing this thoroughly, never screw up and insert therein a plug of towel, for to do so may induce deafness by forcing back the wax.

Many an adult has suffered because the ears were boxed in childhood's days. The air is forced back against the drum-head, and in bad cases has ruptured it.

#### To Conceal Deafness

Few like to confess they are deaf, and people will often undergo all sorts of inconveniences rather than own to having missed hearing something they were meant to have heard. In cases of slight deafness, a fan is of use, and the deaf person can guide the sound without appearing to do so. Should the defect become serious there are now devices which fit close to the ear and are less obtrusive than the ear-trumpet.

Some cases of deafness are the result of some malady which can only be treated by a doctor, but there are other avoidable and little known causes of deafness. Constipation is one; and an abuse of perfumes and smelling salts is another.

## HISTORY OF THE CURL

*Continued from page 1437. Part 12.*

How a Charming Fashion Originated—Fashion of Wearing the Cap—Coiffures in the Reign of Queen Anne—The Cow-horn Curl—Anne Oldfield

THE ladies of fashion at the beginning of the reign of the Sun King, Louis XIV. of France, wore their hair in frizzled curls upon the forehead, with very large curls on either side of the face (Fig. 1). In 1680 a revolution in head-dresses took place. At a Royal hunting party, the hat of the Duchess de Fontanges was blown off, and she employed her ribbon garter to confine her disordered locks, fastening it with a careless bow at the side.

The following day every lady's hair was undressed *à la Fontanges*. This ribbon tie with a bow at the side is a prototype of the present day fashion (Fig. 2). The style became the rage, and lasted for several years, but with alterations and additions, until, at length, it became an edifice of lace,



Fig. 1. In the reign of Louis XIV. the hair was worn with small curls over the forehead, with large curls either side of the face

ribbons, and hair, with the characteristic peak of lace mounted on brass wire, which, it is said, was two feet high.

In England it was fashionable in the reign of Queen Anne.

About this period, too, the cap began to be adopted for indoor wear, and prevailed for many years, through the *poudré* period and until the early Victorian epoch. The mob cap was very attractive until it became rather too voluminous, completely enveloping the head, and with wide strings tied under the chin.

After a period of simple fashions, during the reign of Madame de Maintenon, Louis Quatorze, tiring of her prim coifs, desired the great ladies to revert again to the display of former days. At the close of the



Fig. 2. A style introduced by the Duchess de Fontanges, who used her ribbon garter to confine her disordered locks

great reign the high points of the Fontanges head-dress were still to be seen, but the structure had then become more elaborate.

James II. continued the Caroline fashions, with small modifications, and it is not until we reach the epoch of Queen Anne that a really new form is apparent. It was then



Fig. 3. A formal arrangement of the front hair, with many puffs and trailing ringlets adopted in the reign of Queen Anne



Fig. 4. A coiffure worn by Sarah, Duchess of Marlborough. Note the curl suggestive of the "coxcomb" of the mid-Victorian small boy

that the wearing of an upstanding cap began in England, and the head was differently arranged to suit this new departure.

In the portraits of Anne and her favourites we find the new element of the cow-horn curl, a formal arrangement of the front locks which was combined with a multitude of puffs and bends and trailing ringlets (Fig. 3).

The reign of Anne, sometimes known as "the Augustan Age," brought many things to a grave and stately perfection in England, and the ideals of the time were essentially grandiose and courtly. Blenheim and Ramillies gave their names to the flowing perruques with which the glorious Marlborough



Fig. 5. Mrs. Masham, as friend of Queen Anne, copied her Majesty in the arrangement of her tresses

adorned his handsome person, and we find in the head-dresses of the women of this epoch that sort of gracious blending of pomp and severity which harmonised with the rather pompous dignity of life and letters, and the discreet splendour of Anne's Court at St. James's.

The curl was not suppressed, nor was it given undue prominence. It was used rather as a flourish to a fairly serious composition, much as palms, flowers, and fruit were carved to embellish the architecture of the day.

In the coiffure of Sarah, Duchess of Marlborough, we find a curl distinctly suggesting the "coxcomb" of the mid-Victorian small boy (Fig. 4). But, then, Sarah Jennings was an exceptional and extremely independent personality, and it is said she once cut off her beautiful hair to spite her husband. This may account for the presence of this curl upon her head, as it denotes a certain shortness of the hair employed—at any rate, she does not seem to have found imitators.



Fig. 6. An elaborate curl suggestive of a "cow-horn," as worn by Anne Oldfield, the celebrated actress

Mrs. Masham, another friend of Queen Anne, followed her Majesty closely in the arrangement of her tresses (Fig. 5). Anne Oldfield, the celebrated actress, gives us the cow-horn in its fullest perfection (Fig. 6). And upon the queen of William of Orange this fashion in some measure survives (Fig. 7).

The frontal arrangement, which has been aptly called the cow-horn curl, is quite peculiar to the early part of the eighteenth century, when it seems to have captivated popular taste. It probably originated as an imitation of the formal arrangement of the perruque, universally worn by better-class men from the time of Charles II., and gradually rose to a greater height over the forehead, taking many forms of symmetrical curves upon the brow. These tremendous wigs were extremely costly, and were

periodically curled and even re-made as fashion changed. And we find that the feminine *chevelure* often echoed the masculine fashion in curls.

Powder was to be the next extravagance of fashion, and the wondrous headdresses of the *poudré* period will form the subject of another article.

At the magnificent Court of Louis XIV., which initiated so many extravagances, powder first came into fashion, and with powder and pomatum came by degrees what may be called the architecture of the hairdresser, which rioted into such ridiculous extravagance and artificialities as the world had never before seen upon the human head.

Even the splendid Sun King grew old, and the great ladies who surrounded him could not retain the freshness of youth, so a new freshness of white periwig and painted complexion, of powder, pomatum, and patches came into vogue.

The wigmakers had their hour of glory



Fig. 7. The "cow-horn" curl survived until the days of Queen Mary, wife of William of Orange

and renown in the day of the famous peruke. It was now the turn of the hairdresser to try his prentice hand. During the reign of Madame de Pompadour good taste in hair-dressing prevailed. It was afterwards that folly distinguished herself, and the heads of women grew to such enormous size that it was impossible for them to drive in a closed carriage without stooping or kneeling down.

What the pastry-cook had done for cakes and dessert dishes the coiffeur-friseur was to do for the head — temples, hills, ships, mills, grottos, huge upstanding puffs and billows of hair built up on frames, and plastered into sculpturesque solidity, decorated with feathers, ribbons, jewels, or distorted into scenery for pasteboard figures. Nothing suggested hair, except the stray trailing curl which hung upon the necks of these victims of fashion.

*To be continued.*

## PERFUMES THEIR USE AND ABUSE

*Continued from page 958, Part 8*

IT was not until the reign of Elizabeth that scent was used to any extent in England. In the reign of Charles II. scents were promoted to quite a position of honour, as they were supposed to be helpful in keeping away the plague, and some of the best-known medical men of Paris claim that scent is an effective disinfectant. We of the twentieth century, therefore, are only imitating our ancestors in making pillows of hops and roses which are supposed to woo the goddess Sleep. Cushions scented with pine oil are a well-known comfort in affections of the throat and lungs.

Lavender, perhaps, is the "national" scent of England. It should be gathered when the buds are half opening during the month of August, or thereabouts; the branches hung till dry, then stripped of the flowers, which should be crushed and sewn into muslin bags.

Several unavailing attempts have been made in England to grow flowers for the manufacture of perfumes; but lavender and peppermint are the only suitable flora which can be grown successfully in England, and the latter is of more use to the confec-

tioner than to the perfumer, although it is used largely for tooth powders and washes. The English climate will not permit the general growing of flowers useful to the perfumer, but it provides ideal conditions for the cultivation of lavender. American lavender also is good, but that of France and the Eastern countries is strong, coarse, and in every way inferior.

Attar of roses is the most precious of all scents. It has been designated "liquid gold," and comes in great quantities from Bulgaria. One ounce of this perfume contains the essence of one and one-third hundredweight of roses. Two and a-half tons are produced every year in Bulgaria, which consume the souls of eight thousand tons of roses.

The "retaining" quality of scents is an important consideration in their manufacture. Cheap productions perish with the using, but it is surprising that the most delicate scents are uninjured—in fact, improved—by contact with the cold, but are soon impaired with heat.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. T. J. Clark (Glycols); De Miracle Chemical Co. (Hair Destroyer); Edwards Harlene Co. (Hair Tonic); Mrs. Pomeroy, Ltd. (Beauty Specialist); Wright, Layman & Umney, Ltd. (Coal Tar Soap).



## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

### The Baby

Clothes  
How to Engage a Nurse  
Preparing for Baby Motherhood  
What Every Mother Should Know, etc.

### Education

How to Engage a Private Governess  
English Schools for Girls  
Foreign Schools and Convents  
Exchange with Foreign Families for Learning Languages, etc.

### Physical Training

Use of Clubs  
Dumb-bells  
Developers  
Chest Expanders  
Exercises without Apparatus  
Breathing Exercises  
Skipping, etc.

### Amusements

How to Arrange a Children's Party  
Outdoor Games  
Indoor Games  
How to Choose Toys for Children  
The Selection of Story Books, etc.

## DANCING

*Continued from page 1442, Part 12*

By MRS. WORDSWORTH

*Principal of The Physical Training College, South Kensington*

### THE AMERICAN TWO-STEP

The Origin of the Two-step—Some Characteristics—The Correct Step—A Few Variations

THE Two-step is a typical American dance. It is a clever mixture of cool assurance and audacity, truly American. John Bull does not shine at inventing ballroom dances. Just as we borrowed the waltz from France and Germany, so we owe the two-step to America.

Several other dances from the States were adopted here before the two-step became a craze. The Washington Post was introduced some ten or twelve years ago, and became very popular, especially as a children's dance. To Sousa's inspiring music we performed the Washington Post for several seasons, and it proved the direct forerunner of the two-step, in that

it admitted no actual hops. At least, that was how it should have been danced; but we have a marked partiality for "hopping" whenever possible. By hopping in any American dance the chief characteristic is lost.

Following the Washington Post came the cake walk. We tried to introduce this negro dance into our ballrooms, with little success. It is by no means a typical American dance, being merely a pale copy of the antics of "coloured folk," and popular because of its novelty.

Then the two-step arrived. This genuine American dance reached England about 1903-1904, having been popular in the States for some



Fig. I. Step I. The pupil slides her right foot straight back and the teacher her left foot straight forward  
[M. Jacquette  
Photos]



Fig. 2. Step 1a. The pupil draws her left foot back, and the teacher her right foot forward, to meet the opposite feet in the first position.

time previously. Its actual origin is obscure. It apparently grew from several other American dances, deriving its name from the fact that the accent came on the *second* beat of the music, and the dance comprised two steps repeated *ad lib.*

The two-step was the first ballroom dance in which we deliberately put the accent *against the rhythm* of the music, on the "off" beat. It proved an intense novelty to us, and quickly became popular. At the time this is written (1911) two American dances, the Boston and the two-step, monopolise the majority of our ball programmes.

The two-step possesses two marked characteristics which distinguish American dances from all others :

1. **THE METHOD OF HOLDING.** The dancers stand side by side, shoulder to shoulder, hip to hip, never face to face. Seen sideways, the two figures appear as one, being in the same line. That is the only *correct* way to stand for the two-step. The reason is that *the feet of the dancers never intermingle* in this dance. Both the lady's feet remain outside the gentleman's, and *vice versa*. If the dancers stand face to face this is very difficult, and ends in the feet sliding between, as in any ordinary dance. And so half the character is gone. It is quite *possible* to dance the two-step with the lady standing in front of the gentleman, but it is *incorrect*.

2. **THE METHOD OF DANCING.** In the two-step *the feet must never leave the floor*. The whole foot should rest on the floor at an even pressure, and slide along thus, the

heel never being raised. This does away with the possibility of "hopping," which is the most fatal of all mistakes in the two-step. It also means that a slight glide and "dip" is obtained by bending the knees.

If learners will remember these rules they will not find the two-step very hard to learn.

The step itself is very simple, and much easier than the waltz or Boston. But the steering is more complicated, because no rules are attached to the two-step. It is left to the discretion of the dancers to back, turn, or reverse at their pleasure. And this often leads beginners into difficulties, as other couples do the most unexpected things. So, besides steering, the gentleman has to decide on his own method of progression.

But when it is realised that *the step never varies*, in whichever direction the couple moves, it will be readily understood that, once the step is thoroughly known, steering becomes simply a matter of practice and care.

Learning the two-step is merely a case of teaching the actual, invariable step and telling the pupil that it may be danced exactly as he or she pleases. Some people stick to the original method of a straight progression down the room, the lady and gentleman going backwards alternately. That is how a two-step was originally danced; but circles, or "turns," gradually crept in, presumably to vary the monotony. These circles do not imply any variation of the step or change in the position. Still



Fig. 3. Step 2. The pupil slides her right foot back and the teacher her left foot forward. This completes half the step.



Fig. 4. Step 3. The pupil slides her left foot back and the teacher her right foot forward, each taking a small step

holding his partner right at one side, the gentleman turns her gradually round. The two-step step, performed once with each foot, carries them round in a complete circle. In turning, as in going straight, *the lady's feet must remain outside her partner's*. If this is not done, the step looks like an ordinary polka minus the hop.

Two-step music is written either in three-four time, with two beats in each bar, or in six-eight time; in which case the two beats occur on one and four, each bar being divided in half. It takes one bar of music in either time to do the two-step with *one* foot. Thus, when performed with right and left feet, the complete step occupies two bars of any two-step music. This never varies, however the dancers progress.

Sometimes, when the music is played very fast, the dancers are forced to *halve their time*, thus taking four bars to complete the step with both feet. Two-steps were originally very slow and smooth, with a decided dip and accent on every second beat, taken with alternate feet. But the music has grown faster and faster, and it has consequently become impossible to do the step without hopping. So, good dancers, determined to dance correctly, are compelled to adopt "half-time," which is a pity.

The easiest way to teach a beginner the two-step is to hold her left hand, the teacher standing on the *inside* of the room. Make her do the steps round and round the room slowly, going perfectly straight. Impress on the pupil the length of every second

step by sliding your own foot forward with emphasis. When the step can be danced forward without difficulty, turn the pupil backwards. Hold her right hand, still keeping on the inside, and make her repeat exactly the same step going back.

Beginners find it hard at first to get the necessary accent on the long second step when going backwards. They usually throw their heads and bodies *forward* in trying to do so, which is a very bad fault. As each foot slides back make the pupil keep her body perfectly upright, and the foot will go much further. The knee of the foot which is not moving should always be slightly bent, giving the necessary spring, but the body must not move, especially not away from the foot.

The step having been learned forward and back, the teacher should take the pupil by both hands and steer her in either direction unexpectedly. She can then gradually turn her, once she has got into the swing of the step, and the beginner will find she is turning round quite unconsciously. This prevents the pupil from thinking that *the step changes when turning*, which, though not the case, often proves a stumbling block.

Though no rule applies to the two-step, it is usual for the gentleman to guide the lady backwards to start with, and the lady always uses her right foot for beat one and the gentleman his left. Care should be taken over this in starting, as a false start means that two *inside feet* move together, and probably clash. In the two-step



Fig. 5. The turning step. The pupil takes a long second step with her right foot and the teacher with her left. The dancers are now half-round the circle

two steps fit into beat one, and one long step into beat two. When describing the step it is necessary to number it 1, 1A, and 2; 1A being the half of beat one. Steps 1 and 1A occupy the same length of time as step 2.

*Step 1* (Fig. 1). The lady slides her right foot straight back and the gentleman his left foot straight forward. These steps are quite small and unaccented.

*Step 1A* (Fig. 2). The lady draws her left foot back, and the gentleman his right foot forward, to meet the opposite feet in first position.

*Step 2* (Fig. 3). The lady slides her right foot back, and the gentleman his left foot forward. These steps should present a marked difference from step 1, being very long, danced with a slight dip and accent. This completes *half* the step, one foot only being used. The following half is exactly similar, starting with the opposite feet in each case.

*Step 3* (Fig. 4). The lady slides her left foot back, and the gentleman his right foot forward, each taking a small step.

*Steps 3A and 4* are exactly similar to steps 1A and 2 with opposite feet, so illustration is unnecessary.

This step, which never varies, is alike for both dancers, one always using the opposite foot to the other. Figs. 5 and 6 illustrate the positions when turning, and show that the long step and accent always remain on the second beat.

Fig. 5 shows the lady taking a long second step with her right foot and the gentleman with his left, and the dancers being half round the circle, having done half the step, as in step 2 and Fig. 3.

Fig. 6 shows the lady taking a long step with her left foot and the gentleman with his right, as in step 4. The dancers have then completed the step and the circle, and could either start round again or straight forward. It will be noticed in these pictures that the feet of the dancers never intermingle, which is correct.

Though the genuine two-step admits no rule, there have been several variations in set form. One of these is known as the "four walks." In this the two-step is performed forward with both feet, followed by four walking steps, also forward. The

dancers make a half turn on the fourth walk, so that the gentleman goes backwards and repeats the step. Afterwards the two-step is danced round four times, making four circles. This takes sixteen bars of music altogether. Another popular method is to dance the actual two-step only when going *straight* and to break into a hop-waltz, which fits perfectly into the music, when turning. This is done because the two-step is much easier straight than turning, and many people get into a muddle directly they attempt to turn. So they fall back on the waltz. When the two-step was first introduced the extended arm was found difficult and dangerous, and so the method of holding the arms downwards towards the knees first crept into favour.

The two-step is undoubtedly very restful and soothing, and, if correctly mastered at the beginning, is quite easy to perform.

Since it was introduced a marked change has arisen in the method of dancing the two-step; that is to say, among ballroom dancers. It is now quite usual to see six out of every ten couples standing with the lady held in front of her partner, as in any other dance. But if the steps of such couples are carefully watched, it will be seen that they are performing a series of *even*, unmarked steps. This absolutely does away with the character and object of American dances, and the force of calling such a dance the "American" two-step is lost by this incorrect method of holding.

Since first we began two-stepping the method of dancing has steadily deteriorated, and the uncertain, characterless movements of most grown-up dancers of the day do not deserve the name "two-step" at all. The reasons why this Anglicised two-step has become general are simple—the habit of waltzing when turning. Inexperienced dancers find it hard to shift from the hip-to-hip attitude when going straight to the face-to-face position when turning, *if waltzing*. Of course, if they two-stepped when turning—as is correct—the need for such a change would be obviated. But as it is not possible to waltz without intermingling the feet, lazy dancers have dropped into the habit of standing face to face all the time.



Fig. 6. The completion of the turning step, in which the pupil takes a long step with her left foot and the teacher with her right, thus completing the step and the circle.

## A CHILDREN'S PARADISE

BY GLADYS BEATTIE CROZIER

Springtime in Paris—The Paris "Punch" and His Entertainment—How French Children Play—The Bird Charmer of the Tuilleries—At the Paris Zoo

**PARIS** is in springtime a veritable children's paradise, and it would be hard to find a happier hunting-ground for little folk the world over than the Champs Elysées on a sunshiny afternoon in May.

The delicious clearness of the air, the blueness of the sky, and the long stretch of wide, white road, bordered on both sides with flowering horse-chestnut trees, which runs from the Place de la Concorde to the Arc de Triomphe and the Bois de Boulogne, makes an ideal *mise en scène* for lighthearted enjoyment.

### Mimic Battles

On the left-hand side of the Champs Elysées, beyond the wide gravel path where the prettiest of mammas, in the prettiest of frocks, accompanied by the most delightful-looking children, sun themselves, there lies a stretch of sandy gravel round the band-stand, which provides a most enjoyable playground. Here, in charge of picturesque *bonnes* of every nationality, tiny tots, armed with spades and buckets, make the most elaborate sand pies from the piles of deliciously clean sand provided by the authorities, at the very feet of the *gendarmes* on guard, who merely smile on them indulgently. Meanwhile the bigger boys and girls make splendid castles of sand with flag-decked battlements and moats complete, which they attack and defend with much display of spirit throughout a long afternoon. Skipping games, too, are highly popular, and a couple of dainty little maidens in the smartest of short tartan frocks, cut well above the knee, short white socks, and hair decked with the jauntiest of big bows, hold the rope at either end, while a string of children play "keep the pot boiling," or its French equivalent. Those who have *sous* to spend find gaily decked goat carriages awaiting them, and a high-spirited coachful of tiny passengers, one of whom, a minute personage, is winding a tiny horn in most realistic fashion, will come rattling in and out amongst the fashionable folk, to exchange merry greetings with their friends right and left, while two very daintily garbed mammas follow in close attendance on the triumphal chariot.

A line of brightly caparisoned donkeys,

with rosettes floating at their ears, standing in a row, all ready saddled or with panniers, are evidently irresistible, for a constant string of small folk await their turn to be lifted up and trotted off for a brief but glorious ride.

### Tilting at the Ring

The merry-go-round, whose music can be heard for miles here as elsewhere, draws children as did once the flute of the Pied Piper. Its special attraction is easily understood when one learns that, by an ingenious arrangement, the small patrons can play tilting at the ring while mounted on their wooden steeds.

The children are given small wooden sticks to act as lances. As they whirl round they come to a crossbar from which a big brass ring hangs. To take this successfully on the end of the lance half a dozen times in succession as the steeds go whirling by is triumph indeed, and meets its reward in



The merry-go-round of the Champs Elysées is as popular with French children as its English equivalent is this side of the Channel. Tilting at the ring is a favourite pastime with its little patrons.

the shape of an edible but very sticky prize packet, presented by the custodian of the roundabout, as the hero or heroine of the hour descends.

The *Petit Guignol* is a form of out-of-door entertainment of which we have no exact equivalent in England, although it is founded on the principle of the Punch and Judy show.

*Petit Guignol* is a naughty little impish boy, armed, like Punch, with a big stick, and it is on episodes in his adventurous



Driving "à l'ostriche" in the garden of the Paris Zoo is highly popular with little Parisians

career that each little puppet-acted play is founded.

These plays are always most exciting. Witches who roll their eyes and show long, terrible teeth, as well as most realistic of ghosts, are introduced, and a performance will often wind up with a firework display with the most lurid show of coloured lights within.

#### The Airball Woman

Three new plays are produced every Wednesday afternoon, a time chosen because it is the children's half-holiday. On these *premières* the benches of the little enclosure are packed with patrons, each of whom pays from ten to fifteen centimes (1d. to 1½d.) for a seat.

An unwritten law insists that the first few rows shall be reserved for the children of the audience, and *Guignol* and they exchange the most sparkling of repartees during the play.

Round the outside of the palings the poorer folk of Paris, with their children, often congregate and spend an amusing half-hour watching what they can see for nothing.

Although there are no fewer than fifteen *Guignols* in Paris—one in every public park or place where children congregate—that in the Champs Elysées is the best known and most successful.

Every few hundred yards along the Champs Elysées one comes to some delightful little booth, hung with every imaginable plaything and goody that the heart of childhood could desire. Hoops, flags, skipping-ropes, tiny ships, bundles of spades, balls of every size and hue, painted with wonderful devices, are to be had in exchange for a few *sous*. Custom

is very brisk on half-holiday afternoons, when the children arrive, rich with their week's pocket-money.

All sorts of simple cakes, glasses of syrup, and other harmless drinks are also obtainable, so that French nurses and their little charges can remain out for hours and find refreshment on the spot.

The old airball woman of the Champs Elysées is a famous character in Paris, and hers are most superior balloons, covered with coloured nets, and sometimes with gaily coloured paper flags that flutter in the breeze, attached to them. On windy days, her stock of balloons often almost carry her away, like her famous Kensington Gardens proto-type depicted in Arthur Rackham's delightful illustrations to "Peter Pan."

#### The Bird Charmer of Paris

In the Tuilleries Gardens, within a stone's throw of one of the busiest thoroughfares of Paris, M. Pol, the bird charmer, is daily to be found feeding his countless flock of feathered friends, chiefly pigeons and sparrows, with a sprinkling of the rarer birds, to the delight of the children, who look upon permission to watch his pretty performance with his pets as one of the most delightful events of the morning walk.

The small feathered inhabitants of the gardens not only know his whistle and come flocking to greet him when he calls, but will answer also to the names which he has chosen for them. They perform numberless little tricks at his bidding on the grass or gravel walks, and in springtime, though busy with their nests, the birds may be relied on to leave family affairs, and flutter down from bushes and trees as he goes about the gardens



The camel is another favourite steed of French children. The beast kneels on a heap of sand from which the little ones may mount him

and calls them by name. No sooner can their offspring manage to flutter down from their nests than they are brought by their proud parents and introduced to Monsieur Pol, who may be counted upon to follow up the introduction with an offering of crumbs.

The Luxembourg Gardens is another favourite playground of little Parisians, for here miniature boat-sailing can be indulged in, just as on the Round Pond in London. On fine, breezy days in spring a fleet of white-sailed vessels continually crosses and recrosses the water, and the winning craft are greeted with shouts of delight by their small owners on their arrival at the other side.

The Bois de Boulogne, just outside Paris, is much given over during the spring and early summer months to parties of little folk who bowl their hoops and play diabolo and *la grace*, or whatever the game of the moment may chance to be, with surprising skill, and on Sundays often spend the whole day there, indulging in the merriest of *fêtes champêtres* with their parents under the trees upon the grass.

The Garden Zoologique d'Acclimatation—the Paris Zoo—is a highly popular resort on Sunday afternoons. Here gay family parties repair soon after *déjeuner* to spend long and delightful afternoons, armed with bags of buns and cakes.

Special arrangements for giving children pleasure begin at the very gates, in the shape of a Lilliputian tramcar run on miniature rails, which will spin you round the gardens in no time, if you chance to be under twelve.

Sooner or later, one is sure to meet the electrifying vision of a keeper, leading a tall ostrich, harnessed to a high two-wheeled



The Paris Zoo boasts its riding elephants, and their keepers are busy every fine day taking small patrons for a ride

cart, full of merry, laughing children. The bird perambulates the gravel paths just as a four-legged beast might do, for driving à l'ostriche is a highly popular pastime with little Parisians, who would feel their holiday shorn of half its glory if it did not include at least one ostrich drive during the afternoon.

Camels and elephants also stroll in the gardens bearing animated burdens on their backs. The camel is thoughtfully provided by the authorities with a tall heap of sand, on which he accommodatingly kneels for his small fares to climb up, so that a camel ride in Paris is a distinctly more exciting affair than at home, where one merely climbs a ladder in order to step into the saddle, and never knows the mingled joy and terror of a camel's "getting up."

Like his London prototype, the Paris camel also has a nasty trick of biting those he does not like—and he is difficult to please!—and so he, too, wears a muzzle.

In spring the Paris toy-shops are doubly irresistible, and every imaginable object which could be needed to run a

model dolls' house with éclat may be obtained at prices which range from a few *sous* up to as many *francs*. The inmates of a well-conducted establishment can have ideal meals served to them at proper intervals during the day by their young owners, from coffee and rolls at breakfast, to sardines, omelettes, chicken, hot-pot, and asparagus at *déjeuner*, afternoon tea, and a six-course dinner at night.

In the dolls' house lair will be found marvellous dishes modelled in *papier-mâché* and painted by an artist's hand, while the table decorations of flowers and fruit and suites of dolls' house furniture are indescribably attractive.

## THE HOME KINDERGARTEN

By MARY WESTAWAY (Associate of the National Health Society)

*Continued from page 1569, Part 13*

Nature Study—The Children's Garden—Healthy Exercise—What Gardening Teaches a Child

IT is surprising how many interpretations can be given of the word "knowledge." To many people it simply means book-learning, and the holders of that idea quote the well-worn saying, "Knowledge is power." Nothing could be truer than the words, but the saying stops short too soon, for it

should read, "Knowledge is the power to gain more knowledge."

To this end the followers of Froebel's teaching tell little, and lead the child to find out for himself as much as possible from the material which is at hand. Like all other faculties, the "power of finding out" grows

with exercise, and the child whose mental powers are allowed to expand in a natural manner will be more truly educated than the one who suffers from mental indigestion through being over-fed with other people's knowledge.

#### The Value of Play

Before school age arrives, play can be so arranged as to be the most valuable form of early education. Play is a natural childish instinct. A child thrown on his own resources turns to some form of play, and what was once thought purposeless action or mischief is now recognised as the process of acquiring knowledge on which after-knowledge may be built up. The time thus lost in play is wisely lost. It differs from the lost time of dull, listless children whose minds and hands are vacant and unoccupied. Adults with larger experience on which to reflect can profit by what Wordsworth describes as "a wise passiveness," but children have no such stock of experience on which to meditate, and with them "a mind that's vacant is a mind distressed." Healthy children require occupation, and if it is not provided for them, they will find it for themselves, and that, too, in ways which do not tend to law and order in the nursery.

Froebel's idea was that a child must be educated so as to be in harmony with Nature, his fellow-men, and with God; and to attain the first he attached great importance to gardens for children. In the early kindergartens the children's gardens were a special feature. Each child had his own small plot, and took a share in the cultivation of a common garden in which were grown plants for illustrating class-room lessons. With work in the common garden the social instincts were aroused and the value of co-operation demonstrated; but with the tiny garden plots the little ones had full scope for the development of originality, which is of vital importance in training the young.

#### The Child's Garden

A garden has been described by Bacon as "the purest of human pleasures," and children never seem too young to feel its influence. The wee baby that can only crawl finds pleasure in pulling daisies and grass from the lawn and in overcoming the resistance that garden mould offers to his tiny fingers. With older children garden "labour" is more complicated, but one and all find in it the exercise needed by growing muscles, which, being of a pleasurable nature, is of more value than dull, aimless walks or formal drill, and being performed in the open air, is under the most favourable conditions from the health point of view.

Very few children are so circumstanced that they cannot be brought into contact with nature and made to love it, even though it be through such a humble agency as a flower in a pot; but, whenever possible, a child should be allowed to have a garden of his very own. Thus he has a proprietary interest

in the earth on which he is a dweller, and will learn lessons of far more value to him as a human being than can be gained from lesson books.

Each child should have, likewise, a set of small tools for his special use, but wheelbarrow and watering-pot might be used by several children in common. The eldest child should assume control of the articles used in common, and be responsible for their care, while each young one should be responsible for his own tools, and should be taught to put them away in orderly fashion as soon as the gardening is over for the day. Habits of neatness are thus inculcated.

It is a most curious illustration of a natural instinct that the first thing a child does with a garden is to mark out its borders. This is not really selfishness, for no matter how small the plot of garden may be, he has no wish to extend his border, but only to preserve his own rights and prevent encroachment from others.

When once the borders are defined, digging next monopolises his attention. He knows no reason for digging a garden, but, with a spade in hand, he sets to work for the pure pleasure of the exercise. When he has dug a hole, he promptly fills it again, and digs a second one in another place. When the hole is dug he feels that he has accomplished something, and thus experiences the delight which arises from successful effort. By repeated efforts he strengthens his will-power, and thereby lays the foundation of future achievement.

#### Individuality to be Encouraged

Then comes forth the aesthetic instinct, and being tired of digging, he proceeds to ornament his garden. His originality is shown by the great variety of things which he can introduce, and in this matter he should be allowed full scope. A hand-broom, tin trumpet, or garden-rake planted in the garden may not be in the scheme of nature, but it shows originality of idea on the part of the child, and should not be discouraged. Flowers, twigs of shrubs, blades of grass will find, likewise, a place in the scheme of decoration; and, as is inevitable, the rootless plants will soon be wilted and withered. At this point it will be necessary to explain what has escaped the notice of the child—that plants require roots for their support and nourishment.

The next step leads to the sowing of seeds, and here large seeds, such as nasturtiums, peas, or beans are preferable to minute seeds like mignonette. The tedious waiting for the appearance of the plant will usually lead the young investigator to dig up the seeds to find out how they are progressing. Some should be left untouched, and experience will soon show that plants progress more favourably when the seeds are undisturbed; and in future sowings of other seeds the passive waiting will teach valuable lessons in patience.

*To be continued.*

# GIRLS' CHRISTIAN NAMES

*Continued from page 1570, Part 13*

**Katharine** (*Greek*)—“Pure” or “unspotted.” Like Margaret, this beautiful name is a “jewel-name,” being derived from the Greek “*katharos*” (crystal), the symbol of spotless purity, whence we say, “As clear as crystal.” Besides meaning purity, the name also implies beauty, grace, and intellectual devotion, so that its attributes are as numerous as its derivatives and variants, many of which are given below. Apart from the saints and holy women who have borne the name, the pages of history can supply both famous and infamous bearers of it. Katharine of France, the adored wife of Henry V., the victor of Agincourt, and Catherine of Braganza, Queen of Charles II. of England, led safe lives at least, which is more than can be said of the three Katharines who became brides of “bluff King Hal.” Of these, the unhappy Katharine of Aragon was divorced, her successor of Howard beheaded, while the third, Katharine Parr, by watchful tact, survived her Royal master only to meet death at the hand of her second husband. Amongst others, the name of Catherine de Medici will ever be associated with loathing in connection with the massacre of the Huguenots on St. Bartholomew’s Day, while the Empresses of Russia, Catherine I. and II., left a more notorious than enviable fame.

**Katherine**—English variant of Katharine.

**Kathi, Kathei**—German contractions also.

**Kathleen**—Irish diminutive of Katharine. This is one of the prettiest and most popular forms.

**Katie**—Common English contraction of Katharine.

**Katinka**—Russian contraction. Also German.

**Katren**—Older English variant.

**Katrein, Katterle**—Both German contractions.

**Katty**—Irish diminutive of Kathleen.

**Kezia** was one of the three lovely daughters of Job, and from her name-meanings we learn that even in those early days “nature unadorned” was not the rule. Kezia is a Hebrew name meaning “Cassia.”

**Kilda** (*Celtic*)—“Church of the Oak.” Most probably same as Kildare.

**Kirsty** (*Greek*)—“Christian.” Scottish contraction of Christine.

**Kitty**—English pet diminutive of Katharine.

**Konstantia** (*Latin*)—“Firm.”

**Kordel**—German form of Cordelia, a Welsh name signifying “daughter of the sea,” or “jewel of the sea.”

**Kordula**—Derivative of same. The Germans are inclined to derive these names from Latin (“*cor*”—heart); but their true source is a Welsh one.

## L

**Laeta** (*Latin*)—“Kind-hearted.”

**Lætitia** (*Latin*)—“Joy.” From *lætus*—“joyful.”

**Laïs** (*Greek*)—“Most beautiful,” also “Booty.”

Laïs was a Corinthian woman who lived during the famous twenty years of the Peloponnesian War (435 B.C.). Her beauty was perfect, and so striking that it aroused the bitterest jealousy among the Thessalian women, a party of whom visited poor Laïs and pricked her to death with bodkins.

**Lalage** (*Greek*)—“Fair-skinned.”

**Lalla** (*Indian*)—“Tulip cheek.” Thomas Moore’s “Lalla Rookh” tells the love-story of this daughter of the Emperor of Delhi. Lalla is betrothed to be married to Aliris, the sultan of Lesser Bucharia, but on her journey from Delhi to the Valley of Cashmere she meets a young Persian poet, Feramorz, with whom she falls in love. Sad at heart, but determined to be loyal to her betrothed, Lalla completes her journey. On her wedding morn, when led to her future husband, she is overjoyed to find the sultan is really Feramorz himself, who has adopted this romantic course to win the heart of his bride.

**Lambertine** (*Teutonic*)—“Country’s brightness.”

**Lamia** (*Greek*)—“An enchantress,” or “witch.”

**Lampetia** (*Greek*)—“Sorrowful.” According to tradition, Lampetia was one of the daughters of the sun-god, and was changed into a poplar-tree after the death of her brother Phæthon. The rain showers glistening on the wet poplar leaves were said to be tears.

**Laodamia** (*Greek*)—“Faithful love.”

**Laodice** (*Greek*)—“Tested by the people.” Laodice, daughter of King Priam, fell in love with Acamas when he came on an embassy from the Greeks to Troy to demand the restoration of Helen. Eventually she married Helicaon, but threw herself from the top of a tower and was killed when Troy was sacked by the Greeks.

**Laonome** (*Greek*)—“Sea-bride.”

**Laothœ** (*Greek*)—“A wanderer.”

**Lara** (*Latin*)—“Talkative.” Lara was the daughter of the river-god Almon in Latium, and far-famed for her beauty and fluency of speech, which resembled the rapid babbling of a brook; but having revealed some domestic secrets of Jupiter’s, she was deprived of her tongue, and conducted by Mercury to the lower regions, where she could work no mischief.

**Larentia** (*Latin*)—“Inconstant.” The foster-mother of Romulus and Remus, the reputed founders of Rome.

**Larunda** (*Latin*)—“Guardian spirit.” The origin of this name is somewhat obscure. It appears to come from old Etruscan mythology, when guardian spirits were believed to protect the domestic hearth. The Romans adopted the idea, using for it the word “*lars*,” meaning “lord” or “ruler.” Next they made images of these lares, or rulers of the homes, covered them with dog-skins, and placed them beside the hearths together with figures of dogs. Sometimes the images were placed in a little shrine (*ædes*) by the hearth, or in a small chapel (*lararium*) in the centre of the house. The original word means “bright or shining one,” being akin to the Sanscrit root, “*las, lucere*”—“to grow bright at the dawn.” Others derive it from the Etruscan word “*lars*”—“conductor” or “leader,” but as the “dawn leads on another day,” doubtless these have a common origin. The lares were two in number, sons of Mercury and Lara when he took her to the nether-world.

*To be continued.*



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of **EVERY WOMAN'S ENCYCLOPÆDIA**, therefore, will serve as a guide-book, pointing out the high-road to success in their careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with :

**Professions**

Doctor  
Civil Servant  
Nurse  
Dressmaker  
Actress  
Musician  
Secretary  
Governess  
Dancing Mistress, etc.

**Woman's Work in the Colonies**

Canada  
Australia  
South Africa  
New Zealand  
Colonial Nurses  
Colonial Teachers  
Training for Colonies  
Colonial Outfits, etc.  
Farming, etc.

**Little Ways of Making Pin-Money**

Photography  
Chicken Rearing  
Sweet Making  
China Painting  
Bee Keeping  
Toy Making  
Ticket Writing,  
etc., etc.

## WOMEN AS GOVERNMENT AND MUNICIPAL INSPECTORS

Work for Which Women are Better Qualified than Men—Qualifications Required—Training—Salaries—Factory Inspectors—Sanitary Inspectors—Inspectors under the Shop Hours and Infant Life Protection Acts

IT is always useful to know of any profession, trade, or other opening in which sex is no handicap to the entrant, nay, indeed, in which it is in the case of a woman of positive value as regards the qualities required for the duties involved.

There is a good opening for women as inspectors of various kinds, for it is beginning to be realised that there are branches in this kind of work for which women alone are really fitted. In most professions in which men and women compete for exactly the same work women are placed at a disadvantage. A very clever woman may rise to the top, it is true, but she has custom and prejudice to fight against, and unless she can show some decided superiority over men competitors, or is content to work for considerably less remuneration, a man will generally get the preference.

As inspectors, however, women have their own special sphere; their work lies chiefly among women and children in their homes and in workshops, and it cannot be done efficiently by a man.

The highest class of women inspectors are his Majesty's inspectors of factories, who are appointed directly by the Government. The salaries are high and the work very

responsible, so that only women with exceptional qualifications are chosen. There is a wider opening, however, in inspectorships under municipal authorities, and there will no doubt be a great increase in the future in the number of lady sanitary inspectors, and inspectors under the Shop Hours Act and the Infant Life Protection Act.

**Factory Inspectors**

There are seventeen lady inspectors of factories, and six senior inspectors with special duties and responsibilities, and at the head of the whole staff is his Majesty's principal lady inspector, this post being at present (1911) occupied by Miss A. M. Anderson.

The selection and training of candidates, who have to be specially nominated by the Home Secretary, and information as to whom application should be made were very fully dealt with in an article which appeared in Part 12, pages 1447 to 1449, of **EVERY WOMAN'S ENCYCLOPÆDIA**.

Only women who have had considerable experience of industrial life and its conditions possess much chance of selection. When nominated they are called upon to pass a preliminary examination by the

Civil Service Commissioners in English composition and elementary arithmetic, and three out of four optional subjects. If successful, the candidate is appointed on probation for two years, at the end of which time she is allowed to present herself for the final and qualifying examination in factory law and sanitary science.

In the previous article already referred to, the limits of age and salaries offered are given. It may, however, be noted that compulsory retirement takes place at the age of sixty-five, and a pension is granted according to the scale in force in the Civil Service.

#### Duties of a Factory Inspector

The work, though well paid, is onerous and exacting; the number of inspectors is comparatively few, so that some twenty-three women have to extend their supervision over all the manufacturing industries in the country in which women are employed, and include in their inspection such diverse concerns as textile factories, fish-curing establishments, laundries, tobacco factories, tailors' shops, millinery, dress-making, and other businesses too numerous to mention. It will be seen, therefore, that the work is constant, and that the lady inspector must spend a very large part of her time in travelling from place to place. However, her duties are most varied and interesting, and these posts are much sought after.

#### Sanitary Inspectors

This forms the largest class of women inspectors, there being nearly one hundred holding these appointments in London and the provinces.

A woman sanitary inspector is generally appointed, not in place of, but in addition to, a man inspector. Her work is of a different nature, and she seldom has to attend to such things as the inspection of drains.

Whether she is employed in the inspection of tenement houses, or of factories and workshops employing women and girls, or of laundries, common lodging-houses, or the kitchens of hotels and restaurants, something different is expected of her from the merely routine work of enforcing the provisions of the various Acts of Parliament relating to these places. Her great value is that she brings a special knowledge to her task; she looks at things with a woman's eye; she is quick to notice dust and dirt and other signs of neglect in the home; damp walls and draughty windows, and the absence of proper appliances and conveniences for cooking, washing, and the keeping of food, at once attract her attention. Her knowledge of nursing (this is an important qualification in a sanitary inspector) makes her particularly fitted to carry out her work in connection with the prevention of the spread of infectious disease. In large districts all this work is divided between different inspectors, one being

appointed for tenement houses, another for workshops, etc., but in smaller places the work is very varied. This fact, however, will be no drawback in the eyes of any woman whose ambition it is to excel in her chosen career.

#### Qualifications and Training

In order to qualify for a post as sanitary inspector in London, candidates must obtain the certificate of the Sanitary Inspectors' Examination Board, unless they have had three years' consecutive experience before the year 1895 in an urban district containing not fewer than 20,000 inhabitants.

Training usually lasts about three months, and costs from five to twelve guineas. Among the least expensive courses in London are those of the Royal Sanitary Institute, and of King's College, London. The diploma of the National Health Society is a valuable qualification; but to obtain this the student must study for a further three months, and pay fees amounting to about fifteen guineas.

Bedford College for Women also prepares students for this examination.

In the provinces a wide choice of training centres also exists, including the Bradford Technical College, the University Colleges of Liverpool, Sheffield, Birmingham, and Cardiff, and the Durham College of Science, Newcastle.

The certificates of any of these bodies are accepted as evidence of satisfactory training, and must be produced before the candidate can sit for the official examination. All further particulars as to the regulations for this can be obtained from the secretary of the Sanitary Inspectors Examination Board, 1, Adelaide Buildings, London Bridge, E.C. The examination is divided into two parts, preliminary and technical, many educational certificates, including the third-class certificate of the College of Preceptors, being accepted in lieu of the former.

The technical examination is written, oral, and practical, and is devoted to elementary physics and chemistry in relation to water, soil, air, and ventilation, elementary statistical methods, and municipal hygiene.

As previously mentioned, nursing training and experience weigh considerably in the favour of candidates when seeking appointments.

After obtaining the qualifying certificate, it is best to first seek a post in the provinces, as it is very difficult to obtain a London appointment without previous experience, though some of the London boroughs and large provincial towns give facilities for gaining the necessary experience, sometimes paying a small salary, but more often requiring the probationer to give her services free.

In the provinces no legal qualification has been laid down, but the certificates of such bodies as the Royal Sanitary Institute are accepted.

**Salaries**

The salaries paid to sanitary inspectors range from £100 to £200 a year, the average being, at the end of some years' experience, £150 per annum. The hours of work are from nine a.m. to five p.m., with an hour off in the middle of the day. Three weeks' holiday are given in the summer.

**Inspectors Under the Shop Hours and Infant Life Protection Acts**

Appointments under these Acts are made by the London County Council. The candidates are not selected by examination, but are chosen on account of special fitness for the work. They must have had experience in social work, especially among women and children.

Contrary to the rule in most professions, the woman of maturer years, provided her health is good, is preferred, and candidates are only accepted between the ages of

twenty-eight and forty. The salaries commence at £100 a year, and rise by £5 annually to £150.

The work is of a twofold character, and consists of visiting shops where female assistants are employed, and seeing that the regulations with regard to the hours of work are observed by employers. Girls under eighteen, for instance, must not work for more than seventy-four hours a week. The same inspector also visits baby farms, and can enter any house where there are children, even if they are living with their parents, and can summon the latter for allowing them to live under unhealthy conditions and failing to provide suitable food and clothing.

It will be seen that all these inspectorships are essentially a woman's work, and that womanly tact, kindness, and sympathy are greatly needed in carrying out the delicate duties which fall to the lot of an inspector.



By H. LANGFORD HOE

**The Advantages of Co-operation—The Formation of a Book or Magazine Club—How to Form a Concert Circle—Swimming Clubs for Business Girls—The Country Cottage Scheme**

A TAUNT or reproach often levelled at women is that they cannot combine for any common end, and that attempts to form circles composed entirely of women for any object are apt to be broken more or less quickly. It may have been true in the past, but since they have entered into the arena of work it is becoming less true every day.

Among a number of girls working together in a large firm much enjoyment can be gained by co-operation, when the individual might be able to do little by herself.

**The Book Circle**

One very popular form of co-operation is for the purpose of obtaining books from a lending library. Most libraries make a considerable reduction in their terms if a number of subscriptions are entered under one name.

As an actual case in point, one volume may be selected each week, from the very latest books, at a well-known London library at an annual charge of 7s. when the members of such a circle have their names entered together. In the ordinary course, the subscription would cost a guinea for each volume. The only restriction made by the library is that all books required by the group of members must be changed at the same time;

so one member will have, naturally, to act as librarian, and prepare the list to be sent to the library for the fresh supply from the slips returned to her by the individual members. Each gives the names of two books on the slip, so that if one be out, there is a second choice. There is usually some boy on the staff who will undertake to fetch and carry the books to and from the library for a small consideration, or, in some cases, the firm allows one of their messengers to include it in his duties.

**Co-operative Book Buying**

A variation of the above method, and by which the members of the "book circle" become the owners of a book, is worked as follows: Once a month each member pays her share towards the cost of a book, the choice of same falling in rotation. The book is purchased, lent for reading to each member in turn, and becomes the property of the one who had the right of choice. By this means quite a nice little collection of standard authors begins to form on each members' home bookshelf, and the separate outlay is quite small. With nine members, a four-and-sixpenny book can be secured, when it would have seemed an unwarrantable extravagance for the individual in one lump sum.

The same system can be applied to the monthly and fortnightly magazines. Each pays her sixpence, or whatever amount may be decided on, but has the opportunity of seeing each month quite a number of the leading periodicals.

But in these two latter suggestions the books, and especially the magazines, *must* be read and passed round regularly, or the break up of the circle is certain.

#### Sharing a Concert Season Ticket

Another suggestion for a circle is to combine in the purchase of season tickets to a series of high-class concerts that may be given nightly for a given period. This, of course, can only be done if the said season tickets are transferable. In London, for instance, what are known as "Promenade Concerts" have been given at the Queen's Hall for a consecutive period of from six to eight weeks, the ordinary entrance fee being 1s.; but a season ticket, admitting every night, costs one guinea. Two such tickets are purchased, and each member of the circle subscribes her proportion. Six members might pay 7s. each, and in return would be able to attend one concert a week, with a friend as her guest; or, if preferred, twelve members would pay 3s. 6d. each. The object of having two tickets in use is that no member need attend the concert alone.

The number of members for such a circle must depend on the number of concerts to be given. As in the case of the book circle, one member must act as secretary, and plan out the rotation in which the members are to have the use of the tickets. This is best done so that each attends the concert on different nights in each week—Monday, the first week; Tuesday, the second; and so on. This is specially to be remembered if nights are devoted regularly to the works of certain composers, or the member going every Monday night, for instance, might hear nothing but Wagnerian music; while another, passionately devoted to Beethoven, might only hear Sullivan. Variety is good for all, even musical enthusiasts.

Each member is held responsible for the passing on of the tickets to the next on the list, either by posting them at the conclusion of the concert, or, if in the same office, handing them in the following morning.

#### The Work of the Secretary

The secretary gives each paying member a list of the dates on which she will have the use of the tickets, together with the name of the member to whom she must hand them. Should, as sometimes happens, some members belong to another firm, or have been introduced as friends, the address to which the tickets are to be sent must be given also.

The exact number of concerts available, and their cost, obviously depend on the length of the season; but it has been proved to work out at about 7d. per concert for the two tickets—3½d. each. Should there be three or four concerts to spare, it is usually quite simple to arrange who shall have the

extra opportunities of attending. As it entails quite a little calculation on the part of the hon. secretary, members can pay her a graceful compliment by offering her the chance of any extra performances through members being away or ill.

Then parties can be arranged for a visit to a theatre, or a Saturday afternoon in the country. If no economy in actual cash be effected, it often means that a girl living alone in rooms, or the only member of the family at home, will have pleasant companionship, instead of having to choose between going out alone or staying at home.

During the summer months it may be possible in some districts to form a swimming club, a number of tickets taken at one time being considerably cheaper than single ones. For girls who are strong enough for this form of exercise there is nothing more enjoyable than a swim on a hot summer evening. But it must not be indulged in if over-fatigue or chill are the result.

Excellent as swimming, lawn tennis and bicycling undoubtedly are as exercises, it will not pay the business girl to over-fatigue herself so that she cannot attend to her work properly; and her employer would have legitimate cause for complaint.

#### The Week-End Cottage Club

When salaries allow of it, another excellent plan is to combine to rent a cottage a little way out of town, and take it in turn to go down, three or four at a time, for the week-ends from April to October. This scheme is more elaborate, and will work more smoothly if the organising secretary is a lady who has fewer claims on her time than the average business woman. Also, if the cottage can be let from the Mondays to Fridays, the expenses for each member are greatly reduced.

Hints upon the furnishing of such a cottage will be found on page 1657.

Before starting such a scheme it is as well to investigate thoroughly the probable cost, as not only has the rent to be paid, but service and caretaker's wages, lighting, fuel, etc., as well as the purchase of food while staying at the cottage. Unless carefully managed, members may find the individual expense higher than was reckoned for, and heartburnings may result.

Should such a cottage be beyond the available resources, it might be possible to come to advantageous terms for week-end board and residence with some inhabitant who had a room or rooms to spare. If such a person were certain of having visitors for the week-ends from May to October, for instance, her terms would probably be lower than for an occasional visit. In this case some portion, if not all, of the agreed amount would have to be paid whether the members used the rooms or not.

Other suggestions or opportunities for clubs or circles will doubtless occur to many. Even if it is only to obtain the afternoon cup of tea and biscuits usually allowed in the office, such a combination of resources is not to be overlooked.

## POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.  
*Editor of "The Encyclopaedia of Poultry," etc.*

*Continued from page 1577, Part 13*

### Best General-Purpose Breeds to Select—When to Stock the Farm and Start Hatching—Value of Egg-Producing Strains

**T**HE next thing to consider will be the breeds of fowls most likely to result in success under the conditions in which the poultry keeper intends keeping them, and most likely to carry out the object in view, whether that object be egg-production, table birds, the day-old chicken trade, or the three branches combined.

#### The Secret of Profitable Working

A combination of the three branches may be viewed with favour, as, during certain times of the year, should one branch be "out of season," another may be accounting for trade. Again, by having more than, say, egg-production solely in view, and working up a trade for day-old chickens, the eggs can be turned to a profitable account on the approach of spring, when prices are on the decline. In other words, when the high prices for winter eggs are declining, rather than dispose of all the produce for edible use, it will be much wiser to turn the same into chickens, which will ensure a far greater profit than the penny egg. As many sittings of eggs as possible should also be disposed of as well as chickens, the object being to put the produce in the spring to the most profitable use.

#### The Selection of Breeds

To carry out any two, or more, of the foregoing objects, the fowls chosen must be of the right class. Where a local trade can be secured during the autumn and winter for eggs and table birds, the land should be stocked with a general-purpose breed of fowls. Such fowls are quite passable as table birds to supply a local or country trade, and, if

the strain is right, they produce a profitable number of eggs. The better class trade demands a table fowl with white skin and legs, well fattened, shaped, and turned, but the generality of people do not consider these qualities in a bird. So long as the fowl is plump and tender, it matters not whether its shanks are white or yellow, so that for the production of passable table birds the poultry farmer is able to keep breeds that produce a creditable number of eggs. Such breeds would essentially be general-purpose ones, and undoubtedly the most useful of these is the White Wyandotte.

This breed has proved its merits as an egg-producer and also as a table fowl, having won many laying contests and scored premier honours at the leading dressed-poultry shows. Its legs are yellow, and its skin has a tendency that way; but the colour can be improved by proper feeding during the process of fattening. The White Wyandotte is suitable for the orchard run, or for confinement on garden plots. The White Orpington is another good all-round breed. It excels in

quality of flesh over the Wyandotte, but cannot surpass or even equal it as an egg-producer; still, it produces a good number of eggs during the winter months, if rightly managed. Another passable breed is the Buff Orpington, it being a table bird and a good winter layer; but its eggs are often rather small, and it is a persistent sitter during the spring and summer.

As to what breed shall be chosen from the three mentioned above, this must depend upon the nature of the soil on which the birds are to run. If it is light, and naturally well



A trio of White Wyandottes, undoubtedly the most useful of general utility hens, being both good egg-producers and excellent table birds.

drained, then one cannot do better than choose the White Wyandotte; but should it be heavy and naturally damp, then the White or Buff Orpington may be chosen with advantage. If egg-production is the main object in view, the aim of the poultry farmer should be to cater for an all-the-year-round trade; and to achieve this object two breeds should be chosen, one of which should be noted for its winter egg-producing qualities, and the other for its merits as a layer during the milder seasons of the year. The two best breeds to keep for all-the-year-round egg-production are undoubtedly the White Wyandotte and the White Leghorn. The former breed produces a good number of brown-shelled eggs during the colder months of the year, and also a creditable number during the milder seasons; whilst the latter produces good-sized white-shelled eggs in abundance throughout the spring and summer, and is not to be despised as a winter layer, if well sheltered and allowed to have plenty of exercise under the scratching shed.

The Wyandotte is not an over-broody variety, but when it does take to the nest it proves a reliable sitter and gentle mother. The Leghorn is a non-sitter; and, being essentially an egg-producer, it makes a poor table bird when matured, but when eaten young its flesh is tender and juicy.

#### When to Secure Stock

All the breeds mentioned above are popular, and as upon the popularity of any breed much of the success achieved depends, they may be taken up with advantage, either with a view to the production of edible eggs, eggs for sitting, the day-old chicken trade, or the sale of surplus cockerels for stock purposes.

The most suitable time to stock the land depends upon the object one has in view. If the necessary houses and fencing are erected by the end of August, one may purchase well-developed pullets in September, so that they may have time to settle down in their new quarters by October, and be brought on to lay well before the arrival of winter. By securing well-grown pullets, and properly attending to them, one will stand a chance of getting eggs during those months when they are at their highest

market value; and as the demand for eggs during the autumn and winter is generally in excess of the local supply, customers will be readily found. And such customers, if regularly supplied, will be likely to keep their names permanently on the books, and thus a local trade will be firmly established. During the following January these pullets must be mated up for breeding purposes, and as the proper mating of fowls for various purposes will be dealt with in another article, this should be read and put to a practical use. It is as well, however, to point out here that male birds intended to run with the pullets should not be secured until early in the new year, so that much of their winter's keep may be saved.

If one desires to rear the stock on the premises—a mode of procedure to be recommended, as, when fowls are reared on the place they are to occupy as adults, they naturally do well, feeling, as it were, "more at home"—then one may either procure sittings of eggs or chickens.

However one begins to stock the land, the birds procured should be well bred, i.e., bred with a view to egg-production. It costs little more to get really good pedigree-bred

stock, and this is the cheapest in the end. To stock the land with any class of fowl picked up in a haphazard manner would be courting failure. What is required is good, sound utility stock from a reliable source. There are those who specialise in egg-producing strains of fowls, and such breeders should be consulted with a view to purchasing eggs, chickens, or matured birds. Once in possession of the right class of fowl of a well-known strain, little difficulty will be experienced in selling eggs or chickens from them, as such a strain can be mentioned in advertisements, or told to visitors. Good layers cost no more to keep than bad ones, and, therefore, these should be the birds run on the farm, as from such stock alone can good results be expected.

[Questions relating to Poultry Farming will be gladly answered by the writer. Letters should be addressed to him, c/o the Editor of *EVERY WOMAN'S ENCYCLOPÆDIA*.]

*To be continued.*

The following is a good institution for the training of girls: Clark's College (Commercial Training).



White Orpington cock and hen. This breed excels the Wyandotte in quality of flesh, but does not equal it in egg-production. If well managed, it is a good winter layer



## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in **EVERY WOMAN'S ENCYCLOPÆDIA**. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with :

*The Ceremony  
Honeymoons  
Bridesmaids  
Groomsmen*

*Marriage Customs  
Engagements  
Wedding Superstitions  
Marriage Statistics*

*Trousseaux  
Colonial Marriages  
Foreign Marriages  
Engagement and Wedding Rings, etc.*

## MARRIED HAPPINESS

By "MADGE" (MRS. HUMPHRY)

**The Real Problem of Marriage—The Question of Obedience—Love, the Great Educator—A Perfect Mutual Understanding**

"**Y**ou have been in love with me all through our married life; you have not loved me," says Nora, in Ibsen's "*Doll's House*," that wonderful play in which the reader, or, better still, the audience, actually sees the growth of a soul in the doll-wife. "But you have been happy, Nora?" asks the husband. She says: "No, I have been merry." Without a soul she had no need for happiness. But when trouble comes she ceases to live on the surface and sees things in their true light. She then knows her husband to be a vain egoist, a man of no depth of principle, and she discovers that they have never really known each other.

### The Real Problem

To how many thousands of women has this revelation come? Sometimes it takes an opposite direction. A wife may find in her husband splendid qualities with which she had never credited him, high aspirations of which he had never given her a glimpse. If she be worthy of such a mate, she will do her utmost to climb towards his height, that mental stature which she regards with admiration that is almost awe. But should she be of baser clay she makes no effort to rise and almost resents his superiority.

But there are cases, like that of Ibsen's Nora, where the wife discovers that the manliness which had delighted her in her husband is but superficial, that his aims are low, his motives degraded. What is she to do? She cannot leave him, as Nora did. She has vowed to be constant to him

"for better, for worse." This is the real question that lies behind all the ferment about marriage that is going on to-day.

### The Obedience Fetich

In a new play produced in Paris, "*Mariages d'Aujourd'hui*," the author, M. Valabréque, indicates that the whole subject of marriage is passing through a transition period, that the wife claims the right to "*respirer et aspirer*" as a being apart from the identity of her husband, as a separate human soul. In the new play, one of the characters says: "I do not reproach women for rising. What I do reproach them for is failing to rise higher." He thinks that marriage should be founded upon the mutual respect and friendship of two human beings who feel themselves on equal terms with each other. Obedience is slavery, he thinks. Few men exact obedience nowadays, except in the uneducated classes who have not marched with the times, who know little of what legislation has done for wives during the last twenty years.

Carmen Sylva, in her "*Reminiscences*," tells a story of her grandmother as the young bride of the Duke of Nassau. The wedding was no sooner over and the newly married couple alone in their travelling carriage than the duke (who had been married before) closed both windows, and, determined to show his bride that she was to be in submission to him, lit his pipe and smoked hard in her face for some hours. She did not dare to remonstrate, having

been brought up under the roof of her father, the notoriously evil-tempered Prince Paul of Wurtemberg.

"Unfortunately," writes the Queen of Roumania, in this interesting book, "the custom still prevails of trying to keep women in subjection. A foolish notion survives among us that women ought to keep silence, and that they should be content to listen in silent admiration, needle in hand, while the husbands hold forth on any subject they please." Carmen Sylva attributes to this the present revolt of women, attended by exaggeration in the opposite direction.

#### A Reconstructed Marriage

Things are not so bad with us, but marriages would have much greater chance of happiness if it were understood that the two partners were equals, not one in subjection to the other. This is the root of bitterness. But our laws are rapidly eliminating it. St. Paul used the word "obey" in a limited sense, and failure to recognise this is responsible for its introduction into our Marriage Service.

In "A Reconstructed Marriage" the authoress, Amelia E. Barr, tells the story of a man who, under the influence of love, is so transformed that he wins the affections of a splendid woman. He takes her to his mother's home and makes her miserable. She, with her child, leaves him and goes to California with her parents. Her father gives her reasons for doing this. Here they are: "Robert is under wrong influences while you are present to provoke them. Day by day he is learning to be more cruel. Your mother-in-law is growing constantly in all malice, cruelty, and sin. Be no longer an occasion for her wickedness. You

yourself are wasting your life in Doubting Castle. You are doing nothing, learning nothing, losing everything. Make a change."

This advice showed the young wife that to leave her husband, who was daily growing more peremptory and dictatorial, was a remedial and necessary thing to do. Remedial it proved, and the reconstructed marriage became a new existence for the husband. He had recognised at last his selfishness, his cruelty, his injustice. Without his intense love for his splendid wife he would never have done so. So many jests are cast at love; it is the object of so many witticisms that the world is in danger of forgetting or ignoring what a force it is. Every human soul needs not only to receive but to bestow it. It is the Great Education. Without it there can be no married happiness. The two are strangers if love has not united them, strangers in the sense of being unable to express to each other the things that matter most, the intimate affairs of soul and spirit, the experiences that make for growth of character. When there is real union there is but little need for the spoken word, for self-analysis or lengthy introspection. Each divines the other in mutual swift comprehension. A phrase is enough. "I know exactly what you mean" is often heard between two who have had the happiness of attaining real marriage, the triple union.

La Rochefoucauld said that no one likes to be divined. But he was not referring to the delight and joy of discovering in another a perfect understanding and sympathy. There are many couples who go on contentedly enough without it. It may be as "caviare to the general," but only because the world at large knows nothing of what the ideal marriage may be.

## MARRIAGE CUSTOMS IN MANY LANDS

*Continued from page 1582, Part 13*

### By "MADGE" (MRS. HUMPHRY) PERSIAN WEDDINGS

The Professional Matchmaker and Her Duties—A Leisurely Wooing—The Ritual of a Persian Marriage—A Coy Bride—Some Quaint Wedding Customs

A PERSIAN bride has to be coaxed all through the wedding ceremony. The Persian youth usually marries at about the age of eighteen, and his bride is still younger.

As in Turkey, professional matchmakers are employed to find out all particulars about eligible girls. When a choice has been made by the young man's mother, the matchmaker (usually an old woman) goes with a friend to call on the girl's mother, and, though the object of the visit is an open secret, custom ordains that it must be approached

with studious indirectness. The usual bargaining about the marriage settlement follows, and the meeting closes by the handing round of sweetmeats.

The bridegroom's mother then tries to arrange that her son shall have a glance of the girl. She is invited to the harem, and he usually obtains one glance at her. The next step is the drawing up of the marriage contract, containing particulars of the dowry, and with clauses arranged for the protection of both parties. Soon after, but without

haste, for Persian etiquette exacts much leisureliness in the arrangements, the formal betrothal takes place. It is accompanied by much festivity. The bridegroom sends presents and the wedding garment, a white sheet ten yards long, in which she is swathed on her marriage day.

Some months elapse between the betrothal and the marriage. An astrologer is consulted, who fixes the date of the wedding day. On the previous day the bride goes in state to the public bath, and the bridegroom has his hair and nails stained.

#### The Ceremony

The actual ceremonies are accompanied by feasting, one banquet being served in the women's apartments, another in the men's. In the former the bride is placed on a saddle facing towards Mecca, with all her garments unfastened. In front of her a mirror is placed, and before it are two lighted candles. Then the white winding-sheet, her marriage garment, is draped over her head and about her body. Her mouth is filled with sweet-meats and sugar dust is sprinkled over her head, the performer rubbing together two pieces of sugar. To ensure the bride's good fortune a female relative passes several times through the sheet a thread composed of seven strands, each of a different colour.

While this is going on, drugs are thrown into flames, and the room is filled with aromatic fumes which produce a kind of sensuous dreaminess in the occupant.

The ritual in the men's rooms is begun by the priest taking up his position and, in a loud voice, asking the bridegroom : "Do you authorise me to act as your agent ?"

The bridegroom assenting, the priest asks, "Who is agent for the bride ?" The answer having been given by some one deputed to do so, the marriage contract is then read aloud three times. The bride's agent



A Persian lady in walking dress. Persia retains many curious old customs, those connected with betrothal and marriage being peculiarly strange and interesting

*Photo, Underwood*

then goes to the door of the women's apartments, and, saying that he has come to hear the bride's consent to the marriage, awaits her answer, given by her with much apparent reluctance and after long persuasion. She says at last three times : "I agree, I agree, I agree." The agent returns to the priest, carrying the assurance of the bride's consent, and this concludes the ceremony.

A curious scene then takes place. The bridegroom is conducted to the women's apartment, and the bride rises to receive him, her head closely wrapped in the



A Persian wedding procession. Elaborate rites and ceremonies are observed in Persia, and the time that elapses from the beginning until the end of the wedding ceremony is often very considerable

*Photo, Tolak*

sheet. He places his hand on her head, as a token of protection during their life together, and then comes a little struggle for pre-eminence in home rule. She tries to put her foot on his, while he endeavours to avoid it and put his foot on hers.

Then her head and face are uncovered as she sits opposite the mirror, and in it for the first time (as it is supposed) he sees her face. She has to be persuaded into unveiling by the present of a ring. Then follows a period, sometimes stretching into weeks, during which the couple do not meet. Too much ardour is regarded as bad form in a Persian lover.

Meanwhile the bride's hands and feet are stained, and her back is shaved, since a curious belief prevails in Persia that on a woman's back there is one hair of the Angel of Death which, if allowed to remain, would bring ill-luck to the new family.

In the evening the bridegroom's friends go in procession, with lamps, candles, and

## MARRIAGE

**S**ETTING up housekeeping is not a very costly business in Malay. The husband, often a boy in his early teens, has to provide a hut, a cooking-pot, and other articles necessary for hut-keeping. Nor does the marriage settlement exacted by the bride's parents cut deeply into his resources. Four cubits of white cloth, a string of beads, a plate, and a drinking-cup may suffice.

The fiction of marriage by capture is kept up by most of the wild tribes of the peninsula. Sometimes the bridegroom pursues the bride in a canoe, sometimes he runs after her in the woods, she feebly flying before him until the moment she decides that she may give in, having run far enough to satisfy the demands of the local Mrs. Grundy. Sometimes—and it is the tamest of performances—he chases her round a heap of earth.

The ritual is as follows : A special palm-leaf building is erected for the ceremony, the shape being similar to the letter T. Before the doorway a pit is dug, and with the clay from it a mound is built some three feet high, and in the form of a bell, with two graduated balls on top. Flowers are scattered over the mound, and on the top are placed two dishes—one containing betel leaf and two portions of rice, the other cold water. All is made ready on the day before that fixed for the wedding. All through the night preceding the ceremony drums are beaten incessantly, and the din is deafening.

In the morning the bridegroom arrives with his friends, and the bride is carried outside her hut and placed near the mound. Her wedding attire consists of a black bark skirt, armlets of bark and fibre, and a necklace composed of the teeth of animals. In her short and woolly hair she wears carved bone or wooden combs.

The bridegroom's dress is even more sketchy than the bride's. Having taken up his position near the mound, he is asked by the bride's agent a series of questions, to all of which he replies in the affirmative:

fireworks, to the bride's home, and there partake of refreshments. The bridegroom's father presents the marriage deed, in beautifully illuminated script, to the bride's father. He carries it away to show it to his wife. Then the procession returns, taking with it the bride. She carries with her bread, salt, and cheese in a napkin, and rides on a mule with gay trappings and many bells, preceded by a man carrying a mirror.

To avert the evil eye, five sheep are slaughtered, and the procession passes between their severed heads and carcasses.

As the procession arrives near the bridegroom's house, the bride halts, and the women about her cry out that she will not move until the bridegroom appears. This he promptly does, and both are led into the house and to a room where each washes the great toes of the other. He gives her a present before she will show him her face, and another before she will speak to him.

## IN MALAY

Have you bought plates and cups ?

Have you bought a jungle knife ?

And so on through a long list of articles considered necessary for a well-appointed establishment. Then ensues a further catechism, he answering " I do " to each query.

" Do you know how to fell trees ? How to climb for fruit ? How to use the blow-pipe ? How to make cigarettes ? "

After this the bride's man of business inquires :

" Is all this true ? "

" It is true ! I could buy a mill at Singapore, or at Malacca, or at Penang. How much more, then, someone's daughter ? "

But the agent persists : " Is this true, were a tree to fall upon you ? "—this being the local form of oath. And, with a superb disdain, the bridegroom says : " Speak not of someone's daughter. Monkeys of all kinds do I search for and capture ; how much more, then, somebody's daughter ? "

After this the agent repeats a formula relating to the chase of the bride, whereupon she jumps up and runs round the mound, the bridegroom in pursuit. It sometimes, though rarely, happens that after the seventh round she is still uncaught. The excitement is then intense, and the noise terrific. Everyone shouts at once, and the crestfallen suitor goes home again, the marriage being postponed to a future date.

In ordinary cases the youth has little difficulty in catching the girl. She is willing enough, but to save appearances she runs her fastest for the first two or three rounds. When he catches her, the two eat the rice and betel together, and both drink water out of the other dish.

This completes the actual ceremony. Afterwards comes the wedding feast, already prepared in the marriage hall. A new hall has to be built for each wedding. While all are eating and drinking, laughing, talking, singing, both bride and bridegroom steal away to their own domicile.

# FOREIGN WEDDING RINGS

By RHODE KNIGHT

Origin of the Wedding Ring—The Key-ring of Ancient Rome—The "Paradise" Ring—The Iron Ring of Dresden—Peasant Rings of the Continent

ALTHOUGH the story of the wedding ring may not perhaps possess all the fascination and romance which are associated with the tokens of betrothal, it is, nevertheless, full of interest and touched with much that is picturesque. It is rich, too, in legendary lore and poetic associations. And what a wealth of untold joy, sorrow, hope, and tragedy lie within its narrow circle!

Its origin is somewhat obscure, but the tradition now generally accepted is that it was the outcome of the ancient Egyptian custom of placing a piece of ring-money, used before coins were introduced, on the bride's finger to indicate that she was endowed with her husband's wealth (Fig. 1). It will be perceived at once that this symbolism is, in a measure, still retained in the modern marriage service.

Among the ancient Romans a key-ring was at first used, and here again symbolism played an interesting and suggestive part. For in those far-off days it was customary, in the absence of banks and similar places of safe deposit, for valuables to be kept in a strong-box, the key of which was, for the sake of security, attached to a ring and worn on the finger. It was not presented to the bride during the actual ceremony, however, but after she had been lifted over the threshold



Fig. 2. Bronze key-ring. The key was that of the treasure-chest and given the bride as a token of confidence



Fig. 3. Another form of the bronze key-ring of old Roman days

was a token that henceforth she should share all that he possessed (Figs. 2, 3, 4).

But the key-ring was obviously an inconvenient adornment, and in course of time more suitable tokens were substituted—possibly a snake ring, among others, for, strange though it may appear in our eyes, the serpent has long been regarded as an emblem of eternity, and was used as such by the



Fig. 4. A Roman key-ring in gold, of the third century

ancients. Naturally, its associations with Eden did not suggest themselves to the pagan mind (Fig. 5).

The leaven of Christianity was already at work, however, and its influence is discernible in our next illustration (Fig. 6), where the introduction of the cross between the two busts marks the spirit of the times.

Still more marked is this influence in the Byzantine wedding ring of the tenth century (Fig. 7). Here our

Lord is seen in the act of uniting the couple, a representation founded, no doubt, on the incident at Cana of Galilee. The word OMONOV—meaning unity, concord, or oneness of mind—is usually to be found on these Byzantine rings, and pious mottoes are often engraved upon the hoop, just as in later years "posies" were similarly inscribed. The ancients seem to have regarded the wedding ring rather more seriously—certainly with less light-hearted, airy sentiment—than the gallants and maids of Tudor times.

As a rule, however, the serious note has predominated. Witness, for example, that remarkable annular ornament known as the Paradise ring (Fig. 8). The ornamentation of these rings, which may be seen in most museums, while it varies in matters of detail, depicts, as a rule, such scenes as the Creation, the Temptation, the Fall, and the Expulsion from Eden

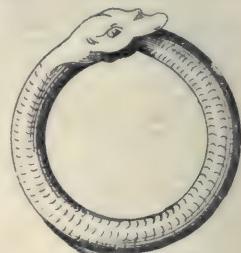


Fig. 5. A gold snake ring. This form of ring supplanted among the Romans the ancient key-ring



Fig. 6. An early example of a Roman wedding ring in gold after the introduction of Christianity



Fig. 7. A curious Byzantine wedding ring of the tenth century, made of gold and engraved with a sacred subject and motto

—hence the name. The rings are usually of gold, silver-gilt, or silver, and the figures and other objects, wonderfully modelled, are embellished with enamels of appropriate colours. As used in the picturesque marriage ceremony of the Jewish community in Germany during the sixteenth and seventeenth centuries, their symbolic meaning was that, man and wife being one, they would bear jointly even the most unfortunate doom.

Symbolism has, indeed, nearly always played a conspicuous part in connection with the tokens of conjugal unity, and nowhere is its influence more appropriately manifested than in the picturesque wedding rings still worn or preserved by the Continental peasantry. In the

German provinces, for instance, one may often see examples of the curious design shown in Fig. 9. The ring is of silver; the shoulders being elaborately pierced in the style characteristic of seventeenth century work, and embellished with paste gems; two hearts are roughly symbolised by the teeth of the fallow deer, whose heart, according to an old legend, is, above all things, pure; while the keys and padlock are emblems that call for no explanation.

A still more precious heirloom, by the way, but one that is rarely to be seen, is religiously preserved in many homes in Dresden. When Napoleon with his conquering legions was devastating Europe with fire and sword, the women of Dresden, in a noble spirit of sacrifice, gave their gold wedding rings in order to raise funds to resist the invader. In return, the Government presented them with iron rings inscribed with the simple yet eloquent legend: "Ich gabe Gold für Eisen"—I gave gold for iron.



Fig. 9. An ancient silver wedding ring of a type still to be found in the German provinces. The teeth of the red deer are used in the ring to symbolise hearts

and obscure; but the arrow which has pierced the heart is not from Cupid's bow, but from the quiver of Divine love; the crown, too, is Heaven's gift, and the heart, thus crowned, can wing its flight into realms of joy.

In the Scandinavian wedding ring (Fig. 11), the clasped hands, the oldest emblem of plighted troth and wedded unity, appear once more to remind us, as it were, of the truth conveyed in Browning's lines:

"Hand grasps hand,  
And great hearts expand,  
And grow one in the  
sense of this world's life."

It is indeed curious that the primitive folk of Scandinavia, like the rough yet simple fisherfolk of Claddaugh, in Galway, should cling so tenaciously to this old yet appropriate device. In Italy, too, it may be found among the peasantry, to whom the wedding ring is still known by the ancient Roman name of Fede; but a more common device is that shown in Fig. 12, two hearts united by a key.

In the Finnish nuptial ring (Fig. 13), symbolism is conspicuous by its absence, unless the small hoops attached to the shield-shaped bezel possess a significance known only to the initiated.\* One by one the quaint and often characteristic rings here shown have been discarded in favour of the simple hoop. For the sake of the picturesque one cannot but regret this change; uniformity can never possess the charm of variety; and this growing adherence to a rigid convention is robbing modern life of an element it already sadly lacks.

Men on the Continent seem to have worn wedding rings, especially since the fifteenth century, much more often than have Englishmen. For many years the Gimbal ring, popularly ascribed to Martin Luther, was a favourite form, but in more modern times less elaborate designs have been adopted.

\* Tradition says that once each ring represented a cow, and that, therefore, the number of rings indicated the extent of the bride's dowry.



Fig. 10. An eighteenth century wedding ring of the Spanish peasantry, full of symbolic meaning. The metal is silver-gilt

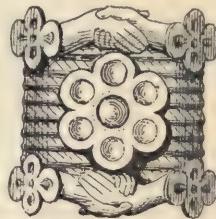


Fig. 11. A Scandinavian wedding ring of the eighteenth century in silver-gilt, bearing the clasped hands, the oldest symbol of plighted troth

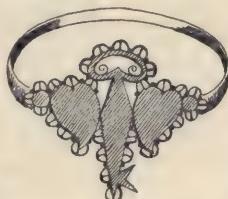


Fig. 12. A gold eighteenth century Italian wedding ring. To the peasants these rings are still known by their ancient Roman name of Fede



Fig. 13. A silver Finnish wedding ring of the nineteenth century, in which symbolism plays no part

## WHERE ENGLISH WIVES ARE WANTED

### RHODESIA

By "MADGE" (MRS. HUMPHRY)

**Women of Education and Refinement Needed—Servants Not Wanted in Rhodesia—The New Era—Advice to Women Emigrants—Branch of Young Women's Christian Association at Cape Town**

*RHODESIA wants women, needs women; in fact, women, and women only, can ensure its future prosperity.—"Via Rhodesia."*

A very important chapter in a book by Miss Charlotte Mansfield contains the passage quoted above. The many young Englishmen who are making their living in South Africa are in urgent need of womanly influence.

Miss Mansfield points out there are in the British Isles many hundreds of young women who have just sufficient capital to start them in colonial life, yet not enough to keep them comfortably and adequately amidst all the conventions and superfluities of our ultra-civilisation.

#### Women of Refinement Wanted

There are good chances for the small capitalist in Rhodesia, where the soil is fruitful, where flowers bloom with a luxuriance inconceivable in our northern climate, and where fruit-trees grow quickly and yield prodigally. The exhibitions held at the Westminster Horticultural Hall, London, prove how admirably adapted the climate is for the production of magnificent apples, pears, apricots, peaches, and grapes, an industry started by the far-seeing Cecil Rhodes.

Women of refinement would hesitate to go out to South Africa with the avowed intention of finding husbands, and it is women of education and culture who are needed there. This country affords almost the only instance where servants are not needed as emigrants so much as women of birth and education, to match the men of similar position who are greatly in need of home life and the comforts that women bring into the existence of the worker.

#### The New Era

In the new era that is opening for women, and which will render the reign of King George V. notable for all time in the history of womanhood and her work in the world, it behoves members of our sex to take a broad view of life and its possibilities, to escape from the narrow grooves to which prejudice and lack of knowledge have confined them. "The world is all before them where to choose."

Englishwomen are proving themselves self-reliant, capable, virile in the sense of having cast the weaknesses of what has been

regarded as typical femininity. Girls are no longer limp and dependent in character, but are sturdy, courageous, enterprising, ready to take up the responsibilities of life, and in dealing with them to grow in character and exert a finer influence than was possible when circumstances firmly limited their sphere of action.

The practical advice to women emigrants given in "Via Rhodesia" includes the information that land can be bought at £5 an acre near Umtali, near the railway, that a hut of moderate size would be £25, and that 150 feet of good iron fencing could be erected round it for about £9. Such occupations as fruit farming, poultry-farming, bee-keeping are suggested as likely to be lucrative. To the list may be added another profitable employment—jam-making.

Women could always think of other ways of making money. One who settled near Bulawayo three years ago soon made a reputation for delicious cakes and bonbons, and has built up a good business in that line. Another is starting a lemon farm, the soil being well adapted to the growth of the trees.

#### Lonely Man

There is a well-organised branch of the Young Women's Christian Association at Cape Town, where emigrants can have a bedroom and full board for five guineas a month, with the use of reading-room and other public rooms. A member of the staff meets all young women whose arrival has been indicated previously.

South Africa offers possibilities of successful work to thousands of the girls and women who are living in Britain, earning little wages because they are so numerous that when one drops out hundreds are ready to fill her place. And here, in contrast to our overcrowded conditions, are the great spaces on the veldt, ample opportunity for leading a happy, healthy, useful life, and for benefiting the race of pioneering Englishmen, who want the companionship that Nature intended them to have, that of healthy, happy women who understand and delight in the beneficent art of home-making.

In the absence of simple pleasures, of all that makes life worth living, such vices as drunkenness and gambling seize upon the lonely man. To save him is a task that appeals to the best and truest in woman's nature.



## WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of **EVERY WOMAN'S ENCYCLOPÆDIA** is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with :

*Home Nursing  
Infants' Diseases  
Adults' Diseases  
Homely Cures*

*Consumption  
Health Hints  
Hospitals  
Health Resorts*

*First Aid  
Common Medical Blunders  
The Medicine Chest  
Simple Remedies, etc., etc.*

### NERVES

How Nervous Ailments Begin—Causes of "Nerves"—The Diet Cure—Habit of "Nerves"—Despondency—Tension—Rest Cures

**I**N the "good old days" doctors, whose diagnostic powers were of a somewhat limited order, characterised all the nervous ailments they did not understand as "hysteria."

The term was especially applied to women, and it was used to express not only the diseases the doctors could not cure, but the emotional disturbance and spiritual discontent which are very often the result of physical ill-health.

Most nervous ills were considered imaginary, in the sense that the sufferer could cure herself if she liked to make an effort at self-control. But nervous ailments are widespread, and prevalent amongst men and women alike at the present time. The fact that nine out of ten people live the strenuous life, burn the candle not only at both ends, but in the middle as well, do their work on tension all the time, is the real cause of that worry, restlessness, and vague unhappiness which somebody has called the "disease of the age."

#### "Nervy" People

Men and women both are rushed off their feet with the pace of living in this age of wireless telegraphy, aeroplanes, taxicabs, and express trains. The domesticated woman, the professional woman, the business girl of all classes and all types are prone to a state of nervous tension which makes for overstrain and "nerves." A few people can stand this strain of work or pleasure-hunting, but the majority show signs of the wear and tear after a few years. They are easily upset, fuss over trifles, develop irritability and a tendency to "nerves."

Perhaps they get a headache after a long day's work or develop insomnia. These are signs of "nerves." Depression of spirits may be a prominent symptom, or the feeling that one is unappreciated, misunderstood by one's nearest and dearest. The fussy woman is a victim of "nerves." The nagging woman would become a pleasant individual if the vitality of her nerves could be ensured. Temper, nagging, worry are simply explosions of nervous energy.

#### The Causes of "Nerves"

The fact that "nerves" spoil not only the health, but the looks and the personality of anyone they get a grip of is sufficient reason for desiring, whole-heartedly, a cure. It is a fatal policy to let matters slide, with the idea that we shall grow out of the condition in time. Perhaps we shall; but meantime we make not only ourselves, but every person we come in contact with in home life and business life, more miserable as a result, and perhaps permanently damage our nervous systems as well.

There is always a cause for "nerves," and that cause is rarely over-work. The healthy human animal is fit for a very large amount of work, both mental and physical. In fact, without a fair allowance of strain and effort we do not grow and develop—we degenerate. If, however, we have overdoses of work, they will operate in association with other things in the causation of "nerves." Let us consider briefly the commonest causes of nervous derangement.

1. Some chronic health weakness which is allowed all the time to sap the vitality.

Many women are careless about health matters which do not cause them any great inconvenience or unbearable pain, and are extremely unwise in putting off from day to day the treatment of health conditions which could be put right by a doctor. The nagging woman is nearly always the product of physical ill-health. The woman who worries over unnecessary trifles might be cured in a month if she would put herself under the care of a doctor.

2. Digestive derangement is such a common cause of "nerves" that it deserves a section to itself. The Fletcher school believe that by strict limitation of diet, and thorough mastication, most of the nervous ailments that exist could be permanently cured. There is no doubt that this would apply to a great many cases, and a sufferer from "nerves" should bear the fact in mind.

#### *Modern Life*

3. The strenuousness of modern life is a very large factor in causing the fashionable nervous ailments of the present day. Life is very competitive in business, professional, and social circles. There is a morbid craving for worldly success which, in a higher sense, counts for so little in comparison with what we lose in acquiring it. The habit of tension is acquired as a result of the desire not to miss anything which might be turned to advantage, and "tension" is a most terrible power for evil. It is absolutely necessary to learn a few simple facts about relaxation and its effect upon health and happiness. The strain of modern life may not prove too much for the perfectly happy and perfectly sound in mind and body. Probably they love the excitement which, like strong tea or alcoholic stimulant, excites them to greater effort. In the great majority of cases, however, the pace is a killing one in the real sense of the word, and the sensitive, highly organised, finer types are often those who suffer first. The best and the worst of the whole thing is that the evil effects could be avoided. It matters very little that we have to work hard, if we know how to do our work and how to keep our health. Very few people do. Very few take the trouble to try until an attack of "nerves" warns them of the need. By that time it is much more difficult to pull up. We are all creatures of habit—so much so that the cause of most nervous ailments in the first place might be designated:

#### *The Habit of Nerves*

4. "The habit of 'nerves.'" It is the easiest thing in the world to allow your nerves to get into the habit of controlling your existence. "You are frightfully nervous," you say to yourself, perhaps rather pleased with the idea that you are not of the common order of commonplace people. When your nerves begin to assert themselves you make no effort to break the habit. That is a fatal policy. The brain responds to repeated stimuli, whether physical or psychical. If you accustom it to worry it *will* worry, and after a time you

will find it very difficult to take an ordinary healthy, cheerful view of life. So much of our health and happiness in this world depends upon our will power. I am always amazed that so few women seem to make a determined effort to get a grip of their will. They are always undecided, always not quite sure what they are going to do, always inclined to let things slide, and to sit waiting for "something to turn up." When they have any trouble to bear or unusual strain to meet, this habit of mind has to be dearly paid for. They cannot stand a shock in the sense that their nervous systems and "will" have no power of healthy reaction. Even a severe physical illness, such as influenza, may be too much for them, so that they develop "nerves" in convalescence. The habit of "nerves" is very quickly established, and after a time very difficult to break.

#### *Symptoms of "Nerves"*

And now that we have dealt with the causes of "nerves," what about their symptoms? We have already said that worry, irritability, temper, depression of mind are the commonest symptoms, but there are many others. You know that feeling of listlessness that comes over you when you have the greatest need of vigour and energy. That is "nerves." You know the restlessness and desire for excitement which exist to a morbid extent amongst so many people these days. The feeling that everything and everybody gets on the nerves, especially towards the latter part of the day, when control requires a superhuman effort, which has to be paid for by a worse attack of "nerves" afterwards.

You know that tendency to self-pity, that hopelessness and distaste of life which the healthy schoolboy designates the "hump." Well, each and all of these are signs that your nerves are getting out of control, and unless you cure the thing at the beginning it may end in neurasthenia and nervous breakdown. In this series of articles we shall deal with the physical, mental, and the moral treatment for "nerves," because these three must co-operate if complete success is to be ensured. It is waste of time to try to cure neuralgia and spiritual despondency by drugs, diet, and fresh air. The mind must be made healthy as well, because in a large number of cases the victims of "nerves" are suffering from soul sickness as well as bodily ill-health. The soul, the character, the mind require bracing just as the anaemic blood is crying out for iron and the tired muscles want rest.

#### *Method*

No person can be said to be perfectly healthy who is not sound in mind, body, and spirit as well as in physique, and this subject will have to be considered if the cure of "nerves" is to be effective. Have you ever noticed that a woman's toilet-table or her desk indicates accurately her type of mind, her character? The shiftless and untidy, slack woman who lacks the most important

quality, *method*, gives eloquent expression of her health outlook by the hopeless disorder and confusion of her papers, ribbons, and toilet accessories. In the same way disordered nerves suggest a mind that is out of control and requires toning. The treatment will be taken up in detail later. Meantime we shall simply give a few rules which will indicate briefly the lines to adopt.

#### Some Simple Suggestions

1. Attend to any health ailment that you know exists. If it cannot be cured by domestic measures, consult a doctor. Far more cases of "nerves" than you think are really due to some health weakness, and this is particularly true of women. The "nerves" may have dated from some illness, or birth of a child, and the only cure is attention to the physical cause which is at the root of the matter. In the same way digestive derangement is a frequent cause of nervous ailments. It is said that a mental or nervous breakdown may date from toxic poisoning, due to eating poisoned meat or putrefying tinned food. It is certainly a fact that nervous symptoms are commonly associated with dyspepsia, and the cure of indigestion will in such cases dispose of "nerves."

2. A modified rest cure at the beginning of treatment is generally necessary. This can often be accomplished without neglecting any of one's daily duties and work. It means ten hours sleep at night, and perhaps, when you can get it, one or two hours in bed after the midday meal. It means arranging your day's routine more methodically, so as to get the maximum result with the minimum strain. It means cultivating the power of relaxing mind and muscle at stated times during the day, perhaps only for three minutes at a time. We shall go into this in the next article. The nervous person is so often on tension with the jaw clenched, the fingers clenched, strung up to the highest degree. The sort of rest that type deems sufficient consists in lying down

in a state of tension instead of sitting up. That we shall also prove to be useless as treatment for "nerves."

3. Plenty of fresh air, light, and gentle outdoor exercise must not be neglected. They are simple hygienic details which make a vast amount of difference to nervous ills, as well as to every bodily complaint.

4. Light, nourishing diet is generally necessary, because the nervous person is very often ill-nourished, and needs feeding up. If, however, the feeding up is injudiciously done, an attack of "liver" pulls the general health down still further, and accentuates the nervous condition. As a rule, a course of cod-liver oil or a few teaspoonfuls of cream thrice daily, with plenty of butter and milk, is diet on the right lines if the system requires more fat. Strong tea, coffee, alcohol are better given up for a time. Very probably you will feel worse as a result, because you have taken away the artificial stimulation of these drugs. But it is far, far better in the long run, and by building up your system you gradually cease to feel the need of artificial stimulation.

5. The people whose lives consist of a good deal of drudgery may require more recreation, whilst those whose day is a continual round of pleasure will be all the better for the introduction of a little useful work on behalf of others. The value of healthy, interesting hobbies must not be forgotten, although constant excitement and habitual movement have to be avoided.

6. Lastly, try carefully to control the nerves. Repose can be cultivated just as happiness can be earned. "Nerves," and unhappiness, too, are pernicious habits or attitudes of mind curable by self-suggestion. Meantime, it will be well to cultivate periods of mental rest and bodily relaxation. Try to take your mind off the strain. That will be a good beginning. The question of "tension" will be dealt with in a subsequent article.

*To be continued.*

## HOME NURSING SICK-ROOM DIET

*A Series of Articles on What the Amateur Nurse Should Know*

*Continued from page 1586, Part 13*

Cooking an Important Branch of Sick Nursing—Why Food is Necessary in Illness—Facts Regarding Food that Should be Remembered—The Best Food for Invalids—How to Peptonise Milk—The Administration and Care of Milk

THE amateur nurse should at this stage once more carefully read the articles on Digestion which appeared in Volume I. (pages 360 and 505) of *EVERY WOMAN'S ENCYCLOPÆDIA*. The nurse who wishes to know her business *must* understand the simple physiology of digestion and have a practical grasp of dietetics. At the same time, she must know how to prepare food properly, for the art of cookery is a very important part of sick nursing. Any nurse worthy of the name knows how to make beef-tea, how to cook fish in a nourishing, appetising fashion, how to prepare gruel, custards, and all the attendant light, and yet simple, dishes of the sick-room.

Food is especially necessary in illness to repair tissue waste. After fever, for example, the body is markedly wasted, the reserve store of fat has been exhausted, the muscles are flabby, the skin loose and poorly nourished. The nurse, by proper diet, has to make good all these waste tissues.

Food provides heat for the body, and it is common knowledge how much more readily people feel cold after illness.

Food is the source of energy, or force, in the body, and in convalescence day by day energy has to be restored so that the sick person may be able to resume work and daily life in good condition.

Now, the intelligent nurse must study the following facts, and impress them on her brain for all time.

It has already been said that there are five classes of food :

#### Five Classes of Food

1. The nitrogenous foods, or proteids, which are the flesh-formers, and repair tissue waste. Examples of these are white of egg, lean meat, fish, rabbit, fowl, game—so-called animal protied. Lentils and such leguminous vegetables as peas and beans are typical vegetable proteids, or nitrogenous foods.

2. Hydro-carbons, or fats and oils. Fat is necessary for body nourishment and for the production of heat. Fat of meat, dripping, lard, suet, etc., certain oily fish are examples of animal fats. Most of the "cereals" and such vegetables as peas and beans contain some fat. For invalid purposes the best fat is rich fresh milk, which is, indeed, a perfect food, as it contains nitrogenous food, fat, and carbo-hydrate. Butter and cream are also easily digestible forms of fat, whilst olive oil and other vegetable oils are important fats.

3. Carbo-hydrates—all starches and sugars. These are the heat-producers ; and typical foods of this class are potato, cornflour, arrowroot, rice, and sugar.

4. Mineral constituents of the food are necessary for the production of bone and for purifying the blood. Table salt, phosphorus, lime, iron, and potash are found in many of the fruits and vegetables.

5. Water is an essential part of food. Its chief function is to dissolve the food-stuffs and aid their absorption into the blood, also it washes out waste matters from the system.

#### Invalid Food

Now, the best foods for invalids of the nourishing and easily digested order are milk and eggs. All the five elements essential to diet are contained in milk. The nitrogenous constituents are egg albumen, or white of egg, and casein, which forms cheese. The hydro-carbon, or fat food, is the cream ; the carbo-hydrate is the sugar of milk, whilst the milk also contains water and mineral constituents, lime, potash, iron, etc.

During acute illness food must be given as a digestible liquid, in order to save the body the prolonged work of digestion which the eating of solid foods entails. The nurse who has studied carefully the articles on digestion knows what a complicated process it is, and that several hours are required for the stomach and intestines to reduce solid animal and vegetable food to a liquid, soluble condition so that it can be absorbed by the blood. In certain illnesses, when the digestive tract, for example, is inflamed, fatal results may follow upon giving solid food such as cutlets or steak. No food, apart from the routine ordered by the doctor, must ever be given to a patient unless the doctor's permission has first been obtained. The safest plan is to give only liquids when the temperature is elevated. During the acute stage of fevers milk-and-water or milk-and-soda-water are prescribed.

#### Preparing Milk-and-Soda-Water

The following is an excellent way of preparing milk-and-soda-water for an invalid, and it forms a useful stimulant and food at the beginning of a chill. Heat half a tumblerful of milk until it is nearly boiling, pour it into a tumbler, which must then be filled with soda-water. It should be sipped whilst effervescing.

The first foods generally given to a patient when the temperature is lowered are gruel, beef-tea, liquid arrowroot. In cases of severe illness it may be necessary to give the patient peptonised milk, which is made by adding peptonising powders and bicarbonate of soda to the milk. Peptonisation brings about a partial digestion, which is of great help in sickness where the digestion is enfeebled. It is accomplished by means of peptonising powders, or pancreaticus, which are prepared from the pancreatic gland, or the sweetbread, a very important digestive gland. Peptonisation must be ordered by the doctor, who will decide whether or not the patient is to have ordinary milk, or whether he must be given milk partially digested.

#### How to Peptonise Milk

Take half a pint of fresh cow's milk and half a pint of cold water and put them, with half a peptonising powder, into a clean jug. These peptonising powders are sold ready for use in glass tubes by the chemist. Place the jug in a basin of hot water, so hot that the hand can just bear it, for twenty minutes. The mixture should be shaken occasionally, and is then ready to be taken. If only half this quantity is to be given at once, and the other half reserved for a later meal, that which is to be kept must either be boiled or placed on ice to prevent digestion or peptonisation continuing. Sir William Roberts gives the following recipe for peptonising cold milk in the sick-room.

A pint of milk (at about 60° F., which is the ordinary temperature in the sick-room) is diluted by half a pint of lime-water, and to this are added three teaspoonfuls of liquor pancreaticus. The mixture is then set aside in a covered jug in the sick-room for three or four hours, and is thus advanced in the process of digestion, and has developed a slightly bitter taste. It is now ready for use, and may be warmed, sweetened, or used cold, either alone or with soda-water. If it is to be kept it must be boiled.

The best way to administer milk is by means of a feeding-cup, which may be bought cheaply from a chemist or a china shop.

The following rules must be observed in administering milk :

1. Absolute cleanliness of utensils.
2. Protect the milk from contamination of dust, etc., by covering it.
3. Boil milk unless absolutely sure of the source from which it comes.
4. As a general rule milk should be diluted with barley-water, soda-water, or lime-water, to make it more easily digested by preventing the formation of large clots.
5. Milk which is drunk undiluted in large mouthfuls is very indigestible.
6. As milk readily absorbs impurities, it should not be kept in an ill-ventilated larder or near a leaking drain, sink, or closet, but in a clean, well-ventilated place, adequately protected from dust and flies.
7. The nurse must understand that milk is very nutritious, and that patients suffering from kidney affections and digestive diseases can be kept on it for several months if necessary.

#### Four Important Points

It has been said that the real difference between a trained and an amateur nurse is most apparent in the matter of feeding patients. The trained nurse is careful in every detail with regard to the patient's diet. The untrained nurse is too often a poor cook, slipshod in serving and

## HOME NURSING

### PREPARING THE PATIENT'S FOOD



Milk can be kept cool and sweet by wrapping the jug that contains it in a towel, and placing it in a basin of cold water



To make barley water, pour a pint of boiling water over two ounces of barley. When cool, strain, and add lemon-juice



For gruel, mix two tablespoonsfuls of oatmeal with water and a pint of milk. Boil gently, stirring all the time, and flavour to taste



To make beef-tea, mince the beef finely, put it into a stone jar with its own weight of water. Soak, then place in a saucepan of boiling water



An inviting tray for an invalid. Cleanliness and daintiness are essential in serving meals for an invalid

questionably clean in attending to the small accessories. The four most important things a nurse has to ensure are :

1. Cleanliness.
2. Good cooking.
3. Choice of food.
4. Regularity and dainty serving.

#### The Importance of Cleanliness

1. Everything about an invalid should be scrupulously clean, especially all dishes, glasses, cutlery, and, most important of all, the food itself. Even in health a sensitive person's appetite will fly at the slightest suspicion that food is not absolutely clean. In sickness the appetite is extremely capricious, and the well-trained nurse sees that, so far as she is concerned, nothing is done to put the patient off her food. No scraps or remains of food must be allowed to stay in the sick-room. The meal is brought to the patient's bedside, and whenever the appetite is satisfied, the tray and all its contents should be carried out again at once. Clean linen, shining glass, fresh water, dainty butter-dish, salts, etc., are all points which must be attended to.

2. With regard to the preparation of sick-room dishes, here we shall only touch upon beef-tea, gruel, and broth, because these are invariable articles of diet in the sick-room.

#### Beef-tea

A slice of the top side of the round of beef should be asked for, with all skin and fat removed. This must be minced fine, put into a stone jar with its own weight of water, and allowed to soak for an hour and a half. It is then covered with a saucer, and put in a saucepan of boiling water. It should be allowed to remain for three hours, and served as required. The nurse must remember that beef-tea is not a nourishing food like milk or eggs, but it is an excellent stimulant, and makes a delightful drink, and, when served with fingers of dry toast, it is very useful in the sick-room.

#### Raw Beef-essence

is really uncooked beef-tea. It is made by chopping half a pound of beef, and adding a teacupful of water, and a little salt to this. It should stand for three hours, and then be strained. If it is served in a coloured wine-glass, and sipped slowly, the red colour is disguised. Another way to make a useful meat-essence is to take half a pound of the best minced steak, add a little water to it, and press all the juice and nourishment out in the water. It is then strained through muslin, and may be given in milk or alone. Some children will take it mixed with breadcrumbs.

#### Broth

is made from mutton, fowl, or chicken. Half a pint of water is used to a pound of meat. It should be put on the stove cold and cooked slowly, so as to get all the nourishment out of the flesh-fibre.

#### Gruel

Two tablespoonfuls of oatmeal are mixed with a little water, and a pint of milk is added to this; the mixture is placed in a saucepan and boiled gently for half an hour, stirring all the time. The gruel can then be flavoured with sugar or salt, and served with thin bread-and-butter. It makes a very appetising and nourishing food for invalids.

3. *The choice of food* must, of course, be left to the doctor, as it depends to a large extent

upon the patient's condition. A patient with "fever"—that is, rise of temperature—for example, must on no account have solid food. He will probably be ordered small quantities of milk every hour, or every two hours. When the temperature comes down, beef-tea and broth may be given to vary the milk meals. As he becomes convalescent, custards, milk puddings, especially arrowroot, and lightly boiled eggs are first given. Then perhaps fish, chicken, and, as the patient progresses, a little meat, vegetables, and other ordinary articles of diet are allowed. In certain cases, such as ulceration of the stomach or typhoid fever, the least deviation from the strict rules of the doctor as regards eating may prove fatal. The foolish nurse who listens and yields to the patient's desire to have a cutlet, when solid foods have been forbidden, runs the risk of terminating the case fatally. Not even a trained hospital nurse can go against what the doctor has ordered the patient to have, and one of the unbreakable resolutions that every amateur nurse should make is that of implicit obedience.

#### Serving Meals

4. *Regularity and dainty serving.* The hours at which the patient is to have meals will be noted by the careful nurse in the chart which was described in an earlier article of this series. A doctor may wish the patient to have a meal every two hours. The nurse must ask if the patient is to be awakened for food, or left to sleep, as this is an important point, the answer depending upon the illness and the condition of the patient. Punctuality must be observed. The nurse should never keep the patient waiting past the expected hour. Prompt to the minute, she should carry in a dainty tray with everything served as nicely as possible. A little vase of flowers will add an artistic touch. The food should be nicely served on a hot dish. Toast must be daintily cut and placed in a toast-rack, the butter should be nicely rolled, and a scrap of parsley adds to the effect. It is important to keep the patient bright and happy during mealtimes, as any little irritation or depressing thoughts will banish appetite at once.

#### Drinks for the Invalid

To keep water cool, the glass bottle or jug should be wrapped in a piece of linen, and placed in cold water near an open window. The linen or wrapping should be kept wet. Fever patients require a good deal of water, which they can sip from a wineglass, so that they do not get too much at one time. Weak coffee, cold weak tea, rice-water with a little citric acid added, and oatmeal-water are all useful. A quarter of a pound of oatmeal is boiled in three quarts of water, and sweetened with a little brown sugar. Rice-water is made by taking three ounces of well-washed rice, and boiling this quantity in a quart of boiling water. Strain and sweeten, and add a few drops of citric acid.

Barley-water is made by putting two ounces of well-washed barley in a jug, and pouring a pint of boiling water over this. After cooling, strain, and add lemon-juice.

A sick person is much more likely to suffer from thirst if the mouth is not kept absolutely clean. For this reason the teeth should be washed several times daily, and the mouth rinsed with borax-water (half a teaspoonful of borax to a teacupful of tepid water). A little glycerine may be added to this if desired. The choice of food in

convalescence depends a good deal on the type of illness. In anaemia and consumption, for example, milk, cream, eggs, and butter are very important foods, because of their nourishing qualities. Yolks of eggs are more nourishing than whites. Cream and butter supply the necessary fat. Cream may be taken alone or added to gruel, cocoa, stewed fruits, or blancmange.

It is better to take cream several times daily in small quantities than in a large amount at one time, as in that case it is liable to cause indigestion. Butter should be spread on thin slices of bread or toast. In intestinal diseases, especially diarrhoea, a person must avoid meat, fruit, and vegetables; and foods should be taken warm, neither hot nor cold. Invalids should never be given tinned food, fried food, nor solid food. Condiments are best avoided, and such indigestible foods as pork, ducks, geese, pastry, pickles, etc., must never be given.

#### Foods to be Avoided

Nurses ought to know what foods are to be avoided in certain illnesses, such as asthma, gout, dyspepsia; and what is the best dietary in constipation, anaemia, obesity, and other complaints.

The following gives an idea of low diet or fever

## HEALTH AND HYGIENE IN THE NURSERY

*Continued from page 1590, Part 13*

### SOME NURSERY FOODS FRUITS AND NUTS

#### The Diet of Primitive Man—The Value of Fruit as an Article of Diet—Antiseptic Properties of Nuts—The Ideal Breakfast for Children

It seems fairly certain that the diet of primitive man, woman, and child largely consisted of fruits and nuts, and the natural relish of human beings of to-day for fresh fruit is the expression of the old instinct that such food is "good" for them.

When spring and summer come, fruits are more abundant. That is Nature's method of assuring us that they are particularly suitable as food during the hot weather. But at all seasons fruits and nuts have great nutritive properties, due largely to the sugars and pectones which they contain. There is a great deal of prejudice against fruit as an article of diet, particularly for children, but if fruit is ripe, sound, and of good quality, it is an extremely valuable food for children as well as for adults.

#### Fruit in the Nursery

The fact that fruit is supposed to cause indigestion is probably due to the fact that it is generally partaken of as dessert after a meal which in itself would overtax the digestive organs. If fresh or stewed fruit is eaten alone even at night, the unpleasant symptoms produced by the combination of a much-mixed meal will certainly be absent. The fact that most children like fruit, and crave for it, especially in hot weather, is an evidence that it should frequently figure on the nursery menu.

Juicy fruits contain a large amount of water, which is needed by the body in hot weather, and an amount of digested food substance in the form of sugar, which is rapidly absorbed into the blood, and can be utilised at once in the form of energy. Fruit also encourages the flow of digestive juices.

In the third place the acids in the fruit act as germicides. For that reason it is a good thing

diet, middle diet; when the patient's temperature falls and convalescence begins, and ordinary diet for sick-room purposes:

#### Low Diet or Fever Diet

The patient gets, at regular intervals stated by the doctor, milk, broth, or beef-tea, albumen-water, milk diluted with barley-water, fresh whey, and some of the well-known patent invalid foods served with milk.

#### Middle Diet

Breakfast: A breakfastcupful of milk, cocoa, or tea, bread, or toast, and butter.

Dinner: One pint of nourishing soup with toast, a little fish, or egg or milk puddings.

Tea: Same as breakfast.

Supper: Half a pint of milk, with bread-and-butter or arrowroot and milk, or gruel and bread-and-butter.

#### Ordinary Diet

Breakfast: A little fish or lightly cooked egg can be added to the breakfast menu.

Dinner: A pint of nourishing soup with bread, four ounces of freshly cooked meat, or six ounces of fish should be allowed, with six ounces of potatoes, and custard or lightly cooked milk pudding.

Supper: As in middle diet.

to give a child a raw apple to eat after a meal. The juice in the apple cleanses the teeth, and destroys the germs which cause fermentation and decay. Lemon-juice has strong antiseptic properties, and has a destructive action upon the germs of many diseases. A great many "fruit cures" have been practised in Switzerland and America in recent years. No doubt the efficacy of the apple, peach, and grape cures is partly due to this action of fruit upon microbes.

Cooked fruit should be given almost daily in the nursery. Baked apples, steamed figs, and prunes are excellent for this purpose. It is important for mothers to remember that fruit is a food, which should be taken at meal-times, and not given to children between meals. Fruits must be ripe and of the best quality. Strawberries, peaches, the scraped pulp of apples, pears, mashed bananas are all suitable, even for young children. Baked bananas are exceedingly nourishing. Bananas may also be stewed in milk, mashed, and served with cream to young children of twelve to eighteen months. Banana flour, too, is exceedingly wholesome and nourishing for children. Ripe, sweet apples digest very easily, but unripe apples should not be given to children because they cause irritation of the digestive organs. Pears may be cooked or eaten raw when perfectly ripe. Peaches and apricots, when in season, are excellent fruits in the nursery. The plum also is a valuable fruit, while the strawberry, when fresh, ripe, and clean, makes a delicious dish with sugar and cream.

#### Nuts

Nuts are perhaps the most highly concentrated nutritious food-stuff we have. They contain a large amount of albumen and fat in an easily digested form, the fats being emulsified, and the starch being already converted into sugar,

whilst the albumen can readily be acted upon by the gastric juice. So long as nuts are thoroughly masticated they make an excellent food-stuff for children, whilst many nut preparations in the form of creams and butters can be obtained which are very suitable for nursery consumption. Crushed nuts, such as walnuts, make a delicious sandwich for children. The prejudice against nuts is due to two facts:

1. They are liable not to be properly masticated and are swallowed in little bits, when they are certainly indigestible. They must be masticated until they are converted into a creamy pulp, and for this reason they are best eaten with some hard biscuit or cracker, to secure thorough chewing. The various nut butters and nut creams are very much relished by children, and are essentially suitable for the nursery meals.

2. Nuts will prove indigestible, as would anything else, if they are eaten after sufficient food has already been taken. They are in no sense an

etcetera of a meal. They are so highly concentrated in their nourishing value that they can take the place of meat. Nuts and fruits may appear at any meal in the nursery.

The ideal breakfast for a child consists of well-cooked cereal, such as porridge and fruit. Lightly poached or boiled egg with bread-and-butter and a mug of milk can be utilised to add variety on certain days of the week. Fruit may be given also at dinner, whilst the tea-supper in the nursery should always have some sort of preserved fruit, such as jelly, jam, or golden syrup. When jam is given, care must be taken that it is well masticated. There is no doubt that many pale, puffy children would very much improve in health if they were given less milk pudding and more fresh and cooked fruit at dinner-time. Too much starch, which rice puddings, etc., largely consist of, tends to make children dyspeptic, anaemic, and irritable in temper. In such cases well-chosen fruit should be substituted, and the result will be found extremely satisfactory.

## COMMON AILMENTS AND THEIR TREATMENT

*Continued from page 1592, Part 13*

**Herpes, or Shingles,** is a fairly common eruption of the skin, which appears sometimes round the mouth or on one side of the chest along the course of the nerves. It is a nervous disorder, associated with neuralgic pain. It begins with red patches, which become groups of flat pimples, and then blisters appear, which smart severely. The blisters generally rupture. After two or three weeks they dry up and form little crusts, which leave no scars behind. An interesting fact is that the eruption is almost always one sided, and the blisters occur in clusters. The accompanying neuralgia is, as a rule, exceedingly painful, and often persists after the herpes, or shingles, has disappeared. As the condition is due to neuritis, or inflammation of the nerves, care of the health is a very important part of the treatment. The patient is sometimes hysterical or anaemic, and in such cases especially the health must be built up by fresh air, nourishing food, and iron tonics. Several tumblers of milk should be taken daily. The herpes eruption should be dusted with zinc powder, and protected from rubbing of the clothing if it occurs on the chest. Zinc ointment is soothing, and is useful to apply at night to herpes round about the lips, which in the morning may be dusted with starch or zinc powder. Three grains of quinine four times a day should be taken if neuralgia is associated with shingles.

**Hiccough** is a symptom occurring in various abdominal disorders, such as gastritis and appendicitis. It is often associated with flatulence. It appears sometimes in various nervous ailments, such as hysteria and epilepsy. It is due to a sudden contraction or spasm of the diaphragm, the muscle which divides the cavity of the thorax from the cavity of the abdomen about the level of the waist. Some people are troubled with attacks of hiccough after laughing. But this is of a mild type, generally curable by holding the breath or taking teaspoonfuls of cold water. Pulling out the tongue firmly will generally give relief. When hiccough is a symptom of disease, treatment must be directed towards the cause.

**Hydrophobia.** This terrible disease is contracted from the bite of a dog or other animal,

due to absorption into the blood of a poison. The dog requires to be suffering from the disease, which is also called rabies. Owing to the muzzling orders which have been enforced in recent years, the disease is rare now, but every care should be taken to thoroughly cleanse the bite of a dog, in order to diminish any risk of infection of hydrophobia or other poison. Any-one bitten by an animal should have the wound thoroughly cleansed at once. The first measure is to apply a strong ligature cord or elastic band above the wound. If the hand is bitten, a tight band should be applied round the wrist, for example. If the finger is bitten, the ligature should be applied at the root of the finger. The bite should be cleansed and allowed to bleed freely, and afterwards cauterised with carbolic acid. Symptoms of hydrophobia generally come on a few weeks after the person has been bitten, but, in order to allay the fears of nervous people, it may be stated that the bite of a dog not infected by rabies will not produce hydrophobia, although it may give rise to a dirty wound and sepsis. In hydrophobia the patient becomes depressed, sleepless, and headache. The voice alters and becomes husky. Then great excitability comes on, and restlessness, accompanied by painful spasms and difficulty in breathing. Any attempt to drink water causes a spasm of the muscles of the throat, which produces odd sounds, giving rise to the idea that the patient in this condition barks like a dog. Paralysis may follow, and the case ends fatally from syncope.

Treatment must be undertaken by a medical man. Pasteur's discovery that virus obtained from the inoculation of rabbits will prevent the appearance of the disease or reduce its severity has diminished the mortality from hydrophobia. Early treatment is very necessary in true hydrophobia. A sort of hysterical hydrophobia occurs when a nervous person is bitten by a dog who is supposed to be "mad." The patient becomes irritable and depressed, says he is unable to drink, and complains of throat symptoms. There is no rise of temperature, however, and treatment readily brings about a cure.



## THE LADY OF QUALITY

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon:

*Presentations and other Functions  
Court Balls  
The Art of Entertaining  
Dinner Parties, etc.*

*Card Parties  
Dances  
At Homes  
Garden Parties,  
etc., etc.*

*The Fashionable Resorts of Europe  
Great Social Positions Occupied by Women  
Etiquette for all Occasions, etc.*

## WOMEN IN GREAT SOCIAL POSITIONS

*Continued from page 1595, Part 13*

### THE WIFE OF THE PRESIDENT OF THE FRENCH REPUBLIC

The Debt Owed by Recent Presidents to Their Wives—A State Ball at the Elysée Palace—The Household Management of the Palace—The Presidential Salary—Some Presidents and Their Wives—The Private Life of the Fallières Family

In the striking tributes which have been paid to the wives of French Presidents we have a remarkable illustration of their influence, in spite of the fact that they have no official status. "If Armand Fallières has not an enemy in the world," say those who know, "the fact is as much due to his wife as to his goodness."

"Emile Loubet," writes another concerning Fallière's predecessor, "is a remarkably sagacious, kind-hearted man, but having learnt much from his wife, it is really to her that he owes a great deal of his popularity." And concerning the wife of the man whom Loubet succeeded—Félix Faure—it has often been recorded that she helped her husband to attain the pinnacle of his fame by her faith in his ambitions, and by the readiness with which she adapted herself to the circumstances of his changing fortunes.

For it must be borne in mind that each of these three Presidents of France have risen from the ranks. The French Republic throws open the great prize of Chief Magistrate to every citizen in the State, and that is why, in the later history of the Third Republic, we find that the ladies of the Elysée Palace—the official residence of the President—have been women who, in ordinary circumstances, would not have risen above middle-class provincial life. Madame Faure was the daughter of an Amboise attorney, and met her husband when the latter, in blouse and wooden shoes, was working in a tanner's yard in that historic French town. Madame Loubet was Mlle. Marie Denis, of the little village of Montelimar, the pretty daughter

of respectable bourgeois parents, while forty years ago Armand Fallières wooed and won Mlle. Jeanne Besson, a girl in comparatively humble circumstances, living at Nérac, about seven miles from his own birthplace, the little village of Mezin, Gascony. These are the women who helped their husbands to carve their way successfully to fortune, and who themselves ultimately reigned at the Elysée Palace.

#### Social Exactions

And the position is no sinecure. Indeed, it is one which would probably daunt the majority of women. The social duties attached to it are exceptionally onerous. It is true that the wife of the President is helped very considerably by the permanent staff at the Elysée Palace, but she herself must superintend the management of the receptions, balls, and dinners which are so often given in the gorgeous and spacious State rooms of the Palace. As an illustration of the scale on which entertainments are sometimes given in the Palace, it might be mentioned that on the occasion of a recent Elysée ball no fewer than 10,000 invitations were issued, although, owing to an epidemic of influenza, only 7,000 cards were taken at the doors. The question very naturally arises, who are the 10,000 people whom the President is called upon to entertain on such an occasion? For the most part they consist of country mayors and their wives, attachés, cadets of the military and naval schools, polytechnic students, and, of course, political personages.

The young people enjoy themselves immensely at such a ball. The dances are delightful, and any young gentleman can ask any young lady to be his partner for one dance, addressing his request, however, to her chaperon. Says one who attended the last Elysée ball:

"It takes more than three hours to make the circuit of the State rooms of the Elysée when there is a ball. The refreshment buffets close at midnight, and two supper buffets open some time after, when the President has gone in procession round all the rooms, with the chief guests in his suite. He has a lady on his arm — an example followed by every gentleman in his cortège. The choice of partners is entirely dictated by protocol rules. For some time before the President sets out there is great work in forming a passage for him. The throng that presses forward on both sides, and without any forcing, never invades this passage when once it is opened. The opening of the supper buffets greatly relieves the over-crowded rooms." The writer further remarks: "The quality of wines, confectionery, and all else bears the criticism of gourmets and tempts the gourmands to excess."

This observation reminds one of a characteristic story told of M. Loubet. Hitherto it had been the custom to serve at the Elysée balls two qualities of champagne, a superior quality to the notabilities, and a mediocre quality to the crowd. M. Loubet, however, insisted on having good champagne for everybody, and he served to the crowd the same quality that he served at the diplomatic sideboard, and served it with the same abundance and good grace. The thousands of bottles emptied in a year made no small draft on the presidential purse, but M. Loubet quietly paid for the extra quality out of his own pocket, and said nothing about it.

Two State balls are given every year, in

addition to a garden-party, in connection with which thousands of invitations are also issued. Apart from these big affairs, however, a number of private parties and official dinners are given at the Elysée. In the latter case the meals are always extremely sumptuous. The Sèvres china, flowers, and splendid decorations make such dinners quite equal to kingly functions. And when a Royal guest is at the Elysée, an interesting concert or some gala performance is arranged to amuse the guests after the banquet.

Housekeeping at the Elysée Palace, therefore, is no easy matter. It is true that the President receives from the State a salary of £24,000 per annum, in addition to £12,000 for household expenditure, and another £12,000 for travelling expenses — altogether, an annual allowance of £48,000. Out of this money, however, he is expected to keep up the presidential establishment, entertain distinguished guests, subscribe to all kinds of charities, and pay all his travelling expenses on French territory. It is much below the income received by the chief of the State in any other great European nation, but it is considered quite sufficient for the Chief Magistrate of France. In addition to the Elysée Palace, it might be mentioned that the President may, if he desires, take up his residence at Fontainebleau, Compiègne, St. Germain, or Rambouillet. All these palaces are magnificently furnished, and there is a permanent staff at each, whose wages are paid by the State. The President, however, usually adds to their wages when in residence.

*Photo, Paul Boyer*



Madame Fallières, wife of M. Armand Fallières, President of the French Republic, a woman whose sterling qualities helped her husband to carve his way successfully to fortune, and whose true kindness of heart and simplicity of life have endeared her to her fellow-citizens

Fontainebleau, Compiègne, St. Germain, or Rambouillet. All these palaces are magnificently furnished, and there is a permanent staff at each, whose wages are paid by the State. The President, however, usually adds to their wages when in residence.

#### The President's Salary

Mention of the President's salary reminds the writer that by some curious custom, dating, no doubt, from the days of the old régime, this is paid in actual hard cash. On a certain day in every month two officials from the *Ministre des Finances*, accompanied

by a clerk from the Mint, bring him £4,000 in gold and notes, all brand new. The occasion, says Mr. Robert H. Sherard, in his interesting reminiscences, "My Friends the French," is always one of genial pleasantries. Says the chief official, "Monsieur le President, here is your money. We hope it will not bother you." "Me for the Mazuma," replies M. Fallières laughingly, or in some French equivalent of that popular New York phrase, "I am the man for money."

#### Madame Fallières' Economies

It is estimated that President Faure, with his love of entertaining and display, spent money at the rate of £50,000 a year during his four years of office, and that M. Loubet, during the seven years he resided at the Elysée Palace (the President is elected for seven years, not four, as in America) exceeded his official income each year, although he did not possess the extravagant tastes of his predecessor.

One of the first acts of Madame Fallières, on her husband's election as President, in 1906, was to effect a small revolution in the household arrangements at the Elysée. Two days after her arrival she dismissed a whole battalion of cooks, scullions, chambermaids and valets, and there followed the installation in the presidential kitchens of "Mariette," the family cook, who hails from the President's native district, and who has been in the President's service from time immemorial. The President, too, reduced the military and naval staff attached to the Presidency. M. Loubet had a staff of from fifteen to twenty officers of high rank attached to his person. M. Fallières promptly reduced these to three, the highest in rank being a colonel. "It is out of place for the Chief Magistrate of a democratic republic to be surrounded with so much ceremony," was his remark on that occasion.

In spite, however, of such economies and reforms, M. Fallières and his wife do not save anything from their official income. A great drain on their purse is the amount

which they are expected to subscribe in charity. Like Madame Loubet, Madame Fallières takes a keen interest in all those charitable institutions designed to benefit the children of the poor and the orphans of Paris, and it is no exaggeration to say that she gives away thousands of francs every year to such deserving institutions. Then, again, the Elysée Palace costs much to maintain. The building, which dates back to the days of Louis XV., was once the residence of Madame de Pompadour, and was afterwards occupied in turn by Murat, Napoleon I., Louis Bonaparte, King of Holland and Queen Hortense, the Duc de Berry, and, finally, by Napoleon III. It is, by the way, a curious sidelight on the character of President Faure that he was always vigilant in the defence of the dignity of his office, and much amusement and not a little disgust was created when he introduced at the Elysée the rule, so dear to Royalty, that no one should leave his presence until he gave them permission to depart. He treated Queen Victoria when he met her as though he had been a brother



The Elysée Palace, Paris, the official town residence of the Presidents of the French Republic, and the scene of their stately public entertainments. The State rooms of the Palace are both gorgeous and spacious, and afford a fitting background for the magnificent State balls given by the President

*Photo, Topical*

sovereign, shaking hands cordially on introduction, and departing when he thought he had stayed long enough, without waiting for dismissal. Yet this was the man whose mother had been a seamstress, and whose father had worked as a cabinetmaker.

Madame Faure, however, retained the quiet, unassuming manner which charac-

terised her when, as Mdlle. Bellouet, she won the love of the future President of France. She was an orphan at the time of her marriage—a marriage which seems to have brought her husband much good luck, for after it he began to make money fast, and was barely thirty when he became President of the Chamber of Commerce.

Madame Faure, like Madame Loubet and Madame Fallières, was a typical French-woman, fond of home and family life. But the French President and his wife have little opportunity of quiet domestic life at the Elysée, for it is strenuous work holding the reins of government. President Carnot was often found seated at his desk in the *cabinet de travail*, or office, adjoining his bedroom at three o'clock in the morning, although he seldom went to bed before midnight. Faure rose all the year round at five o'clock, and, after a bath, at once set to work, although he did not require his secretaries to begin so early. Loubet was often at work at seven o'clock in the morning, while Fallières, winter and summer alike, rises at six o'clock, and after a cold shower bath goes for a five-mile walk before breakfast, in order, as he himself once said, "to keep myself in a fit physical condition for State duties." From breakfast-time until evening M. Fallières is practically engaged on State business, and it is only after dinner at seven o'clock that he is able to spend an hour or so quietly with his wife and daughter, Mdlle. Anne Fallières.

His happiest hours are spent at his modest country home in Loupillon, a village not far from either Mezin or Nérac, the scenes of his boyhood. It is there that his daughter cultivates the flowers for which she is famous. And there it is that, from time to time, M. Fallière's son, a barrister of standing, comes to join the family party.

#### "Oh, my Poor Emile!"

Nothing delighted M. Loubet and his wife more during his term of office than to spend his holiday at the ex-President's beloved Montelimar, his native place, near which was his mother's farm. The old lady, who died a few years ago, was eighty-six years of age when her son was elected President, in 1899. One who saw her at the time described her as dressed in one of those close caps of thick white muslin, with goffered border, a black handkerchief, worn shawl-wise with the front ends crossed, and a white apron with deep pleats that nearly covered the black skirt. In wet weather she tramped about in wooden shoes, and although she was no longer able to knead the bread, she allowed no one else to bake it.

She was proud of her son, but would have been content to have seen him in a more humble rôle than that of President of France. "Oh, my poor Emile!" she said when the news was conveyed to her that her son had been elected President. "What a misfortune for my poor boy! As it was, I saw but little of him, and now that he has

gone still higher I shall no longer see him at all!"

Which recalls the fact that when M. Fallières and his wife paid a recent visit to Loupillon, they met some of the President's boyhood companions whom he had not seen for many years. Naturally, he was anxious to know how his old school chums were getting on in the world, and was extremely gratified on being informed that one was the head of a big company, another had built up a flourishing business as a draper, and others held important secretarial positions. "And what have you been doing?" asked the successful draper in return of M. Fallières. The latter explained that he was President of the Republic. "What!" exclaimed his old friend. "Oh, dear, dear! My poor friend, how I pity you!"

#### A Punctilious President

Like Fallières, Loubet arranged his days at the Elysée with clockwork regularity. He rose at half-past seven, and, after a cup of coffee with his wife, read his letters and papers. Breakfast was served at nine o'clock, after which he began work. Twice a week the President has to preside over a Cabinet Council. On other days he holds private receptions, and sees as many people as he can. Luncheon during the Loubet régime was served exactly at noon, probably some personal friend or some officials, as well as Madame Loubet, partaking of the meal with the President. Afterwards, Loubet indulged in a pipe in his favourite armchair, with Madame Loubet seated beside him. It was at such a time that his youngest son, Emile, was wont to ask for favours. His most frequent request was to be allowed to go out in a motor-car. But M. Loubet does not like motor-cars—for his own family. He has no confidence in them. Every time there was an accident it was spoken of at the Elysée. "You see," he would say to his son—"you see how dangerous they are."

After his siesta, Loubet usually ordered his phaeton and went for a drive, resuming work at half-past four, and being kept busy until seven, when dinner was served.

Fashionable life had little attraction for Loubet. Neither do M. Fallières and his wife care for society. They prefer to spend their evenings quietly in their own apartments, and seldom go to the theatre. Someone once expressed surprise to Madame Fallières that the president's wife is so seldom seen in society.

"Surely," she replied, with her characteristic, whimsical smile, "you would not rob us of our quiet evenings! All day M. Fallières works for the State, and it is only in the evening that we are able to renew our acquaintance with the domestic hearth." In the remark one can almost trace the longing for a return to the simple life at Loupillon and the vineyards which M. Fallières made famous long before he became Chief Magistrate of France.



## THE HOSTESS

### No. 9. THE TEA-PARTY

By "MADGE" (MRS. HUMPHRY)

**How and When to Make Introductions—The Etiquette Observed in Effecting Introductions—Formal and Informal Tea-parties**

INTRODUCTIONS are not always made at tea-parties; not always at dinner-parties, for that matter.

At the lesser meal the hostess uses her discretion in introducing. Having first made herself acquainted with the wishes of both parties, she introduces two whom she knows to be interested in some particular subject. To introduce casually two persons merely because they happen to be neighbours may be doing an unkindness to both. One may be a busy woman to whom time is money; the other an unoccupied person with unlimited leisure to bestow upon her acquaintance. She may be of the type which "won't keep you a moment," and talks without stopping for two hours.

It is much safer to introduce two who live miles apart. They are less likely to become enemies after a year or so of tolerating each other's proximity.

#### How to Introduce

There are many ways of making introductions. A genial hostess is not likely to err on the side of punctilio, and, in fact, she often forgets to particularise the name of the person she knows best. It is a trait of human nature to imagine that because we ourselves know a fact or a circumstance very well other people must be equally familiar with it. Both names should be pronounced with careful distinctness. The name of the less important individual is mentioned first. Women are supposed to be superior socially to men. Consequently, the gentleman is introduced to the lady.

A casual introduction such as, "Mr. Jones, will you see that Mrs. Smith has some tea? Mr. Jones, Mrs. Smith" does not necessarily constitute an acquaintanceship. It is for Mrs. Smith to decide whether or not it shall do so. The next time they meet she may pass him without a sign of recognition, even if he should have given every care and attention to her wishes in the matter of tea and cakes. Or she may bow and smile, upon which he may raise his hat. Such a casual introduction as the above is on the same plane with that given to young men looking for partners at a dance. It does not count. But it may lead to a very pleasant acquaintanceship, all the same.

Introducing two ladies, the hostess presents the less important to the other by saying the name of the former first. A mutual bow forms the usual acknowledgment.

Sometimes the principal lady shakes hands. It is not for the lesser light to inaugurate the movement. The relative importance may be merely the sad one of superior age, or it may be that which marriage bestows socially. The spinster holds position as the daughter of her father. The matron's position is dependent upon that of her husband.

But if the spinster has a title, the married woman without one is presented to her. At such an informal meal as tea, minute distinctions and involved questions of precedence are less considered than at a dinner-party. Only obvious superiority is regarded. For instance, one would not present a colonel's wife to a lieutenant's, nor a baronet's daughter to a Mrs. Somebody.

A lady does not rise from her seat when a man is introduced, nor when a much younger woman is presented to her. At a tea-party no one rises on being introduced, except young girls and men, and not even these when introduced to other girls or other men.

The hostess shakes hands with all her guests when they come and when they go. Kissing is quite going out as a form of greeting. Even relatives are giving up this form of greeting. At a wedding tea the bride's complexion, always precarious on such exciting occasions, is generally ruined by the lavish osculation bestowed on her.

#### Shaking Hands

Very few shake hands on being introduced. It is but the entrance-door to an acquaintance that may flourish or decay. Therefore, the friendliness of a handshake is out of place. It may have to be discounted later on, and discounting one's own actions is a disagreeable thing to have to do. The woman of the world is so well aware of this that she is very cautious in all that she does and says to a new acquaintance. The latter is, as it were, on approval. She should not, therefore, be received so warmly as to make retraction difficult.

When a room is very full at an ordinary tea, the considerate guest leaves soon after fresh arrivals have entered. Not at the very moment, for that would look as though she did not wish to meet the newcomers. Callers are expected to stay a quarter of an hour, the shortest time permissible for a formal call. Three-quarters of an hour should be the longest stay, except when special invitations have been sent out.



## ETIQUETTE FOR GIRLS

### HER FIRST DINNER-PARTY

*Continued from page 1596, Part 13*

By "MADGE" (MRS. HUMPHRY)

**The Use of the Table Napkin—The Torments of Shyness—The Etiquette of Using Forks and Spoons—The Finger-bowl after Dinner**

No sound of spoon or knife or fork is permitted, and the acts of eating and drinking should be absolutely noiseless. The lips should be closed during the process of mastication. When coughing or sneezing, the diner should turn her head well away from the table and from her neighbours, and put her handkerchief to her mouth. These may appear to be unnecessary remarks, but experience shows that they are requisite.

Olives, celery (when raw), salted almonds, bon-bons, cherries, strawberries, grapes, currants, and gooseberries, are taken up with the fingers. Oranges are cut downwards in halves, then in quarters, and the dessert knife passed under the pulp, releasing it from the skin. The fingers do not touch the orange. Apples, peaches, apricots, nectarines are often peeled in this way, but may be taken in the hand.

Dinner over, the girl guest is careful to let all the other ladies precede her when leaving the room, unless her hostess or a daughter should take her with them, recognising her inexperience.

In a previous article we accompanied the inexperienced girl through the ordeal of arriving alone at her first dinner-party, being received by her hostess, apportioned to the escort who is to take her in to dinner, and, having arrived there, through some of the puzzles of the meal.

#### Points that Perplex

These latter are numerous, and among them is a small matter which has caused many a letter of inquiry to be sent to the authors of works on etiquette—viz., the nice conduct of the table napkin. This starched and slippery contrivance is of an unmanageable character, and it is to be wished that someone of high position and influence in the world would set the fashion of table napkins made of softer material, and certainly not starched. As it is, they are constantly falling under the table. It is almost impossible to retain them on the lap when wearing a silk or satin gown. A young girl feels diffident of asking her cavalier to dive after her napkin more than once during the dinner, and sometimes she is too shy to ask him even that.

It may be mentioned incidentally that those circles in which the table napkin is always called "serviette" are not by any means the highest. To call it so when in

France or when speaking French is correct enough, otherwise English will serve.

A young woman is not supposed to accept conscientiously the sequence of different wines offered to her as to everyone else at table by the persons who wait. Some time ago a young girl was not supposed to take wine at all, nor was it correct for her to eat cheese. Many things have changed since those times. The girl of to-day would feel aggrieved if etiquette forbade her to enjoy a glass of champagne. But she would be regarded as a "seasoned" dinner-out if she were to drink three glasses. And if, she were to accept, first, sherry with her soup, then hock with her fish, champagne throughout the meat, poultry, and game courses, and port or claret with dessert, she would certainly excite remark among those who had happened to observe the circumstance. A young and inexperienced girl has been known to make such mistakes as these out of mere shyness. She allows the various glasses to be filled, and then thinks it may be a solecism if she does not drink a portion of each.

#### The Penalties of Shyness

Shyness also causes youthful guests to refuse many a dish that they would like to accept. And, unfortunately, it is almost always to the shy that such accidents occur as spilling a glass of wine, knocking over the salt, etc., shyness being the parent of awkwardness. I once saw a shy girl, when seating herself at the dinner-table, turn over into her lap the three oysters on the shell that had been left ready on an oblong dish as hors-d'oeuvres. Dish, shells, and fish were all on her knee for a few seconds, and her state of confusion was pitiable. The neophyte suffers much from embarrassment over such incidents.

The difficulty of eating an orange with neatness has occasioned a curious conundrum: "How shall I eat an orange?" To which the answer is: "Take a banana."

At the sweet course, though both spoon and fork are placed at hand, it is considered unnecessary, and, in fact, in bad form, to use both at once. In the same way, a knife should never be used with the more solid dishes if the fork suffices. In India curries are eaten with fork and spoon, and Anglo-Indians follow the custom in England.

*To be continued.*



## WOMAN'S DRESS

In this important section of **EVERY WOMAN'S ENCYCLOPÆDIA** every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in :

### Home Dressmaking

- How to Cut Patterns*
- Methods of Self-measurement*
- Colour Contrasts*
- Boots and Shoes**
- Choice*
- How to Keep in Good Condition*
- How to Soften Leather, etc.*

- Home Tailoring*
- Representative Fashions*
- Fancy Dress*
- Alteration of Clothes, etc.*

### Furs

- Choice*
- How to Preserve, etc.*
- How to Detect Frauds*

### Millinery

- Lessons in Hat Trimming*
- How to Make a Shape*
- How to Curl Feathers*
- Flowers, Hat-pins, Colours, etc.*

### Gloves

- Choice*
- Cleaning, etc.*
- Jewellery, etc.*

## SMART DRESSING AND HEALTH

By FLORENCE STACPOOLE, Lecturer to the National Health Society

Unhygienic "Floppiness"—Corsets a Necessity—The Right and Wrong Kinds—How the Fashions Have Changed for the Better—The Effect of Corsets on the Brain and Digestive Organs—Corsets in the Tropics—Smart Dressing and Warmth—The Importance of Warm Arms

THE smartly dressed woman not infrequently looks with an impatience, well flavoured with contempt, upon any suggestion to consider clothing from the point of view of health. It must be confessed that the *smartly dressed* woman is not altogether to blame, for the fact is that hygienists have certainly managed to place dress in connection with health in an unpleasing and a most unbecoming light. Hygienic dress has been made uncompromisingly ugly by the action of the section of hygienists who preach the doctrine that clothing, in order to fulfil all the requirements of hygiene, should exert no pressure upon any part of the figure it covers.

We all can conjure up in our mind's eye the results that this teaching produces in the disciples who give their adherence to it. They are not results that gladden the eye, nor appeal to those who have the faintest leanings to smartness; and, according to the latest medical pronouncements, they are not really hygienic.

### An Exploded Doctrine

The doctrine that the floppiness of the uncorsetted figure makes for health is exploded. The very reverse is now taught, and the corset, so long maligned and condemned, is to-day taking its place among the "therapeutic agents" recommended by many physicians.

A lady doctor, writing in "*The Lancet*" remarks: "For some time I have been in

the habit of sending patients to the corset-fitting rooms of good drapers whom years ago I should have sent to an instrument maker for abdominal belts."

### The Importance of the Right Kind of Corset

The reason for the change in the attitude of those best qualified to teach what is really hygienic is the recognition of the fact that the firm, upward support afforded to the lower part of the abdominal region by a properly made corset is of real benefit to the health in many ways. For one thing it is of great assistance in the prevention of that too common trouble—constipation; and also, strange to say, it is stated on excellent authority to conduce to increased muscular and mental activity.

That corsets should increase a woman's brain power may seem paradoxical, but it is not a statement loosely made; on the contrary, it is a fact proved by experiments some years ago by two learned professors (Ray and Adarni), who delivered an address on the subject before the British Association.

The professors found that there is a tendency for a large amount of waste blood to accumulate and remain stagnant in the neighbourhood of the intestines, and that if this region is gently compressed by means of a well-fitting corset, the blood, instead of remaining stagnant, will be driven into the general circulation, and thus will be brought into use in other parts of the body. This

naturally causes an increase of nutrition in muscle and brain, and as our thinking powers depend to a great degree upon the nourishment of the brain by healthy blood, it is easy to understand that this action of the corset must tend to improve the mental condition.

#### Injurious Effects of Undue Pressure

One must, however, bear in mind that these advantages do not accrue from the wearing of any sort of corset. Far from it. The hygienists who sweepingly condemn every make of corset are wrong in one way, but they are quite right in their diatribes against the kind whose principal effect is to "nip in" the waist, and tightly fix the ribs so that it is impossible to take a deep inspiration. Tight pressure round the soft part of the middle of the figure can have nothing but an injurious, and may have a disastrous, effect upon the digestion, because it prevents the free movement of the stomach (which lies on the left side, above the waist line). It also does just what the firm, *upward* pressure of the properly cut corset does not do—it exercises a downward pressure on the intestines, and so increases the stagnation mentioned above.

The importance of obtaining the right kind of corset will, therefore, be recognised as a matter of real moment by every woman who values her health as well as her appearance. The right kind is fortunately what are now chiefly in vogue, and are known either as the straight-busted French corset, or the erect or American corset. These entirely cover the abdominal region, and when laced, and the suspender straps fastened, afford support just where it is needed. They are, or should be, low in front, not reaching to the breast bone. The old-fashioned "high-busted stays," which compressed the chest and made deep-breathing impossible, are, luckily, condemned as much by the smartly dressed as by the family physician. The outline of figure which they produced was so unnatural and so repellent to artistic taste that one wonders how they ever came to be invented. With their passing has also disappeared the vogue of the mid-Victorian "wasp-waist"—that fertile producer of so many a red nose and spotty complexion. Extreme tight-lacing is, luckily, no longer fashionable.

#### Decrease of Tight-lacing

Probably, the golf course and tennis lawn have helped towards its extinction. At all events, it is not necessary, in order to attain a fashionable figure, to be "drawn in" by staylaces until you cannot bend and can hardly breathe, for at length we recognise that beauty of outline is not gained by strenuous pinching-in of the middle of one's figure.

The editor of a drapery trade paper took the trouble some years ago to obtain returns from corset manufacturers as to the waist measurements which customers most frequently ask for. He has kept up the

inquiry year by year since then, and finds that the demand for the very small sizes in waists is steadily on the decrease. This, from a hygienic point of view, is certainly satisfactory, as showing that the trend of fashion is in the direction of sensible clothing.

#### Corsets in the Tropics

Another advantage of corset-wearing which must not be omitted is the protection the corset affords from chills. A long, deep-fronted corset gives protection to the entire abdominal region over which it fits closely. The well-known surgeon, Mr. James Cantlie, in giving advice to women as to how they should dress in tropical climates, recommends them to wear stout and well-made corsets; not those composed of coarse net, which are often sold as being specially suitable for India. These, he says, wear badly when subjected to much perspiration, and they do not efficiently protect. He adds that the remarkable immunity from abdominal ailments which English women, as compared with men, enjoy in the Tropics is largely due to their preservation from chills by reason of their corsets.

#### Smartness and Warmth

It is an unfortunate fact that in the minds of many young women there is a struggle during cool weather as to whether they shall yield to their desire for warmth or their ambition to appear smart. They imagine that smartness cannot be attained if they are warmly clad, for they have not grasped the truth, which everyone should grasp when preparing their wardrobe, that bodily warmth is *not* best secured by loading the person with heavy clothing. The best of all ways for keeping warm is by taking plenty of exercise.

#### The Best Material for Winter Clothing

For this reason long fur coats reaching nearly to the heels, the kind that look so tempting in the illustrated catalogues of the fashionable furriers, are not healthy garments for winter wear, even in the coldest weather, except for driving or motoring. They overheat and exhaust the body, and the exercise one takes in them does more harm than good. Cloth is far better than fur for outdoor wear when taking exercise. Sir Ernest Shackleton found that even in the Antarctic fur was exhausting as clothing when hard at work. He says that a material which is *windproof* as well as *waterproof* answered better even in the rigorous climate at the South Pole. This is a fact that it is useful to bear in mind when purchasing cloth, serge and tweed.

Some cloths are very *loose textured*. These are the reverse of *windproof*, unless they are lined. It is an excellent plan to line the sleeves of garments made from a loose-textured material with chamois leather. The arms are very sensitive to cold, and the chamois effectually protects them from keen winds. It is well to remember that *chilled arms* have a disastrous effect on the complexion.

# PRACTICAL MILLINERY

By MRS. ERIC PRITCHARD

*Continued from page 1603, Part 13*

## THE MAKING OF A WIRE SHAPE—continued

The Importance of the Edge Wire—Crowns of Different Varieties—Methods of Altering the Shape of the Hat by Manipulation of the Edge Wire

IN the last lesson the wire shape was completed, with the exception of the edge wire and brim supports.

The edge wire plays a very important part, as the set of the brim depends entirely on its skilful adaptation to the style of shape selected.

To strengthen the brim, and prevent the edge from losing its intended contour when exposed to damp or hard wear, it is necessary to make the edge of a stronger wire than

that which is used for other parts. Iron or thick satin wire is usually employed, or a double wire will answer the same purpose. The iron wire can be obtained from any drapers at 2½d. or 3d. the ring.

For an ordinary flat shape without droop or "turn-up," the edge wire is fitted flatly, and fixed round as illustrated in Fig. 1. Great care must be taken to avoid any undue fulness or crumpling of the wire.

A mushroom shape is obtained by slightly

### DIAGRAMS THAT WILL SIMPLIFY THE MAKING OF A WIRE SHAPE

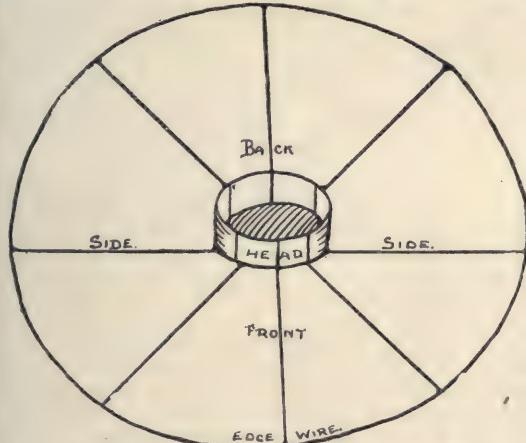


Fig. 1. The edge wire fitted flatly and fixed in position

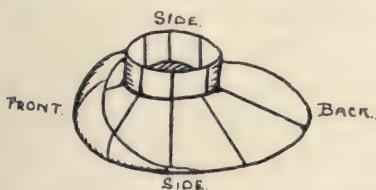


Fig. 2. For a shape rolled off the face the edge wire must be drawn in

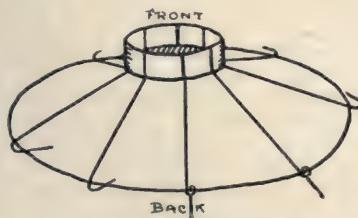


Fig. 3. Showing the process of fixing the edge wire to the "legs"

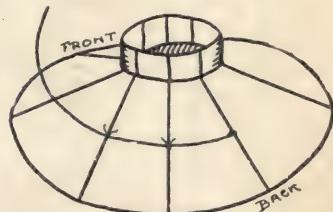


Fig. 4. Fix supporting wire to back "leg" by twisting it round once, but tie it to the other wires



Fig. 5. A piece of wire, 18 inches long, bent into a dome shape



Fig. 6. One end of the wire is attached to the back of the circle of wire.



Fig. 7. The remaining pieces of wire are placed from side to side, with a supporting wire in the centre

drooping the "legs," or supports, and drawing in the edge wire (thus making it smaller), but in this manipulation individual discretion must be used.

This process of *drawing in* the edge wire also applies to a shape which is rolled off the face. (See Fig. 2.)

It is only when a waved or dented-in shape is required that fulness is permissible in the edge wire.

The pattern hat, which is a mushroom shape, requires an edge wire 48 inches long. Nip off  $4\frac{1}{2}$  inches of wire. The  $1\frac{1}{2}$  extra inches are allowed for the lapping over and fastening. Make into a circle measuring 48 inches when finished.

In the last lesson the "legs" of the wire shape were left bent up to their respective measurements. Now proceed to fix on the edge wire.

Commence working from the back, and place the back or join of the edge wire on the hindermost leg of the brim, which is, or should be, exactly in the centre-back.

Continue placing the edge wire inside the bends, at equal distances all round, as illustrated in Fig. 3.

Commence from the back, and twist the small bent pieces at the end of the legs over the edge wire, as illustrated in Fig. 3. Pinch into small knots very tightly, and cut off the free end of the wire.

The brim now requires two wire supports to ensure firmness. Cut a length of wire slightly shorter than the edge wire.

Take one end and fix it nearly half-way down the back "leg" of brim, which is exactly in the centre-back. Fix on by twisting it once round the leg, as illustrated in Fig. 4.

Fix the support wire on to the next leg, *not by twisting it over*, as in the first instance, but tie it on with cotton as shown in Fig. 4.

Repeat this process all round the brim.

*To be continued.*

## ON JEWELS

### No. 5. SAPPHIRES AND TURQUOISES

By THE HON. MRS. FITZROY STEWART

The Universal Love of Blue—The Sapphire, its Nature, and where Found—Owners of Famous Sapphires—Frauds Practised in Selling Sapphires—The Turquoise, its History and Nature—How to Wear Turquoises

THERE is a magic about blue stones, for their colour is a favourite with people of all nations and languages. This may be because, with the exception of the sky, there is not much real blue in Nature's colouring. There are not many blue flowers, and very few blue birds, fishes, and insects. But there are several blue minerals, and of these sapphires are the best and brightest.

The Oriental sapphire is the name commonly given to blue corundum. This stone is highly prized on account of its hardness, lustre, and transparency. It equals the ruby in hardness, in which quality it stands next to the diamond. It scratches all stones except the diamond, and a ruby has some-

A second support wire is fixed in exactly the same manner, only 1 inch or  $1\frac{1}{2}$  inches closer to the head.

The brim is now complete.

The next important step is the making of the crown. For the pattern shape a dome crown is the most suitable.

Nip off a piece of wire 30 inches long, allowing  $1\frac{1}{2}$  inches for lapping over and fastening. Make into a circle measuring  $2\frac{1}{2}$  inches when finished.

Nip off eight pieces of wire each 18 inches long, and bend up  $1\frac{1}{2}$  inches at each end. Bend the 15 inches into a dome shape. (See Fig. 5.)

Bend the remaining seven pieces in the same manner.

Mark the back, front, and sides of the  $2\frac{1}{2}$  inch circle by means of dents or notches.

Fix on one end of one of the eight pieces of bent wire, as illustrated in Fig. 5, on the back of circle, and twist over to fasten as in Fig. 6.

Bring the other end of wire over to the front and fasten as at the back.

Repeat the process with the remaining seven pieces, placing them from side to side, side fronts to side backs, and so on. Then nip off the free ends of the wires, and tie with cotton at the top. (See Fig. 7.)

The dome now requires a support in the centre for strengthening purposes.

Nip off a piece of wire slightly shorter than the head wire, and commence fixing on from the back as directed for the brim supporting wire. (See Fig. 7.)

Proceed to fix the support round dome by tying with cotton. Fix the other end on the back "leg" of crown close to the other twist.

Fig. 7 shows the crown finished.

The crown is usually sewn on after it has been covered separately with straw or other selected material. This process will be fully described in subsequent articles.

times been scratched by a sapphire. But it differs from the ruby in several points. The ruby is usually coloured in a uniform manner, but the distribution of colour in a sapphire is most erratic. Then, if a ruby is exposed to strong heat its colour remains unaltered, but that of the sapphire will disappear under similar conditions, and this in spite of the fact that the stone itself remains the same and undamaged.

Sapphires are sometimes almost colourless, but are usually of an azure shade which at times verges on a blue-violet. In fact, every tint of blue, from the darkest to the palest, is represented in the sapphire, though an intense cornflower blue is the most admired

shade of colour. Sapphires of large size and fine quality are far more common than rubies of the same description. As this is the case, there is far less difference between the price of large and small sapphires than between that of large and small rubies. At the present time a good sapphire costs from £8 to £10 a carat; but a flawless stone of a velvet lustre, deep blue colour, and perfect transparency is still rare, and has a price in proportion. One fine sapphire of 165 carats on view at the Paris Exhibition of 1865 was sold for £8,000.

Some few sapphires of rare beauty and value are to be found in the various treasures of Europe. In the collection of the Jardin des Plantes in Paris may be seen a rough stone of 132 $\frac{1}{2}$  carats known as the "Rospoli" sapphire, after the family who were once its owners. This is a most magnificent blue gem, free from all faults and patches. In the Hope collection was a large and valuable sapphire of the blue, velvety colour, which retains its beauty as well by artificial light as by daylight. This latter feature is, by the way, a test of quality, as the best Oriental sapphires keep their exquisite blue tint in the evening, while those of an inferior sort appear almost black by artificial light.

A beautiful sapphire, which weighs over 100 carats, belongs to the Duke of Devonshire. The lower portion of this stone is step-cut, while the upper part is cut as a brilliant. Many splendid sapphires can be seen at Court and in society. Our Royal ladies possess some splendid specimens, and the Duchess of Orléans, who is semi-Royal, owns and wears a notable *parure* of sapphires and diamonds. Georgina, Countess of Dudley, has some priceless sapphires, which bear the brilliance of electric light to perfection. Lady Rossmore's sapphire and diamond crown is magnificent, and Mrs. W. K. D'Arcy wears a wonderful necklace of very large sapphires set in fine brilliants. In this connection it may be said that jewellers always mount sapphires with diamonds, as the whiteness of the diamond is immensely increased by contact with the sapphire.

Sapphires are found in Burma, Siam, and Ceylon; in Montana and North Carolina, in the United States; and in the gold and diamond fields of Australia. The finest come from Siam, and the mines there have grown rapidly in importance. The sapphires in these parts are found in a sandy clay about two feet below the surface. Indeed, all sapphires are met with in sand and solid rock, and always in the same places as the ruby. There is not a single locality where one stone is found without the other; they are invariably associated.

The sapphires of Ceylon are not of high quality, but it is worthy of note that the island is famous for its great variety of gemstones. And these include not only sapphires and rubies, but topazes, zircons, moonstones, amethysts, and tourmalines.

In Europe, sapphires occur in Saxony, and near the sources of the Iser river in Bohemia, but these stones are of no commercial importance.

Frauds are often practised in the selling of sapphires. The stones which may be most easily passed as sapphires are the blue topaz, blue spinel, and blue tourmaline. All, however, differ from the true gem in the essential point of density. Most of the above-mentioned stones are much lighter, and will float in thick liquid, while the sapphire would at once sink heavily to the bottom. And, with the exception of the diamond, and now and then the ruby, all other stones are softer than the sapphire. Most of them can be easily scratched by a topaz. The blue tourmaline may be at once distinguished from the sapphire by its colour, which is an indigo blue, and not the blue of the corn-flower.

Then, too, a device called a "doublet" is often used for fraudulent purposes. This is a sham stone composed of two pieces of crystal with a colour between; or—in better examples—thin layers of real stone faced by pieces of crystal, so as to appear as one perfect gem. These latter are constantly passed off as sapphires. But they may be distinguished from the genuine article partly by their colour, but best of all by a careful examination of the "girdle." Should the sapphire have been joined to an inferior stone the fraud will be at once detected. However, as has been said in previous articles, the surest test of a precious stone is its hardness.

The ancients seldom used the sapphire as an ornament on account of the difficulty of cutting so hard a substance. But, in spite of its extreme hardness, the stone has sometimes been engraved, and there are a few specimens still in existence. In the Strozzi cabinet at Rome may be seen a sapphire, a masterpiece of art, that has engraved on it the profile of Hercules. And among some old English family jewels was found a sapphire engraved with the crest and coat of arms of Cardinal Wolsey.

This gem appears in Holy Writ, for sapphires are mentioned in the Book of Ezekiel. Pliny knew sapphires well, and in old days they were dedicated by the Greeks to Apollo. In more recent times a splendid stone, two inches long, owned by Nadir Shah was offered for sale at Moscow in the eighteenth century for £780.

The sapphire is said to have special vir-



Turquoise bracelet. This gem looks well with diamonds  
Photo, Record Press

tues, and not long ago it was regarded as a charm and a medicine. It is a quaint fact that in old days sapphires were spoken of as male and female. By a "male sapphire" the ancients meant a dark-hued indigo-coloured stone, while a pale blue or nearly white specimen was described by them as a "female sapphire."

Sapphire ornaments look their best when worn with a white gown, but a well-known woman of fashion once wore her sapphires with a tulle dress of the same shade, and made a delightful effect with this clever combination.

#### The Turquoise

Turquoises are the stone for December, and many think this pale blue gem, if not valuable, one of the prettiest in existence.

The true Oriental turquoise occurs in clay slate, and the best are found near Nishapur, in the Persian province of Khorassan. Of late, Mexico has produced good turquoises. The true turquoise owes its colour to phosphate of copper, and its powder becomes dark blue when moistened with strong ammonia. The hardness of the stone is low, and in this respect it ranks only one degree higher than the opal. Hence it is easily scratched and injured, and does not do as well for rings as for pendants and head ornaments.

Turquoises of large size, and sometimes of good colour, are met with that have Persian or Arabic inscriptions engraved upon them in a most artistic fashion. An ornamental design is sometimes used, and in either case the designs are often gilt or inlaid with gold wiring. The dowager Lady Wharncliffe owns a famous turquoise of large size which is engraved with Persian characters.

Turquoises are in high favour with several members of our Royal Family. It will be remembered that the late King gave a turquoise and diamond tiara to Queen Victoria Eugénie of Spain at the time of her Majesty's marriage. Princess Henry of Battenberg has good turquoises, and these stones are often given by our Royalties as wedding presents. Several society women also own splendid sets of turquoises. Among them are Princess Pless, who has a high tiara of turquoises and diamonds; Lady Minto, who wears a complete set of these stones; Lady Wicklow, Lady Juliet Duff, Lady Sophie Scott, and Mrs. Cavendish Bentinck. Lady Wicklow, Lady Juliet Duff, and Lady Sophie Scott received countless turquoises among their wedding presents.

#### Origin of the Name

Turquoises used to be known as the "Turkish stone," and have been spelt "Turkis," as by Tennyson. They are fragile gems, not only from their lack of hardness, but also on account of their rapid changes of colour. Turquoises sometimes turn green, and there is a pretty fancy that this gem will only keep its true colour when worn by those with whom it is in sympathy. In this case, if the owner droops or dies, the tur-

quoise fades away and becomes colourless. On the other hand, it is often said to be a lucky stone, and especially to those who are born in December, and therefore has been used as a mascot. Lady Wicklow and Lady Margaret Sackville, both born in December, are never seen without some turquoise ornaments; and that charming actress, Miss Violet Vanbrugh, always wears when on the stage a long chain of uncut turquoises.

#### The Setting of Turquoises

Turquoises can be set and arranged in various ways and manners. The pale blue gem looks well with diamonds, but as it is an opaque stone it can be set in an artistic style, and is perhaps at its best when cut *en cabochon*, a style suited to stones in which, as in the case of the turquoise, colour is a most important quality. The tint of a gem is best shown with curved or rounded surfaces. The varieties of *cabochon* cutting are single, double, and double-convex and hollow *cabochon*, the latter being much used for large garnets, which, so cut, are called carbuncles. Turquoises treated thus can be used with great effect in the *art nouveau* style of ornament. For instance, they combine well with dull gold or silver, with horn, rare woods, ivory, or delicate enamels. They look their best when set in clasps or buckles, in combs for the hair, in shoulder-straps, or in a shape or form that may be styled semi-barbaric.

The turquoise matrix is much used by modern jewellers for this last-mentioned style of ornament. The rough, uncut pieces of stone make admirable heads for hat-pins, or can be used for inlaid work of all descriptions. A clever and artistic handicraftsman will even find a use for stones which have lost their pristine blue or become of a greenish tinge. Such can be utilised with charming effect, although their intrinsic value may be slight, in the arts of enamelling, bookbinding, or metalwork, as a visit to an Arts and Crafts Exhibition will prove.

#### When to Wear Turquoises

As regards the evening frock that makes the most suitable background for turquoises opinions vary. To my mind, they are perfect with pale green, and with a soft material, chiffon for choice, or else Liberty silk, crêpe-de-Chine, or mousseline. I once saw a fawn-coloured chiffon frock worn with a fine set of turquoise ornaments, which were seen to immense advantage. In the day turquoises look well with a black costume—not black and white, which ever demands green as its accompaniment. And turquoises suit well a blue-eyed, fair-haired wearer, although they are often kind to a brunette who has a white skin and delicate colouring.

In these days it is a mistake to rely too much upon gems; good stones worn with an inadequate frock are an incongruity that should be carefully avoided by all women who have any pretensions to good taste.

# PRACTICAL LESSONS IN TAILORING

## FOR HOME WORKERS AND OTHERS

*Continued from page 1666, Part 13*

By M. PRINCE BROWNE

*Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."*

### FOURTEENTH LESSON. DOUBLE-BREASTED COAT AND SKIRT

Materials Required—Drafting the Skirt

THE little tailor-made costume designed for EVERY WOMAN'S ENCYCLOPÆDIA (see finished sketch) would look smart made in white serge, with black velvet or satin facings and buttons, and be very useful for chilly days in summer. If purchased from a good tailor, it would cost at least four or five guineas, whereas the home worker, following the instructions given in these lessons, will be able to make it at a cost of less than a guinea and a half, which sum allows for a serge at 3s. 6d. per yard, and a tailor's satin lining for the coat.

If it is desired to line the skirt, an extra 10s. must be allowed for a silk lining, as five yards of single-width silk would be required, or an extra 2s. 6d. must be allowed for a cotton lining. An exceedingly nice and uncommon one, which is light in weight, soft, and which does not crease (as most cotton linings do), is a broché, and although 40 inches wide, the price is only 11 $\frac{1}{2}$ d. per yard. It looks almost like satin, and can be had in black, white, and colours. Two and a half yards of this would be quite sufficient to line the skirt shown in the sketch, which measures 41 inches in length, and is 2 $\frac{1}{2}$  yards round the bottom. Three yards of satin should be sufficient for the lining of the coat—one yard of white French canvas, and half a yard of white linen will be required for interlining, three-quarters of a yard of black velvet, or satin, for the "facings" and buttons.

The other requisites are a quarter-ounce reel of machine silk for stitching; a small reel of fine silk to match the coat lining for felling it

in, buttonhole twist and thread, beeswax, tacking cotton, black sewing silk, button moulds of three sizes (for making the buttons for the coat and skirt), belting, hooks and eyes, and placket fasteners for the skirt. If a braid is desired round the bottom of it, two and a half yards will be necessary. All these items are included in the estimate quoted above. It is always better to cut out the skirt of a costume before the coat, as in cutting the gores there are frequently pieces of material left which can be utilised for sleeves, pockets, etc.

There is no up and down in serge, so the gores can be cut both ways, but as there is a right and a wrong side to it, and as in this skirt the two halves of the front are different, care must be taken to cut the larger piece for the right half, and the smaller for the left half of the front.

As the serge is white, and care must be taken not to soil it, it will be better for the amateur to draft a paper pattern from which to cut out her skirt. Large sheets of brown paper can be purchased for the purpose at 9 $\frac{1}{2}$ d. per quire (*second quality*); it is called "double imperial," and measures 45 by 29 inches.

To draft the back gore (Diagram 1), unfold a sheet of the paper and place it on the table; measure along the edge 41 inches; make a mark; from it measure 1 $\frac{1}{2}$  inches, and make another mark; from this second mark draw a line 7 $\frac{1}{2}$  inches long across the paper, and from the end of this line draw a "curve for waist" to within an inch of the first mark on the edge of the paper; from the end of the "curve for waist" draw a



Sketch of double-breasted coat and skirt when finished

line about 7 inches long, curving very gradually to the edge of the paper, as shown in the diagram.

Measure across the paper, at the end, 28 inches, make a mark, and draw with

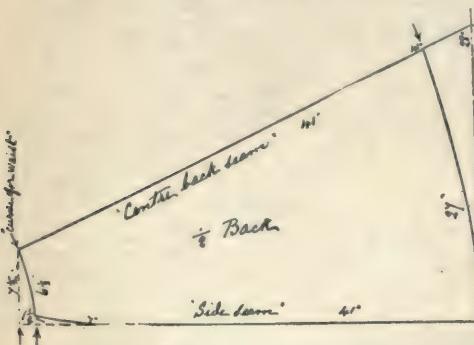


Diagram 1. Drafting the back gore of skirt

two squares a long line from the end of the "curve for waist" to the mark.

#### The "Centre-back Seam"

This line is for the "centre-back seam," and the squares should be placed together in the position illustrated on page 73, Vol. I. Take a tape measure and measure on this line 41 inches, make a mark across it, and continue to measure and mark (from the "curve for waist") this length at intervals as far as the front edge of the paper. Draw a curving line through these marks for the bottom of the gore.

N.B.—The reason the measure taken across the paper is 28 inches is to obtain the correct width (27 inches) for the bottom of the gore. If the mark across the paper were made at 27 inches, the curved line (being drawn above it) would only measure 26 inches.

Cut out the pattern on the chalk lines, and on it mark the words and measurements which are given on the diagram.

To draft the left half of "front" (Diagram 2), measure along the edge of the paper 41 inches; make a mark; from it measure  $1\frac{1}{4}$  inches and make another mark, from this second mark draw a line 6 inches long across the paper, and from the end of this line draw the "curve for waist" to the first mark on the edge of the paper.

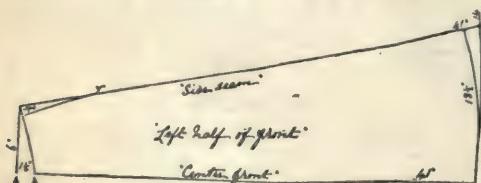


Diagram 2. The left half of front

Measure across the paper at the end 14 inches, make a mark, and draw with the squares a long line from the end of the "curve for waist" to the mark.

N.B.—This line is for the "side seam" of the left-front.

#### The "Side Seam"

Take a tape measure, and measure on this line, for the "side seam," 41 inches, make a mark across it, and continue to measure and mark (from the "curve for waist") this length at intervals as far as the front edge of the paper.

Draw a curving line through these marks for the bottom of the left half of the front. From the top of the "side seam" measure on the "curve for waist" half an inch, make a mark, and from it draw a line about 7 inches long, curving very gradually to the "side seam," as shown on the diagram.

Cut out the pattern on the chalk lines, and on it mark the words and measurements which are given on the diagram.

For the right half of the "front," place

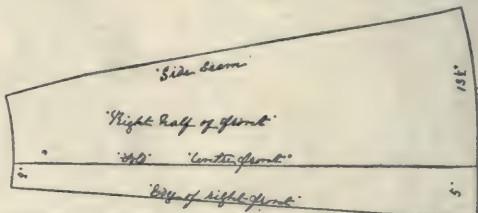


Diagram 3. This clearly indicates how to draft the right front of skirt

a sheet of paper on the table; measure 5 inches from the edge, and draw a line parallel to it 42 inches long; crease down on this line, and fold the 5 inches under to be out of the way. Place the cut-out pattern of the left half of the front on the paper, with the edge of the centre-front along the fold. Outline the pattern carefully (with a fine chalk or pencil), remove the pattern, and cut out the right half exactly on the lines across the fold at the "curve for waist," and at the bottom, and then the "side seam." Turn the paper over, the fold uppermost, and measure from the fold along the "curve for waist" 2 inches, and make a mark. Open out the fold flat, and with the squares draw a slanting line from the mark to the edge of the paper at the bottom. It should now appear as in Diagram 3. Cut along this slanting line. This gives the edge of the right half of the front, and completes the pattern for the skirt.

The fold marks the "centre-front." Mark on the pattern the words and measurements that are given on the diagram.

*To be continued.*



# PRACTICAL LESSONS IN DRESSMAKING

*Continued from page 1607, Part 13*

By M. PRINCE BROWNE

## FOURTEENTH LESSON. A WRAP FOR DAY OR EVENING WEAR

Length of Material Required—Lining—Measurements to be Taken—Cutting Out the Wrap from the Bodice Pattern—Turnings to be Allowed

THE wrap illustrated in the finished sketch is suitable for either day or evening wear, according to the material of which it is made.

Six and three-quarter yards of material 27 inches wide will be required for a wrap measuring about one and a half yards from the neck point of the shoulder to the bottom, or,  $3\frac{1}{4}$  yards of material 54 inches wide.

The same amount of silk or satin for the lining, about 4 yards of single-width satin to make the trimming, and half a yard of velvet (this can be bought on the straight) for the revers.

The design for the trimming and full instructions for tracing it on the material will be given in a future lesson—when the wrap is ready to be trimmed—which will be before the lining is put in. Before commencing to cut it out (from the bodice pattern) the length desired for the wrap should be taken from the neck point of the shoulder of the person for whom it is to be made.

The measure round the hips (seven inches below the waist) must also be taken. This measure must be taken loosely, and both should be written down for future reference.

If the material is single width (27 inches wide) the wrap must be made with a seam down the back.

Fold the material in half—wrong side out—the cut edges together, place it flat on the table, and pin it together.

From the cut edge measure along the selvedge the length the wrap is to be, plus two inches for turnings, make a chalk mark, and, with a square, draw a line lightly with the chalk across the material, from one selvedge to the other.

This line denotes the position for the front shoulder, and is marked on the diagram "shoulder line."

Place and pin the "front" of the bodice pattern on the material in the position

shown in Diagram 1, with the neck point of the shoulder touching the "shoulder line," and the "front" straight down about one inch from the selvedge.

Place and pin the "side front" about an inch from the "front," in the position shown in the diagram.

From the armhole measure down the "under-arm seam" three inches, and make a chalk mark. Take the larger piece of the sleeve pattern, place and pin it in the position shown in the diagram—*i.e.*, with the top of the inside seam at the chalk mark just made. Place and pin the pattern of the back near the selvedge, and two inches from the "shoulder line," as shown in the diagram.

N.B.—If the material is silk, satin, or any delicate fabric, fine steel pins or needles should be used for pinning.

*Lightly* mark a "hip line" on the material seven inches below the "waist line," from the front of the bodice pattern to the "under-arm seam."

Add three inches to the measure which was taken round the hips, and then divide it into quarters—*e.g.*, if the hip measurement was 41 inches and three inches were added, a quarter would be 11 inches. Measure from the front of the bodice pattern along the "hip line" these 11 inches, and make a mark.

N.B.—This mark gives the position for the "side seam."

From the selvedge at the cut edge measure  $23\frac{1}{2}$  inches (or more if desired) for the width of the bottom of the front; make a mark, and from it, draw with the square a slanting line to the mark on the "hip line."

Outline the inner seam of the sleeve pattern, curve it under the arm at about 4 inches from the "under-arm seam," and with a square draw a slanting line to the "hip line" to complete the "side seam."

Measure the length of the front (at the



Finished sketch of wrap

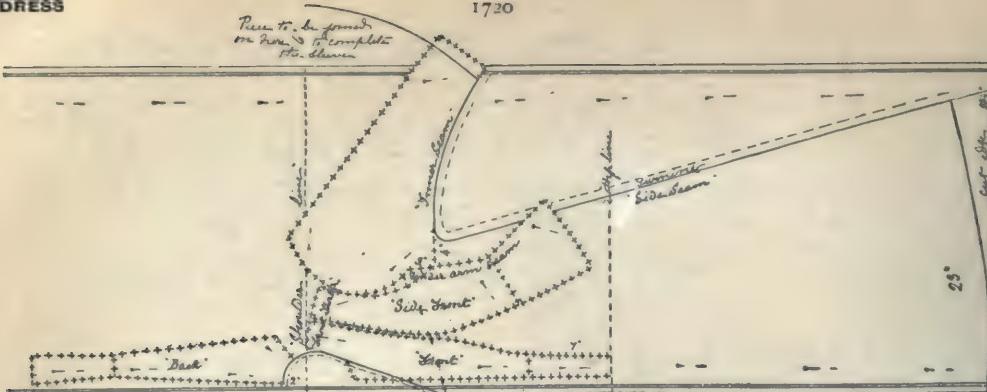


Diagram 1. The bodice pattern placed in position for cutting out the wrap

selvedge) from the "hip line" to the "cut edge," measure the same length from the "hip line" on the "side seam," make a mark, and draw a curved line to the selvedge, for the bottom of the front, as shown in the diagram.

From the "shoulder line" measure on the selvedge near the front about 10 inches, make a mark, and from it draw a slanting line towards the "front shoulder," curving it gradually round to the back neck of the bodice pattern, and outlining it to the selvedge.

The front can now be cut out. It will be remembered that two inches were allowed for turnings at the bottom; it can therefore be cut out on the curved line, but turnings of about one inch must be allowed up the "side seam" and on the "inner seam" of the sleeve to the selvedge, as shown in the diagram. It will be seen that the material is not wide enough; a piece will therefore have to be joined to complete the length of the sleeve later on.

Take out the pins and remove the bodice and sleeve patterns from the material. Take out the pins that hold the two folds of material together, separate them, take the upper one (on

N.B.—On no account must the fold along the "shoulder line" be cut.

Take out the pins, open out the material, and cut round the line at the neck, allowing about half an inch for turning.

The long piece of material should now appear as in Diagram 2.

N.B.—To prevent any possibility of the neck stretching in handling so large a piece of work, it is a good plan for an amateur to make a row of small running stitches round the line at the neck, before cutting it out, drawing the thread rather tightly before fastening it off.

To cut the second half of the wrap, place the remaining piece of the material—single-right side uppermost, on the table, and on it place the half wrap, wrong side uppermost, so that the right sides "face," pin them carefully together, and cut out the under half by the upper. The pieces to be joined on to complete the sleeves, the cuffs, and sleevebands, must be cut out of the remaining pieces of the material. It is better for an amateur to cut paper patterns for the cuffs, etc.

To cut the pattern for the



Diagram 3

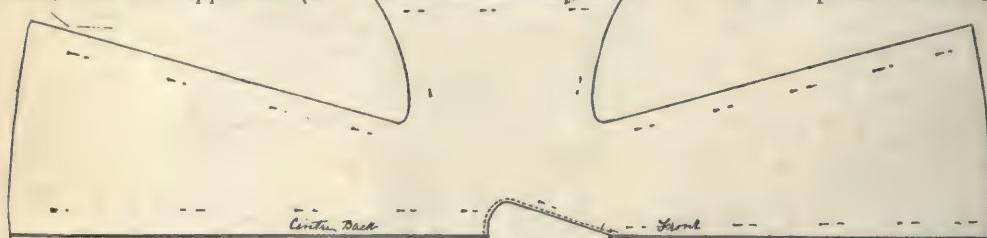


Diagram 2. As the wrap should appear when cut

which the "shoulder line" is marked) and fold it together along the "shoulder line."

N.B.—This must be done very carefully and accurately.

Place this folded piece smoothly on the table with the front (which has been cut out) uppermost, and pin it together, the selvedges level, and cut out the under fold by the upper one, along the bottom, up the "side seam," and along the "inner seam" of the sleeve to the selvedge.

sleeve piece, measure the length of the selvedge (on the sleeve of the wrap) where the piece is to be joined, and cut a strip of paper the same length and six inches wide, fold it in half, and draw a line curving gradually from the fold to the end; cut on this line through the double paper, unfold it, and the shape should appear as in Diagram 3.

*To be continued.*

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. The Acta Corset Co. ("Acta" Corsets); Clark & Co. (Dyeing and Cleaning).



## NEEDLEWORK

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be :

*Embroidery  
Embroidered Collars and Blouses  
Lace Work  
Drawn Thread Work  
Tatting  
Netting*

*Knitting  
Crochet  
Braiding  
Art Patchwork  
Plain Needlework  
Presents  
Sewing Machines*

*Darning with a Sewing Machine  
What can be done with Ribbon  
German Applique Work  
Monogram Designs, etc., etc.*

## RUSSIAN EMBROIDERY

By EDITH NEPEAN

The Ancient Art of Embroidery in Russia—Its Popularity With the Peasant—The Staff of “Embroiderers” in a Large Household—Adapting Russian Embroidery to English Requirements—Its Suitability for Household Linen, Washing Frocks, Aprons—Working Through Canvas on to the Material

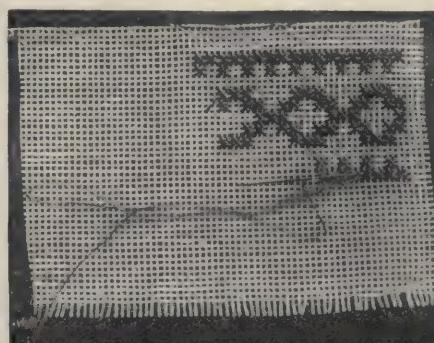
IT is regrettable that the national embroidery of Russia is so seldom seen in this country, for it is strikingly handsome, and its uses are manifold.

Most certainly, Russian needlecraft should take a high place from a decorative point of view. In the old days of serfdom, the great landowners employed a staff of skilled embroiderers, and these women embellished every conceivable article which could be embroidered. Year in, year out, they were at work in the establishment of the great lord to whom they owed allegiance. Oddly enough, freedom is not sweet to everybody, and although serfdom is abolished, there are still dependents on the old families who would not take their freedom literally. They prefer to remain as they were, and their children are still trained in this art of enriching textile fabrics.

In the mediæval ages embroidery was the chief pleasure of the great ladies, and again its fascinations are weaving their spell, although the *mondaine* is not

such an adept with her needle as her more humble sister, possibly owing to the gaiety and brilliance of the life of a Russian woman of fashion. Also, no doubt, hereditary instincts count for something, for, as already intimated, many big households still have their staff of “embroiderers.” The casual tourist to St. Petersburg immediately notices that the unbleached shirts which the *moujiks* wear on Sunday are embroidered gaily round the collar and down the front in multi-coloured cross-stitch, and wonderfully effective and beautiful work it is!

Russian embroidery could serve many useful purposes in our own country, for it is charmingly simple, and the results are positively unique. Almost every article in the way of linen in a Russian household is embroidered. Bed-hangings, cloths, towels, toilet accessories, and the lingerie. The Tsarina wears a wide panel of embroidery down the front of her State robes, enriched with precious stones, and the humblest



To work the cross-stitch tack the canvas firmly to the material and work the design through both. The threads of the canvas are drawn away when the pattern is completed

peasant girl adorns her picturesque national costume with this quaint cross-stitch.

Russian embroidery is worked in three colours—red, dark blue, and white—with sometimes touches of black and yellow. Many ladies don the national costume when living at their country residences and in the privacy of their own grounds and woods. These dresses are very elaborately embroidered, the bodice being composed entirely of strips of silk or satin ribbon embroidered in cross-stitch, or the national colours are worked on a white ground. The skirt is always plain, but the apron is a work of art, made of embroidered silken strips, or of fine white linen and twill, and much attention is given to its scheme of decoration. First, there is a fairly large piece of silk or white linen, heavily embroidered in red, dark blue, and white, and to this is added a strip of the beautiful Russian lace, which is woven in red, blue, and white. Then follows a strip of dark blue silk or twill, richly embroidered in white and red, and after this another strip of insertion and a strip of red silk or twill, embroidered in blue and white, and finished off with a wide Russian lace.

#### Lace Insertion with Embroidery

This idea of working on strips of ribbon or linen, and joining them together by torchon lace insertion, can be utilised for toilet and table cloths, bed-spreads, and an endless variety of useful and ornamental articles. In the more ordinary Russian embroidery these strips of linen and twill are simply joined together, but more elaborate embroidery, when worked on coloured strips, should be joined together by lace insertion, which gives a beautifully delicate appearance, and greatly adds to the effect of the embroidery.



This embroidered cloth may be used for a splasher, for a toilet-table cloth, a shaving towel, or a cover for a towel-stand. Ideas for working the cross-stitch design on ribbon may be taken from the strips between the insertion

Russian cross-stitch embroidery would make an exquisite trimming for a white linen gown, worked in dark blue, red, and white flourishing thread, and washes perfectly. A pretty holland frock for a child can be embroidered in the same manner, or, if preferred, simply one colour may be used; but the three colours on holland are quite charming.

#### Method of Working

A novel toilet-table cover can be made by forming the centre of fine white linen, worked in the national colours; then follows at each side a strip of torchon insertion, then a strip of red twill, on which the cross-stitch is worked in blue and white, and finished off with a wide lace border. Towels can be embroidered most effectively in these three colours, and very charming additions they make to the washstand. There is absolutely no limit to the beauty and width of the design which can be worked on these necessary articles.

A striking afternoon tea-cloth can be made much after the same manner, embroidered in red, dark blue, and white on a good fine linen. The cloth should be embroidered all the way round in a handsome design, which forms a wide border. This is edged by a deep torchon lace, and the worker's monogram may be embroidered in the centre.

The method of working this cross-stitch on to the tea-cloth is to cut a piece of ordinary white canvas to the width required for the border. Tack this firmly top and bottom all the way round the cloth. Choose a good, bold cross-stitch pattern, and work on the canvas, *taking the stitches right through the linen*. When the embroidery is completed, pull the canvas from underneath the embroidery, thread by thread, with the first finger and thumb; thus the embroidery is left intact upon the linen. Hem the cloth all around, and if a border of wide torchon lace be added, it will be a fine piece of work when finished.

For the child's frock, the canvas is tacked upon the material in exactly the same manner, and the canvas removed thread by thread on completion of the embroidery.

This method of tacking canvas on to the material may be employed in the marking of linen, so that pretty cross-stitch letters can be easily worked on to anything which requires marking,

removing the canvas in the usual way when the work is finished. Strips of satin or silk ribbon suitable for trimming dresses or blouses may be worked in the same way. Always embroider silken fabrics in silk thread.

Any cross-stitch design book may be used, but if it is possible to procure a sheet of genuine Russian designs, so much the better. In Russia enormous sheets of such patterns may be bought, printed in gay colours. Perhaps in one a peasant's costume is given, showing the elaborate apron in separate strips, and these are very useful, as the patterns can be copied, and adapted to any other articles of embroidery.



Russian embroidery in blue and red as applied to an apron of scarlet linen

Another sheet may show quaint figures of peasants, the entire design to be worked out in the usual cross-stitch. One of the attractions of Russian embroidery, apart from its claims of decorative beauty, is its extreme simplicity, there being no laborious tracing of patterns. The

canvass is tacked over the chosen fabric and forms a network, which is a most valuable guide to the needlewoman as she works her cross-stitch design.

The cottons wash admirably, and as a means of embellishing children's clothes this form of decoration is unrivalled, besides having the merit of being inexpensive.

## SATIN BRACELETS AND CAMEOS

### A Use for Old-fashioned Cameos—The History of the Art of Cameo-cutting—How to Make Cameo and Satin Bracelets, Throat-bands and Hair-bandeaux

QUAINTNESS and originality of thought, together with luxurious surroundings and adornments, are some of the signs of the times. Another phase is the craze of looking up and searching for old-fashioned jewellery. Cameo brooches, cameo earrings, curious cameo rings, all are seized upon with avidity, and, when discovered, immediate steps are taken to adjust them to modern uses and purposes.

One can imagine the amazement of the wearers of these old jewels if they could see the personalities of the twentieth century decked out in all the bravery of their happy, materialistic days. As one turns over the old treasures, a faint feeling of sadness seems to impress itself. A pair of cameo bracelets, perhaps, calls forth our kindly curiosity. The exquisite cameos, rose-pink and transparent, are set in gold, but the bracelets themselves are made of fine plaited silken hair. What pretty, dimpled wrists did they grace? one wonders.

#### A Lost Art

Many of us who possess cameos perhaps do not realise how interesting and ancient is the art of cameo engraving. Alas, now the art is a lost one, which fact makes us cherish all the more these specimens of engraved gems in our jewel-cases. What exquisite things they are! We gaze down

upon a delicate face, showing the minute markings of eyebrows, eyes, and the hair, with its delicate waving, held in place by a minute wreath of flowers. It is engraved upon a background of translucent grey stone, which shows up the delicacy of the work.

#### The Delicacy of Cameo Cutting

It was in the days of Alexander the Great, and in the East, that this art arose and flourished. It was the fashion to embellish even things in ordinary use with these exquisite gems, which were cut out of stratified agates—hard stones possessing different layers of colour, so that the head or features could be cut out of the first layer, the second layer might compose the floral background, whilst the third strata would compose the background. Minute and delicate must have been the fine tools which fashioned these gems, steady the sensitive fingers, and clear the eye of the artist. As one reflects upon such lost arts, one realises that progression has not been entirely on our side. If we have gained much, there are other things which have passed from us, though in years to come there may be a revival of cameo cutting. The art flourished and waned in those distant ages, to be called forth to light again during the Renaissance period, although, alas, never to become the art of old days, when the glory



Cameos can be utilised with charming old-world effect as centres for bracelets of satin, painted with some delicately hued flowers, such as rosebuds or forget-me-nots.

of the Orient supplied the onyx stone, the sardonyx, with its strata of white and rose-tinted sard, or the transparent beauties of the chalcedonyx.

The Italians used various strata shells for their art, and the ordinary cameos, of which we are at present enamoured, are relics more often of the eighteenth century than of this earlier period.

#### The Effective Mounting of Cameos

So much for the romance of our old-world treasures. We find them in brooches, often so large that we have to lay them aside. In some of these brooches there are receptacles for hair, the hair itself having been cut away. We all know how charming a mounting is black velvet for cameos. It is, too, an admirable adornment for the wrist and throat, for not only does it throw up the delicacy of the engraved gem, but at the same time it enhances the whiteness of the wearer's skin.

Although we are rather inclined to follow custom like the proverbial sheep, another suggestion for the mounting of cameos may be of interest. It will, perhaps, already have been noticed how becoming is a touch of colour around the throat and wrists in the evening. So much so, that some prefer satin bands of the colour of their gown, finished off with a minute bow. To such, the charming effect of cameos on coloured satin for bracelets and the neck will appeal. For a white gown—once the pristine and particular glory of the *débutante*—choose bracelets of white satin. They may be made of simple white satin ribbon, but piece-satin is a little firmer and more substantial. A quarter of a yard will supply two dainty wristlets. Cut off two strips of the length desired, and double the width required. Fold the satin and machine each bracelet down the back on the wrong side. Turn it to the right side. Press with a cool iron, so that the join will lie the wrong side, against the wrist. Some may prefer to wear these

bracelets like slave bangles; if the arm is inclined to thinness above the elbow, this plan is to be recommended. Turn in the satin each end, and very neatly over-sew it. Two minute hooks and tiny eyes of silk must be sewn on to each bracelet.

Take the cameo and place it in the centre of the satin, and very faintly, whilst holding it down firmly, mark its size and position on the satin. Now apply an artistic decoration of minute old-world flowers, which may be painted in oil or water colour. The latter are certainly more dainty and transparent when for personal adornment. Sketch tiny flowers (such as forget-me-nots, which will look pretty) on to the satin. The flowers should look as if they had been scattered carelessly over the surface of the satin.

If you cannot draw, the flowers may be traced on before the satin is machined, but take care to mark lightly where the satin will be folded when it forms the bracelet, so that the design will be on the right side. Tint the flowers in soft shades of blue; a tiny French knot of gold thread may mark the centres effectively, or a scintillating gold bead, or a touch of yellow paint may be preferred. Tint the leaves and stems in shades of green. A soft-tinted background may be introduced, if desired, but the dead-white is also effective.

When the design is completed, the cameo may be stitched neatly on to its pencilled place. A quaint little satin bracelet will be the result. If the Christian name of the wearer happens to be that of a flower, it is a pretty conceit to wear such flowers on the satin bracelets. The satin "dog-collar," when one or more cameos can be used, is made in the same manner.

Pale-rose satin bracelets should have a design of miniature moss-roses, and mauve satin bracelets look exquisite with violets carelessly painted over their surface, the cameo forming the distinctive finish.

An artistic bandeau for the hair could be made in much the same manner.



A neckband of satin, painted with flowers, and having a cameo as its centre, is an easily fashioned and becoming adornment. White satin is a most suitable and effective background for such work.

## FIVE USEFUL CUSHIONS



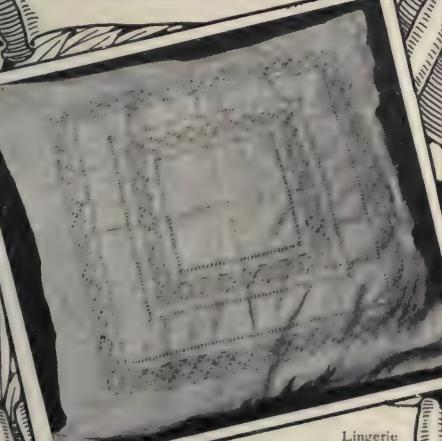
Long-shaped cushion of grey green Roman satin with tarnished silver cord. It is stuffed tightly and fits into the side of a Chesterfield sofa



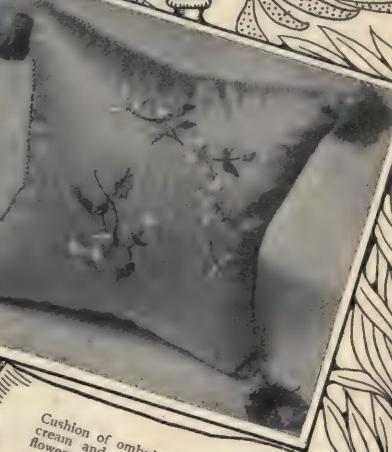
Softly quilted cushion-pad in blue China silk, with flounce to match. Such a padded head-rest is extremely useful to make a wooden or wicker chair more comfortable



Cushion of ombré striped silk of cream and yellow shades. The flowers are embroidered in natural colours. Handsome silk tassels embellish the corners



Lingerie cushion-cover of coarse-woven Italian linen, with entrelac of needle-point lace, made by the peasants of Valle Voggia, near San Remo. This sound flax lace wears and washes excellently, and the designs are very artistic



A finely embroidered cushion of oatmeal cloth. The carnations are embroidered in natural colours on a diaper pattern background in pale blue. The arabesque outline is in brown. Brown cord greatly improves the appearance of the edge

## SAILOR COLLAR WITH CROCHET INSERTION

Honiton Braid of Linen Thread—Manlove's No. 60 Linen Thread—Paget Hook, 6½ or 7 size

*Abbreviations : ch., chain ; tr., treble ; l. tr., long treble ; d. c., double crochet*

THE sailor collar here described may be worn by a lady or is quite suitable for children's wear, or it may be adapted to form a yoke for a muslin blouse, the V opening at the neck being filled in with finely tucked muslin, or strips of the crochet insertion sewn together. The neck-band could also be adorned with a strip of the insertion.

The muslin foundation is cut all in one piece, the tips of the fronts (which are shown turned back in Fig. 1), just meeting under the chin. The straight edge of the back is placed to the selvedge.

The insertion is reversed from the point of fastening, so that the right side of the crochet may come outside when the fronts are turned back. Therefore, the points for the fronts are wrong-side-up in working.

Commence from the fastening tips, leaving sufficient braid for the turn back, and make the rest into shape first; there can then be no mistake about reversing the work.

*1st row.* Outside edge. Into each oval of the braid work four sets of 2 tr., 2 ch. between each set. Work down to the bar and up from it to next oval with 7 ch., 3 d. c. over the bar. At the corners, 9 ch.

*1st row.* Inside edge. The same as just described, only at the corners the shape is now very decided, there being only two sets of "2 tr." in each of the two extreme corner ovals; with no chain between right in the centre.

*2nd row.* Outside edge. Three sets of 2 tr., 2 ch. between, as before, in the three centre spaces. Beyond, at each end, 1 tr.,

7 ch., filling the previous "7 ch." with 7 d. c. (nine at the corners).

*2nd row.* Inside edge. The same, but with fewer d. c. in corners, one set of 2 tr. over each two ovals.

*3rd row.* Outside edge. Into each "7 ch."



Fig. 1. The collar completed, showing revers and position of medallions

at each end of the ovals 3 l. tr., no chain between the two sets where they close in. From them to the middle "2 tr." 2 d. c. each side, 2 ch. over the "2 tr." In the corner "7 ch." three times, 3 l. tr., 7 ch. between each set.

*3rd row.* Inside edge. In the corner, the sets of 3 l. tr. in each 7 ch. come close with no chain between, four times, two in the centre, one each side.

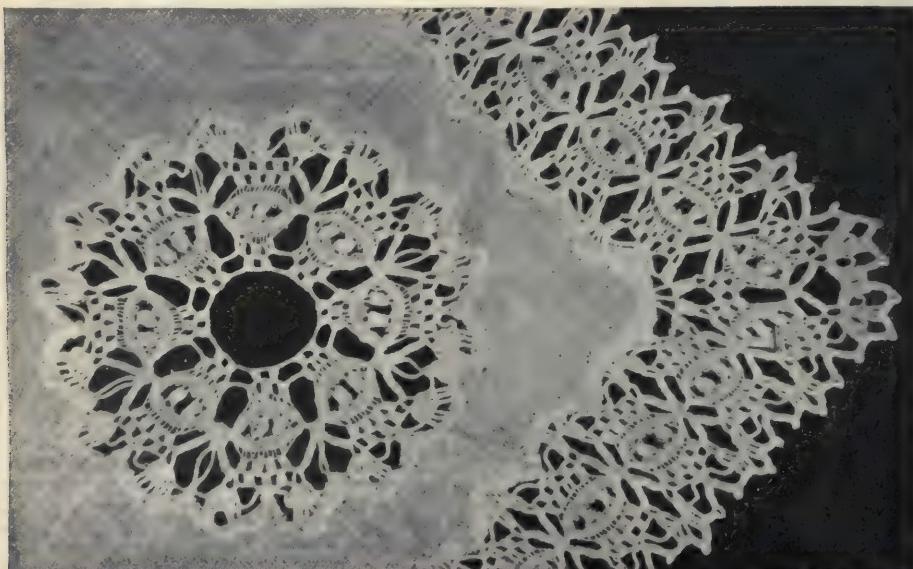


Fig. 2. Medallion and corner of collar enlarged to show the working

*4th row.* Outside edge. In the 2 ch. over the middle of ovals 2 d. c., 10 ch. from them in the top of each "3 tr." make a tr. 7 ch. between each set. In the corner, 8 ch. between each set over the other chain.

*4th row.* Inside edge. In the corner from the 2 d. c. 10 ch., and 1 tr. in between the sets of "3 tr." (three times). No chain between them.

*Final row.* Outside edge. Each 10 ch., counting from the dip, 6 d. c., 6 ch., 3 d. c. 1 d. c. in between each tr. (not through the tops of them) in the 7 chain, 3 d. c., 6 ch., 3 d. c.

*Final row.* Inside edge. Fill the chain with double crochet only.

Cut the collar large enough to fold back sufficient material to take the whole scallop of crochet that requires to be sewn down. Fold over the edge of the muslin, and lay the crochet upon the double edge thus formed, seeing that each corner is quite correct, folding in a little more or less as needed. Tack firmly, then sew over the double crochet (not through the stitches; the cotton sinks in and does not show when pressed or washed). The doubled edge of the muslin is lastly cut carefully away from the wrong side.

Do not try to cut too closely, but rub back with the fingers the little ragged cutting, as

## ANTIMACASSAR

### Crochet Cotton of Medium Size and Steel Hook

*1st row.* 3 tr. into first loop of braid, 2 ch., miss 1 loop, \* 3 tr. into next loop, 2 ch., 3 tr. into next loop, 2 ch., miss 1, 3 tr. into last loop, 3 tr. into 1st loop of next pattern of braid, and continue from \* to end of the row.

*2nd row.* 3 tr. into 1st space of last row, 3 ch., 3 tr. into next space, 3 ch., 3 tr. in the same space, 3 ch., 3 tr. in next space, 3 tr. in next space, 3 ch., 3 tr. in next space, 3 ch., 3 tr. in same place, and continue to end of row.

*3rd row.* 2 double tr. between top groups of 3 tr. in previous row, \* 5 ch., cotton twice over hook, put hook into next space, cotton over hook, draw it through, cotton over hook, draw through 2 loops together, cotton over hook, hook into next space, draw cotton through, cotton over hook, draw it through 2 loops, cotton over hook, draw it through 2 loops, cotton over hook and draw it through the remain-

it will ruffle up of itself afterwards, and so makes it stronger.

The medallions, or rings, are sewn down in the same way round their outer edge. A piece of muslin large enough to take the whole size is placed at the back when tacking in position, and afterwards cut away, thus forming a firmer substance into which to sew.

### For the Medallions

Neatly join eight ovals of braid with needle and cotton into a round. Into the edge of each oval for the outside put 2 tr. four times, with 2 ch. between each set as before; 9 ch. down to each bar and 9 ch. away from the bar, 3 d. c. over the bar.

*2nd row.* Fill each 9 ch. with 9 d. c., 7 ch., 1 tr. to end, and begin each set of d. c., and in the three spaces 2 tr.

*3rd row.* Into each 7 ch., 7 tr., 18 ch. down to dip and 18 ch. from it; but over the oval 7 ch. 2 d. c. each side of the middle 2 tr. of the previous row, 2 ch. between.

*4th row.* In between each of 7 tr., 1 tr., that is three, then 7 ch., and 3 more tr.; 7 ch. to the 18, 1 d. c. in each (no chain between, so as to draw them close).

Over each oval 7 ch. down to and away from it. Filled with d. c. only, afterwards.

The inside of the rings can be seen from the illustration.

## BRAID EDGING

ing 3 loops together, 2 ch., 1 tr. into centre of the cross treble, 5 ch., 2 double trebles into next space; repeat from \*.

*4th row.* 2 ch., miss 2, 1 tr., continue to end of row.

Work the other side of braid in exactly the same way until the fourth row.

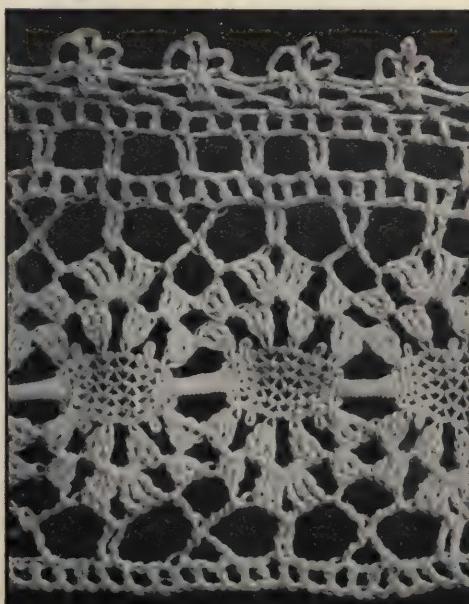
*5th row.* The edge of lace. 2 double tr. into 1st space, \* 5 ch., miss 2 spaces, 2 double tr. into next space, and continue from \* to end of the row.

*6th row.* The same as 4th row.

*7th row.* 1 d. c. into 1st space, 5 ch., miss 1 space, 1 d. c. in next space and continue to end of the row.

*8th row.* 3 tr. into 1st space, \* 4 ch. 1 d. c. into next space, 4 ch., 3 tr. into next space, continue from \*.

*9th row.*—1 tr. into 2nd tr. of 1st group in last row, 3 chain \* 1 tr. in same place, 3 ch. 1 tr. in same place, 3 ch. 1 tr. in same place, 6 ch. 1 tr. in middle tr. of next group, 3 ch., repeat from \* to end of row.



Antimacassar braid and crochet makes an effective edging



# KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in **EVERY WOMAN'S ENCYCLOPÆDIA**. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned :

Ranges  
Gas Stoves  
Utensils  
*The Theory of Cooking*  
*The Cook's Time-table*  
Weights and Measures, etc.

Recipes for  
Soups  
Entrées  
Pastry  
Puddings  
Salads  
Preserves, etc.

Cookery for Invalids  
Cookery for Children  
Vegetarian Cookery  
Preparing Game and Poultry  
The Art of Making Coffee  
How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

## A DINNER FOR UNEXPECTED GUESTS HOW TO QUICKLY ALTER AND ENLARGE A MENU

THE housewife who does not live in a state of "preparedness" in these days of motor-cars and aeroplanes is sure, sooner or later, to find herself in some awkward position. Also, it is no use having a store cupboard well stocked with tins and jars of soups, entrées, and other dainties, unless she can first rapidly *disorganise* her carefully laid plans, and then once more speedily readjust ways and means to suit the unexpected guest, or guests, suddenly thrust upon her hospitality.

Here is a domestic problem worked out :

*Scene.* A medium-sized house about a mile from any shop.

*Staff.* A plain cook and house-parlourmaid.

*Original Plan.* Dinner for master and mistress of the house.

*Menu.* Boiled whiting, maître d'hôtel sauce, cold roast veal, salad, boiled potatoes, sardine toasts.

Two unexpected hungry guests arrive.

*Extra Stock in Larder.* One pound of tomatoes, some streaky bacon, a bottle of cherries, a plain steamed pudding for next day's dinner, and the usual household stores of butter, flour, root vegetables, etc.

Now, although the original menu is quite excellent for a dinner *en famille*, it is obvious it is somewhat insufficient for

two extra men, hungry ones to boot ; and it is in the rearrangement of the dishes that the skill of the housewife can be displayed.

Add to the bill of fare a soup, re-warm the veal to make it more appetising and give it greater bulk. Substitute fried potatoes for the salad, and let a pudding precede the popular savoury. Thus an excellent and ample dinner is ensured,



Hot Cherry Pudding

while the transformation need not be either costly or lengthy.

### REVISED MENU

*Girton Soup.* Easily prepared in half an hour.

*Whiting a l'Horly.* Will go further than the plainly boiled fish, and makes a daintier dish than item on original menu.

*Fricasséed Veal.* Merely requires some good white sauce, prepared in about ten minutes, in which to re-heat, but not cook, the meat; fried bacon, cut lemon, and toast.

*Fried Potatoes.* Time to cook, about fifteen minutes, or less.

*Cherry Pudding.* The cold pudding, re-heated by steaming. Time required, about half an hour. Bottle of cherries opened, contents heated, and the syrup flavoured if desired.

*Sardine Toasts.* Item on original menu.



Sardine Toasts

When providing a meal in a hurry, commonsense must be shown in the curtailment of time whenever possible. Methods must be simplified, and ingredients that are unavailable must be omitted altogether, or others of a similar nature substituted.

For example, Girton soup is really intended to be prepared with raw potatoes; but for an emergency meal, if by good luck there are cooked potatoes in the larder, use them, and save twenty minutes' cooking.

Again, for fricasséed veal, it is usual to simmer the milk for the sauce for about fifteen minutes, to give it flavour, and to make stock for it from the veal bones and rough bits; but if this is impossible, flavour the sauce with special care with seasoning, grated onion, a few drops of lemon-juice, and a few grains of powdered mace, and use all milk, or milk-and-water, instead of stock.

Following are directions for preparing these dishes in the quickest possible way.

#### GIRTON SOUP

*Required:* One pound of tomatoes.

One pound of cooked potatoes.

One onion.

Two ounces of butter.

One ounce of flour.

Two and a half pints of stock or water and a little meat glaze or extract.

Salt and pepper.

Two teaspoonfuls of chopped parsley.

Slice the tomatoes and peel the onion very thinly. Melt the butter in a saucepan, add the onion, tomatoes, and potatoes, after mashing them. Pour in the stock or water and meat extract. Boil all gently for fifteen minutes. Rub the soup through a hair sieve, or a fine wire sieve, if time is very short. Rinse out the saucepan, pour back the soup, and re-heat it. Mix the

flour thinly and smoothly with a little cold water, strain it into the boiling soup. Re-boil it to cook the flour, add a careful seasoning and the parsley, and pour the soup into a hot tureen.

The soup should be as thick as good cream, so, if too thick, add a little more stock or mixed flour and water, according to whether or not the tomatoes are juicy and the potatoes watery.

#### WHITING A L'HORLY

(See page 251, Vol. I., "Every Woman's Encyclopaedia")

#### FRICASSEED VEAL

*Required:* About two pounds of cooked veal.

One and a half ounces of butter.

One and a half ounces of flour.

One and a half pints of milk and water mixed.

One onion.

One teaspoonful of lemon-juice.

A small blade of mace.

Two cloves.

A sprig of parsley.

Salt and pepper.

Sippets of toast.

Fried bacon.

Slices of lemon.

Put the milk-and-water into a saucepan with the cloves, mace, two teaspoonfuls of grated onion, and the parsley. Simmer these for five or six minutes. Meantime, cut the veal into large squares, removing all brown pieces. Melt the butter in a saucepan, stir in the flour smoothly, gradually strain in the hot milk-and-water, stirring all the time. Allow the sauce to re-boil; then cool it down for a minute or two to check the boiling, and add the veal, seasoning, and strained lemon-juice. Put the pan by the side of the fire, and let the veal become thoroughly hot; but it must not boil, or it will harden. Serve it in a hot dish, with rolls of fried or toasted bacon, slices of thinly cut lemon and neat sippets of toast round the edge of the sauce as a garnish.

#### FRIED POTATOES

(See page 773, Vol. I., "Every Woman's Encyclopaedia")

#### CHERRY PUDDING

*Required:* Three eggs and their weight in butter and castor sugar.

Three ounces of flour.

One teaspoonful of baking-powder.

The grated rind of one lemon.

Three tablespoonfuls of milk.

A bottle of cherries.

Well grease a plain, round mould. Beat the butter and sugar until they are as soft and white as whipped cream. Beat the eggs until they are frothy, then add them gradually to the butter and sugar, and beat the mixture for five minutes. Sieve the flour and baking-powder, add to these the grated lemon-rind. Stir the flour lightly into the eggs, etc. Add the milk, turn the mixture into the prepared mould. Twist a piece of greased paper over the top, and steam the pudding steadily for one hour.

When cooked, turn it out on to a hot dish, put a neat pile of cherries on the top, and arrange the rest round the dish. Pour the hot syrup over, and serve at once.

The cherries must be cooked in the syrup for about ten minutes to heat them well, and, if liked, a little extra sugar and some flavouring, such as a liqueur, can be added to the syrup. Any other bottled or stewed fruit can be used, if more convenient.

### SARDINE TOASTS

*Required:* A finger-shaped piece of hot buttered toast and one sardine to each person.

For four sardines use three yolks and one white of egg.

Half an ounce of butter.

Three teaspoonfuls of vinegar.  
Salt and cayenne.

Remove the heads and tails of the fish; split them open, and remove the backbones; then lay the two halves together. Heat the sardines on a tin in the oven; lay them, when hot, on the toast, and keep them hot. Melt the butter in a small saucepan. Whisk the yolks and white well together. Add the vinegar and seasoning. Whisk the mixture over a slow fire until it becomes as thick as good cream. It must not boil. Pour it at once over the sardines. Sprinkle the surface of each with chopped parsley and red Hungarian pepper, and serve immediately.

## THE COOKING OF CHEESE

Value of Cheese as Food—Easily Digested when Cooked—Cassolettes de Fromage—To Make “Green Butter”—Cheese Tartlets—Golden Buck—Baked Cheese Soufflé—Petits Bateaux au Fromage—Cheese Parfait—Cheese Crab

CHEESE is regarded as the most concentrated food, containing as it does, weight for weight, about twice as much nutrient as any other food substance. It is not, however, very easy to digest, but for those who can assimilate it, it is a highly nutritious and valuable food.

Cheese and bread form an excellent and popular diet for those taking plenty of outdoor exercise or doing severe physical work. It is also used more as a flavouring agent than a food, and the softer, well-ripened varieties are taken in small quantities at the termination of a meal, in order to stimulate digestion.

Cooked and melted cheese is far more easily digested than when eaten raw, and cheese-cooking, at one time much neglected, is nowadays considered of great importance. Not only are there a multitude of new and dainty savouries, but also numerous dishes of a more substantial nature, suitable for luncheon or supper. For large establishments it is economical to purchase a whole or half cheese at a time, and to cut off a suitably sized piece for use, wrapping the remainder in thickly buttered paper to prevent it drying. The piece that is in daily use should, on its removal from table, be folded up in a clean, damped cloth, and put in a cool place in a covered pan, so that it is kept moist and fresh. Many people keep Gruyère cheese in a cloth lightly dipped in olive or sweet oil.

Dry, hard scraps of cheese are most valuable in the kitchen. The pieces must be finely grated, the powder placed in perfectly dry tins or bottles, closed tightly, and stored in a dry place.

Grated cheese is in constant demand for omelets, soufflés, various savouries, rarebits, etc., and ordinary English cheese should

often be substituted for the harder Parmesan for economical reasons, although the latter has a superior flavour when cooked. English cheese, such as Cheddar, is richer and more oily than Parmesan, and so often a smaller quantity of it will suffice.

### CASSOLETTES DE FROMAGE

*Required:*

*For the cassolette paste:*

Quarter of a pound of flour.  
One and a half ounces of butter.  
Half an egg.  
A little water.  
A pinch of salt.  
One teaspoonful of lemon-juice.

*For the mixture:*

Three tablespoonfuls of white sauce.



Cassolettes de Fromage

Two tablespoonfuls of melted aspic.  
Three tablespoonfuls of grated Parmesan cheese.  
One teaspoonful of chopped gherkin.  
Salt and cayenne.

*For the garnish:*

Two ounces of butter.  
Lemon-juice and cayenne.  
Two teaspoonfuls of chopped parsley.  
(Sufficient for six.)

First prepare the cases. Put the flour and salt in a basin, then shred the butter and rub it in finely. Beat up half an egg and stir it in, add the lemon-juice and enough cold water to mix the whole to a smooth paste. Flour the pastry-board and rolling-pin slightly, then roll out the paste thinly and line some small cassolette moulds with it. Place a round of buttered paper inside each,

then fill up the mould with rice or split peas, to prevent the paste rising up in the middle during the baking. Bake them in a moderate oven for about a quarter of an hour; then remove the rice and paper, put the cases back in the oven until they are crisp, put them on a sieve, and leave them until cold.

Meantime, prepare the mixture. Put the sauce in a small saucepan; when it is hot, add the aspic, two tablespoonfuls of the cheese, and seasoning to taste; stir these over the fire until they are thoroughly mixed. Let the mixture cool, stir in the chopped gherkins, then fill in the cases with the mixture. Sprinkle the top of each with some grated cheese, then, with a forcing-bag and rose-pipe, force the green butter as a neat border round each case.

#### TO MAKE THE GREEN BUTTER

Put the butter on a plate with half a teaspoonful of lemon-juice, a dust of cayenne, and the very finely chopped parsley.

Work all these well together with a knife. If necessary, put it in a cold place to harden before putting it in the forcing-bag.

N.B.—If no cassolette cases are available, use small, deep pattytins; they do very well, though they are perhaps not so effective as the proper cases.

#### CHEESE TARTLETS

*Required:* Four tablespoonfuls of grated cheese.

Three tablespoonfuls of white crumbs.

Salt and cayenne.

One egg and one extra yolk.

Quarter of a pint of milk.

Six ounces of any kind of pastry, puff by preference.

(Sufficient for six persons.)

Roll out the pastry, and with a fancy cutter stamp it into neat rounds. If it is puff pastry, the tins need not be greased; otherwise grease them slightly, then line with the pastry.

Mix together the crumbs, cheese, salt, and cayenne. Beat up the eggs, add the milk, then the cheese, etc. The mixture should be the thickness of good cream. If necessary, add a little more grated cheese. Fill the pattytins half full of the mixture; bake them in a moderate oven until both pastry and mixture are of a delicate brown. Sprinkle a little grated cheese on the top of each, and arrange them on a lace paper.

#### GOLDEN BUCK

*Required:* Quarter of a pound of Cheddar cheese.

Two eggs.

Half an ounce of butter.

Half a teaspoonful of Harvey or Worcester sauce.

Half a teaspoonful of lemon-juice.

Two tablespoonfuls of ale, cream, or milk.

Pepper.

Neat finger-shaped pieces of hot buttered toast.  
(Sufficient for four persons.)

Grate or chop the cheese finely, put in a small saucepan with the butter and ale (or milk), stir it over the fire until it is the consistency of cream. Then add the beaten eggs, the sauce, lemon-juice, and pepper to taste; and, if necessary, a little salt. Stir the mixture over the fire until it thickens. Arrange the pieces of toast on a hot dish, pour the mixture on to it, and serve it as quickly as possible.

#### BAKED CHEESE SOUFFLÉ

*Required:* Two and a half ounces of grated cheese.

Half an ounce of flour.

Half an ounce of butter.

Two eggs and one extra yolk.

Half a teaspoonful of made mustard.

Salt and pepper.

Quarter of a pint of milk.

(Sufficient for four persons.)

Pin a band of buttered paper round a china soufflé case, coming about two inches higher than the top of the case. Use either a sheet of foolscap or two folds of kitchen paper. Melt the butter in a saucepan, add

the flour, and mix it in smoothly. Pour in the milk, and stir it gently over the fire until it boils; then let it cook gently for three or four minutes. Let it cool for a few minutes.

Next add the eggs one by

one, beating them well in; put about a teaspoonful of grated cheese aside, and stir the rest into the mixture, seasoning it carefully with mustard, salt, and pepper. Beat the whites of the eggs to a very stiff froth, and stir them lightly into the other ingredients. Put the mixture into the prepared soufflé mould, and bake it in a quick oven for about twenty-five minutes. Serve at once in the dish in which it was cooked, sprinkling the teaspoonful of cheese over the top.

#### PETITS BATEAUX AU FROMAGE

*Required:* Scraps of any good pastry.

Two ounces of Gruyère cheese.

One ounce of Parmesan cheese.

Half a gill of aspic jelly.

Half a gill of cream.

One ounce of butter.

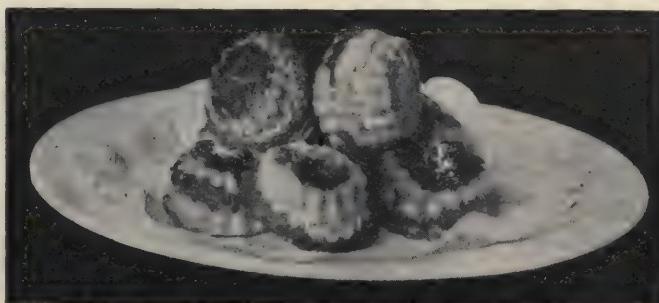
Three tablespoonfuls of white sauce.

Cayenne and salt.

Coralline pepper.

(Sufficient for ten or twelve persons.)

Roll out the pastry thinly, and line about a dozen small boat-shaped moulds with it. If it is puff pastry, the moulds need not be greased; if it is not, grease them slightly. Fill up the pastry cases with rice or split peas, so as to prevent the pastry rising up in the middle when cooking. Bake them in



Cheese Tartlets

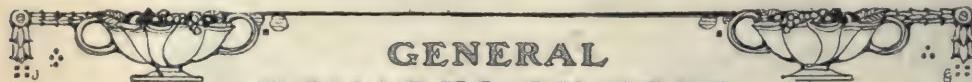
a moderate oven until they are a pretty biscuit colour ; then shake out all the rice, and put the cases on a sieve to cool. Put the aspic jelly and sauce in a small saucepan on the fire, reduce slightly by boiling ; then add the grated cheese, and a dust of cayenne and salt. Mix all well together, then let the mixture cool. Meanwhile whip the cream until it will barely hang on the whisk, and stir it lightly into the other ingredients. When the mixture is nearly set, fill in the little pastry boats. Sprinkle the top of each



Petits Bateaux au Fromage

with a little cheese and coralline pepper, the latter giving a pretty dash of red. Beat the butter to a cream with a wooden spoon, then, with a forcing-bag and pipe, force it in a trellis pattern across the top of each boat.

Keep them in as cold a place as possible until they are required. Serve on a lace paper.



## GENERAL REMARKS ON EGGS

### General Remarks—How to Ascertain if Eggs are Fresh—Preservation of Eggs

1. Hens' eggs are mostly used for eating, but those of geese, turkeys, ducks, guinea-fowl, and plovers are largely consumed also. Plovers' eggs are considered a great delicacy, and, owing to their demand, short season, and the difficulties encountered in obtaining them, are very costly. Guinea-fowls' eggs are also highly esteemed. The eggs of geese, turkeys, and ducks, though excellent for cooking purposes owing to their size and richness, are too strong in flavour for most people when served boiled or poached.

2. Eggs, owing to their digestibility, concentrated nourishment, high nutrient value, plentiful supply, and consequently reasonable price, are a most valuable article of diet.

3. *Their use in cookery is to (a) give richness in colour and flavour, and increase nourishment ; (b) to render mixtures light ; (c) to bind mixtures, and give greater tenacity to dough, etc.*

4. Eggs are most easily digested when eaten raw or lightly cooked. The white, which consists of albumen in its purest form, should be soft and jelly-like. Rapid or long cooking hardens the albumen, causing it to

## CHEESE PARFAIT

*Required : One and a half ounces of Gruyère cheese. One and a half ounces of Parmesan cheese. One and a half gills of cream. Two eggs and one extra yolk. Cayenne and salt.*

*(Sufficient for six or more persons.)*

Beat the eggs lightly together, taking care not to froth them. Grate the cheese, and mix it with the cream and eggs ; then season it carefully to taste, being careful not to make it too salt.

Butter some small fireproof ramakin cases, nearly fill them full with the mixture. Place them in a baking-tin, pour in enough hot water to come about half-way up the cases. Bake them in a fairly quick oven until they are just set and of a delicate brown tint. Serve immediately on a lace paper or d'oyley.

## CHEESE CRAB

*Required : Stale cheese. Salt and pepper to taste.*

*A little made mustard.*

*A few drops of salad oil.*

*Vinegar to mix the whole to a paste.*

*Salad*

Mash the cheese well with a fork, or, if preferred, grate it. Mix it to a smooth paste with the mustard, oil, and vinegar, and season carefully with salt and pepper. Pile it up neatly on a small glass dish or plate, and arrange a border of any nice salad round.

become tough and of a horny-like consistency, when it is extremely difficult to digest.

5. *How to Find out if Eggs are Fresh.* (a) Hold them in front of a strong light, when, if fresh, they should have a semi-transparent look, without any sign of patches or spots ; (b) place them in a basin of strong salt-and-water. Good eggs will sink, but stale ones will float because moisture from inside the egg has evaporated through the porous shell, and air has passed through to fill the vacuum thus formed.\* Eggs with very shiny shells almost polished looking—are always stale. New-laid eggs have a roughish, dull appearance.

6. *To Preserve Eggs.* (a) Select sound, new-laid eggs, place them in layers in a box or earthenware pan with dry, coarse salt finely powdered, put plenty of salt between each egg, and place them with the pointed end downwards ; (b) place them in a solution of water-glass (silicate of soda) in a large crock. Usually eight gallons of boiled water is used to half a gallon of glass. The solution is used cold.

These two methods are considered superior to using lime, lime-water, or melted fat.

## RECIPES

**How to Boil Eggs—Buttered Eggs—With Oysters or Mushrooms—Stuffed Eggs and Caviare—Eggs en Cocottes—Scotch Eggs—Two Recipes for Devilled Eggs—How to Poach Eggs—With Spaghetti**

### HOW TO BOIL EGGS

Put the eggs into a pan of boiling water, Let them boil for twenty seconds, then move the pan to the side of the fire, cover it, and leave for five minutes. At the end of this time the whites will be soft and jelly-like all through, instead of part becoming tough and horny by the too rapid hardening of the albumen.

For hard-boiled eggs cook the eggs for fifteen minutes.

### BUTTERED EGGS

**Required :** Two eggs.

One ounce of butter.

One tablespoonful of milk.

A quarter of a teaspoonful of salt.

A good dust of pepper.

Buttered toast

Toast and butter the bread, trim off the crust neatly, and keep it hot.

Break the eggs into a basin, and beat them till light and frothy; then add the milk and seasoning.

Heat the butter in a saucepan, and when it bubbles pour in the egg, etc. Place the pan on a hot part of the stove, but not directly over the fire, and stir the mixture till it has become a thick, soft paste.

Heap it neatly on the toast and serve at once. Cost, about 4d.

### BUTTERED EGGS WITH OYSTERS

**Required :** Three eggs.

One dozen oysters.

One ounce of butter.

Slices of hot buttered toast.

Salt and pepper.

Melt the butter in a pan, and meanwhile beat the eggs till frothy; then add to them the oysters, which must first be "bearded," and dusted with salt and pepper. When the butter bubbles, pour in the mixture, and stir it over the fire till it is of a creamy thickness.

Do not overcook the eggs, or they will be tough and leathery. Have the slices of buttered toast neatly trimmed, heap on these the mixture, and serve at once. Cost, 1s. 7d.

### BUTTERED EGGS WITH MUSHROOMS

**Required :** A quarter of a pound of mushrooms.

One yolk of egg.

Milk.

Salt and pepper to taste.

*For the buttered eggs :*

Three eggs.

One tablespoonful of milk.

Salt and pepper.

An ounce of butter.

Slices of buttered toast.

Carefully pick over and peel the mushrooms, cut them into small pieces, put them

into a pan with milk to cover, and gently stew them, seasoning with salt and pepper. When they are tender, stir in the yolk of egg, which has been beaten and mixed with one tablespoonful of milk. Keep hot till required. Break the eggs into a basin, and proceed as directed for buttered eggs.

Have ready neatly trimmed slices of hot buttered toast, spread on them the mushroom mixture, and as quickly as possible heap up some buttered egg on each. Serve immediately.

**NOTE.—** Shrimps, anchovies, tomatoes, spinach, etc., can be used instead of mushrooms. Cost, 1d.

### STUFFED EGGS WITH CAVIARE

**Required :** Four hard-boiled eggs.

One ounce of butter.

Cayenne.

Eight thick slices of tomato.

Russian caviare.

Shell the eggs carefully, and cut them in halves roundways. Take out the yolks, and fill in the cavities with caviare. Work together the butter, yolks of egg, and a dust of cayenne with a wooden spoon, till they form a paste; then rub it through a sieve. Next put it into a forcing-bag which has a fine tube, and force some of it neatly so as to form a border round the caviare.

Arrange some slices of firm tomato on a dish, put one of the pieces of egg on each, and garnish the dish with a few pretty pieces of endive. Cost, about 1s. 7d.

### EGGS EN COCOTTES

**Required :** Four eggs.

Two tablespoonfuls of cream.

Two teaspoonfuls of chopped parsley.

A little butter.

Salt and pepper.

A little fireproof cup for each person.

Butter the little cups, put two teaspoonfuls of cream into each, and then carefully break a new-laid egg into each. Dust with salt and



**Stuffed Eggs with Caviare**

pepper, and sprinkle a little parsley on the top.

Place these in a saucepan with boiling water to come half-way up the cups, and allow it to boil gently till the eggs are just set.

Serve immediately in the cups. Cost, 9d.

**SCOTCH EGGS**

*Required :* Three hard-boiled eggs.  
Half a pound of sausages.  
One raw egg.  
Breadcrumbs.  
Croûtons of bread.

Shell the eggs and put them into cold water for a few minutes, skin the sausages, dip the eggs into flour, and then coat them with a layer of sausage-meat, taking care to keep the shape of the egg. Beat up the raw egg on a plate, brush over the sausage-covered eggs with it, then roll them in breadcrumbs, and fry a golden brown in frying fat from which a bluish smoke is rising. Drain them on kitchen paper. Next fry six small rounds of bread a goldenbrown, and drain them also.

Cut each egg neatly in half and place each half on a croûton of bread. Arrange them on a lace paper, and garnish with fresh or fried parsley. Cost, 9½d.

**DEVILLED EGGS (No. 1)**

*Required :* One egg for each person.  
*For four eggs allow :* One ounce of butter.  
Two tablespoonfuls of milk.  
Salt and cayenne.  
One and a half teaspoonfuls of made mustard.  
One teaspoonful of chutney.  
One egg for the sauce.  
Two teaspoonfuls of capers.

Melt about an ounce of dripping in a frying-pan, break the eggs into a cup, slip them gently into the frying-pan, and fry them until the whites are firm. Trim them neatly, arrange them down the middle of a hot dish, and pour over them the following sauce.

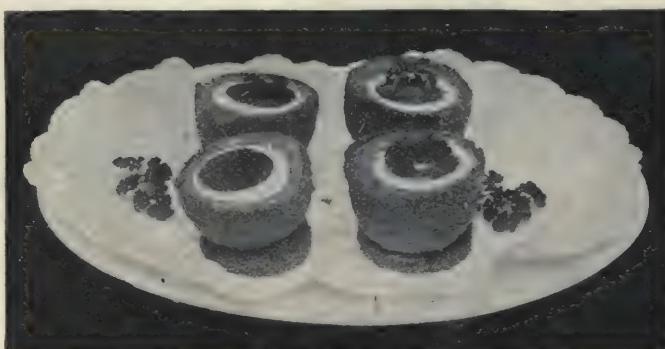
Melt the butter in a saucepan, then add the milk, with salt and cayenne to taste. Let this boil, then add the mustard, chutney, and the egg, well beaten. Stir over a slow fire till the sauce thickens, but does not boil; then chop and add the capers.

Pour the sauce over the eggs. Brown it in front of the fire, or with a salamander, or even a red-hot poker will do. Garnish the dish with little heaps of bread cut into dice and fried. Cost, 8d.

**DEVILLED EGGS (No. 2)**

*Required :* Three hard-boiled eggs.  
One tablespoonful of chutney.  
One teaspoonful of mustard.  
One teaspoonful of curry powder.  
Half an ounce of butter.  
Cayenne and salt.  
Buttered toast.

Shell the eggs, put the white on one side, and chop up the rest finely. Chop up the



Scotch Eggs

chutney and mix with it the mustard and curry powder.

Melt half an ounce of butter in a small pan, put in the eggs, chutney, etc., also cayenne and salt to taste, and stir these over the fire till the mixture is hot through.

Have ready some finger-shaped pieces of hot buttered toast, put some of the mixture down the centre of each, and garnish them with either a narrow border of finely chopped white of egg round or in a line down the middle. Cost, 7d.

**CURRIED EGGS**

*Required :* Six hard-boiled eggs.  
*Curry sauce as for Indian eggs (p. 1736).*

Boil the eggs till hard (fifteen minutes), shell them, and put them into cold water for five minutes, then cut them in halves lengthways, then in quarters. Prepare the sauce as for Indian eggs. Put the eggs into it, and, when possible, let them remain in the sauce for some hours. When required, re-heat the eggs in the sauce.

Serve on a hot dish, with "curry rice" or boiled spaghetti. Or arrange half of the eggs, cut in quarters, in a circle on a hot dish, with the pointed end uppermost. Chop the rest of the eggs coarsely, and stir them into the curry sauce. Pour the sauce into the middle of the egg border, and arrange a neat border of rice round the edge of the dish. Cost, 11d.

**HOW TO POACH EGGS**

*Required :* One or more eggs.  
Boiling water.  
A pinch of salt.  
A few drops of vinegar or lemon-juice.

Have a small saucepan or frying-pan about one-third full of boiling water, and put in the salt and vinegar. Break the egg into a cup, and then gently slide it into the boiling water. Keep it as much together as possible, and with a spoon keep pouring a little of the water over the white.

Have ready a fried or toasted and buttered piece of bread, put the egg on it, and serve very hot. Cost, from 1½d. per egg.

*NOTE.—*If you have the remains of any sauce at hand, such as parsley, anchovy, or tomato, it may be heated and poured over.

An excellent dish is made by stamping out rounds of cooked tongue, heating these in brown sauce, arranging them on rounds of hot toast, and placing a poached egg on each.

**POACHED EGGS WITH SPAGHETTI**

*Required :* Half a pound of spaghetti.  
One ounce of butter.

One gill of tomato sauce.

Four poached eggs.

A little finely chopped parsley.

Break the spaghetti into pieces about an inch long, throw them into boiling, salted water, and cook quickly about twenty minutes, then drain off all the water.

Put into a saucepan the butter, tomato sauce, and a dust of salt and pepper. Add the spaghetti, make very hot, and arrange it as a border round a hot dish.

Lightly poach the eggs and slip them carefully into the middle of the cooked spaghetti, then sprinkle the parsley over the top, and garnish with crescent-shaped pieces of fried bread.

Serve very hot. Cost, 1*sd*.

#### EGGS WITH WHITE SAUCE

*Required* : Four eggs.

Four rounds of buttered toast.

Six large onions.

Half a pint of white sauce.

Half a pint of milk.

Salt and pepper.

A pinch of castor sugar.

Peel and slice the onions, cook them in the milk till they are quite tender, then drain them out of the milk, and rub them through a hair sieve.

Put them into a stewpan with the white sauce, castor sugar, salt and pepper to taste, and cook this till the sauce is reduced to a little more than a gill. Meanwhile make the rounds of buttered toast about two inches across.

Poach the eggs carefully, drain them, put an egg on each round of toast, and mask it with the sauce. Arrange them on a hot dish and serve at once. Cost, 1*sd*.

#### BOILED EGGS WITH SPAGHETTI

*Required* : A quarter of a pound of spaghetti.

Four hard-boiled eggs.

An ounce of grated cheese.

An ounce of butter.

Salt and pepper.

About a gill of white sauce.

Boil the spaghetti till it is just tender in boiling, salted water, and then drain it well.

Thickly butter a fireproof dish (or, failing that, a pie-dish), put in a layer of spaghetti, then one of slices of hard-boiled egg, and dust these with salt and pepper. Next put in some more spaghetti, then slices of egg, and so on till the dish is full, ending with spaghetti. Pour the white sauce over this, sprinkle the cheese on it, and put the rest of the butter in little lumps on the top.

Bake it in a quick oven for ten minutes, and serve it in the dish in which it was cooked. Cost, 1*sd*.

#### STEAMED EGGS

*Required* : Three eggs.

Four teaspoonfuls of chopped ham, bacon, tongue, or chicken.

Two teaspoonfuls of chopped parsley.

One ounce or more of butter.

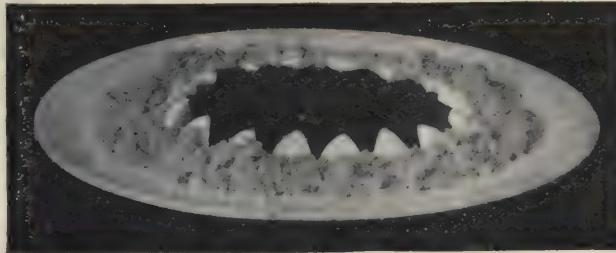
Buttered toast.

Spread the inside of a small cup or little tin "dariole" mould thickly with butter. Mix together the chopped meat and parsley, put it inside the buttered cup, shape it well all over, and press it gently against the sides. Break an egg carefully into the middle, cover the tin with a piece of buttered paper, and place it in a saucepan with enough boiling water to come half-way up the tin. Put on the lid of the pan, and steam gently till the egg feels quite firm when it is pressed.

Have ready a nice piece of hot buttered toast for each egg. Trim off the crust, turn the egg out carefully from the tin on to the toast, and serve very hot.

*Note*.—By varying the ingredients with

which the tins are lined, a variety of little dishes can be produced. For instance, they may be lined with shrimp paste, finely chopped game, or with merely parsley and onion. Cost, 9*d*.



Curried Eggs

#### STEAMED EGGS AND TOMATOES

*Required* : Four eggs.

Two tomatoes.

Four slices of bacon.

Four pieces of buttered toast.

Two teaspoonfuls of chopped parsley.

One ounce of butter.

Well butter some plain "dariole" moulds, and sprinkle the bottom of each with chopped parsley. Into each mould carefully break an egg. Place the moulds in a saucepan, with boiling water to come half-way up them, and lay a piece of buttered paper over the top of the tins. Let the eggs steam for about five minutes, or until they are set.

While they are cooking, cut the tomatoes in halves, and put them on a tin in a hot oven, with a little bit of butter on each, and cook until they are tender.

Toast the rounds of bread and the bacon before the fire. When all are cooked, trim the toast neatly, lay half a tomato on a round of toast, and put an egg on this. Arrange these neatly on a dish with the bacon, and serve very hot. Cost, 1*sd*.

#### EGGS WITH PARSLEY-AND-BUTTER SAUCE

*Required* : One egg for each person.

For four eggs allow half a pint of parsley-and-butter sauce.

Boil the eggs for fifteen minutes, and then cut them in halves lengthways. Arrange them on a hot fireproof dish, and pour over them the parsley-and-butter sauce.

Garnish the dish with snippets of toast or fried bread. Cost, 6*d*.

**SCRAMBLED EGGS WITH CHICKEN**

*Required :* Two ounces of cooked chicken cut in dice.  
 One raw yolk of egg.  
 One tablespoonful of milk or cream.  
 Pepper and salt.  
*For the scrambled eggs :* Two eggs.  
 One ounce of butter.  
 One tablespoonful of milk.  
 Pepper and salt.  
 Hot buttered toast or bread-and-butter.

Prepare the chicken mixture by beating up the yolk and milk, and adding the chicken and seasoning. Then make it hot, and keep it so until the scrambled eggs are made.

Beat the two eggs in a basin, and add the milk, pepper, and salt. Melt the butter in a chafing-dish or small pan, pour in the eggs, and stir briskly till it is a soft, creamy mass. On no account let it overcook.

Spread the hot chicken mixture on the

toast or bread-and-butter, pour over the scrambled eggs, and serve at once. Cost, 9d.

**INDIAN EGGS**

*Required :* Six poached eggs on nicely fried slices of bread.  
*For the sauce :* One small onion.  
 One ounce of butter or dripping.  
 One tablespoonful of curry powder.  
 One teaspoonful of flour.  
 One pint of milk.

Slice the onion very finely, melt the butter in a saucepan, put in the onion, and fry it a pale brown; then add the flour and curry powder, and fry again for about four minutes.

Add the milk gradually, taking care to mix it in smoothly, and bring the sauce to the boil, stirring it all the time. Next allow it to simmer for ten or twelve minutes, and then strain it over the poached eggs. Cost, 1*1*d.

**SOUP RECIPES****OX-CHEEK SOUP**

*Required :* An ox cheek.  
 Four slices of ham or lean bacon.  
 Two ounces of butter or good dripping.  
 Three carrots.  
 One head of celery.  
 One onion.  
 A bunch of parsley and herbs.  
 Four quarts of water.  
 Salt, pepper, and a little mace.  
 A glass of sherry.  
 A little colouring, if necessary.  
*(Sufficient for twelve or more persons.)*

Wash the cheek very thoroughly, and break the bones. Have ready a large pan, put in the ham, butter, and the cheek, put these over a gentle heat while the vegetables are being prepared.

Wash and prepare them, and cut them up into small pieces, tie the herbs in a bunch, add the vegetables and herbs to the other ingredients, and cook them over a gentle heat for from twenty to thirty minutes. Then pour in the water, bring it to the boil, and let it cook steadily for about two hours, until it is reduced to rather more than two quarts.

Take out the cheek, remove all the bones, and cut the meat into neat, small pieces. Keep these hot while the soup is being finished.

Strain the soup into a clean pan. Mix about three tablespoonfuls of flour smoothly with a little cold water; stir this into the soup, then stir it over the fire until it boils and becomes slightly thicker. Season it carefully with salt and pepper, add the sherry—this may, of course, be omitted if preferred, and if it is not a good colour add a little colouring. Pour it on the meat in a hot tureen, and serve with it neat croûtes of bread.

Cost, about 2*s.* 6*d.*

**SORREL SOUP**

*Required :* Half a pound of sorrel.  
 Four ounces of butter.  
 One ounce of cornflour.  
 Three yolks of eggs.  
 One gill of milk.  
 Half a gill of cream.  
 Three pints of stock.  
 Salt, pepper, and a pinch of castor sugar.  
*(Sufficient for eight persons.)*

Wash the sorrel very carefully, removing the stalks and thickest ribs.

Put it in a saucepan with the butter, and stir these over the fire for a few minutes. Mix the flour smoothly with a little cold water, pour the stock gradually on to it, then pour these on to the sorrel. Bring it to the boil, let it cook for a few minutes, skimming it well. Rub all through a sieve, and put it back in the saucepan. Beat up the yolks of the eggs, adding the milk and cream to them. Bring the sieved soup to the boil, let it cool slightly, then add the eggs and cream, and stir it over the fire for a few minutes to make it quite hot without actually boiling. Add the sugar, salt and pepper. Serve in a hot tureen. Cost, about 1*1*d.

**CROÛTES AU POT**

*Required :* Two quarts of good brown stock.  
 One medium-sized carrot and turnip.  
 One leek.  
 The heart of a small cabbage.  
 One and a half ounces of butter.  
 Two teaspoonsfuls of chopped parsley.  
 One French dinner roll.  
 Salt and pepper.  
*(Sufficient for nine or ten persons.)*

Strain the stock through a fine sieve, carefully skimming off every particle of fat.

Wash the vegetables, and boil them whole in a stock-pot, or in a pan of salted water. When they are soft, take them out of the pan, cut the cabbage into thin shreds, the leek into strips about an inch long, and the carrot and turnip into neat dice.

Melt the butter in a stewpan; when it is hot put in the vegetables and toss them about lightly in the butter over the fire for five minutes. Have the strained stock ready in a saucepan, drain the vegetables well out of the butter, and add them to the stock. Let it simmer for fifteen minutes, then skim it carefully and season it.

Cut the roll into thin, round slices, put them on a baking-tin in the oven, and bake a golden brown. Put them in a tureen, pour in the soup and vegetables, add the parsley, and serve.

The following are good firms for supplying Foods, etc., mentioned in this Section: Messrs. Samuel Hanson & Son (Red, White & Blue Coffee); International Plasmon, Ltd. (Plasmon).



## THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

*Woman's Who's Who*

*The Queens of the World*

*Famous Women of the Past*

*Women's Societies*

*Great Writers, Artists, and*

*Actresses*

*Women of Wealth*

*Women's Clubs*

*Wives of Great Men*

*Mothers of Great Men,*

*etc., etc.*

### WOMAN'S WHO'S WHO

#### LADY GROVE

A PROMINENT advocate of woman suffrage, as well as a brilliant writer and world-wide traveller, Lady Grove describes herself as "voteless and unrepresented." She is one of the children of that extraordinary genius, General Pitt-Rivers, of Rushmore, who gave the Pitt-Rivers anthropological collection to Oxford University. Lady Grove, who was born in 1864, began to write when she was fifteen years of age, and since then has contributed to nearly every serious magazine in England. Her articles on social questions have attracted particular



Lady Grove  
Elliott & Fry

attention, a remark which also applies to her books, especially "Seventy-One Days' Camping in Morocco," and "The Social Fetish." It was after her marriage, in 1882, that she travelled extensively in America, Europe, and Africa. In Morocco she crossed the Atlas Mountains and made the acquaintance of the lately dethroned Sultan, Abd el Aziz. Sir Walter Grove is a popular Wiltshire squire, and both he and his wife take a keen delight in their home, Sedgehill Manor. They have four children—two sons and two daughters.

#### LADY CONSTANCE STEWART-RICHARDSON

A DAUGHTER of the late Earl of Cromartie and sister of the present Countess of Cromartie—who succeeded to the title on the death of her father, there being no heir to the peerage—Lady Constance has earned the reputation of being the most unconventional and daring personage in smart society. She has carried everything before her as a swimmer; has explored parts of



Lady Constance Stewart-Richardson  
son  
Lalita Charles

India in which no other white woman has trod; has lassoed cattle in Texas; started the fashion among women of wearing a kilt for shooting and fishing in the Highlands, and of riding astride in Rotten Row, while, at the beginning of 1910, she appeared at the Palace Theatre, London, in a series of the classical dances made popular by Miss Maud Allan. Lady Constance married Sir Edward Stewart-Richardson in 1904, part of their honeymoon being spent in Somaliland—for Sir Edward is very fond of big-game hunting. The bride's unconventional costume was a soldier's grey flannel shirt, open at the throat, with sleeves rolled up, khaki trousers, and a cowboy's hat. Lady Constance, who is now thirty years of age, has two sons, and lives for the greater part of the year at Pitfour Castle, Perthshire.

#### H. R. H. PRINCESS ALEXANDER OF TECK

A DAUGHTER of the late Duke of Albany and a sister of the reigning Duke of Saxe-Coburg, Princess Alexander of Teck married in 1904, when she was twenty-one years of age. Many

were the stories of foreign aspirants to her hand that were told before her engagement to Prince Alexander, and her marriage gave general satisfaction in England, where it had always been hoped that she might not leave the country to which she was so devotedly attached. Because of her passionate devotion to the work of Lewis Carroll, the Princess, in her younger days, was called Princess Alice in Wonderland. Her Royal Highness is a very keen student of modern literature, a first-rate linguist, and an artist of no mean ability. Of outdoor life, too,



H. R. H. Princess Alexander of Teck  
Rita Martin

she is exceedingly fond, is a good walker, rides well, and may often be seen driving by herself about the country lanes in a little pony cart. She is one of the latest devotees to golf, but spends a great deal of time helping her husband in his philanthropic work. It may be remembered that



Mrs. Patrick Campbell  
Ellis & Watery

Prince Alexander, it will be remembered, served with distinction in the South African War.

#### MRS. PATRICK CAMPBELL

THE popular actress established her claim to be regarded as one of our leading emotional actresses in 1893, when she created the title part of Pinero's "The Second Mrs. Tanqueray," at the St. James's Theatre. Five years previously she had made her *début* on the professional stage at Liverpool, and prior to that had appeared as an amateur. Mrs. Campbell was born at Forest House, Kensington Gardens, on February 9, 1865, her father being the son of an Anglo-Indian and her mother, Luigia Romanini, the daughter of an Italian refugee who had played an important part in politics. When she was seventeen, Mrs. Campbell married Patrick Campbell, who lost his life in 1900 while serving with Lord Chesham's Yeomanry in South Africa. It was on account of her romantic marriage that she was unable to take advantage of a scholarship which she gained at the Guildhall School of Music which carried with it a three years' free tuition at Leipsic. Music's loss, however, was drama's gain, and, as the world knows, Mrs. Campbell went from triumph to triumph after her amazing performance in "The Second Mrs. Tanqueray." The famous actress has two children, a son and a daughter. The latter, Stella, who bears a remarkable likeness to her mother, has also proved herself to be a clever actress.

#### MRS. MAURICE HEWLETT

WHILE Mr. Maurice Hewlett has been distinguishing himself, apart from his great success as a novelist, as a politician, his wife has fallen a victim to the fascination of the aeroplane. Indeed, with a partner, she has established a flourishing aviation school at Brooklands, and several of her pupils have made some record flights. It was through attending the Blackpool aviation meeting that Mrs. Hewlett became attracted by flying. It "got hold of her," to use her own expression, and she went home

determined to become an airwoman. She went to France, found an excellent teacher, and, later, an ideal partner, with the result that they became the joint owners of a Farman biplane which Maeterlinck christened "The Blue Bird." Mr. Hewlett, too, is also greatly interested in aeronautics, and has made some interesting flights.

#### MRS. ASQUITH

A PROTÉGÉE of the late Mr. Gladstone, the wife of the Premier was reared in an atmosphere of Liberal politics. Her father, the late Sir Charles Tennant, was an enthusiastic Radical, and in 1894, when his daughter Margaret



Mrs. Asquith  
J. Russell

married, as his second wife, Mr. Asquith, then holding the office of Home Secretary, many leaders of the Party, including Mr. Gladstone, attended the ceremony. A brilliant and clever woman, Mrs. Asquith as Miss Margaret Tennant played a conspicuous rôle in the formation of that society of well-known people with intellectual and artistic inclinations, known as "The Souls," the queen of whom was the present Duchess of Rutland. In those days, too, Mrs. Asquith was accustomed to do the honours when her father entertained at his town mansion in Grosvenor Square, and it may be said that she has entertained all the most noted men and women of the day. As a political hostess, she has proved of immense service to the party generally and her husband in particular, in addition to which she has become almost as well-known in the East End of London as in the West End, on account of her interest in poor children and factory girls. She and her sister, Lady Ribblesdale, started a crèche for babies in the poor district of Wapping, and had a district in Aldersgate where a large number of factory girls were their devoted friends.

#### MADAME DU GAST

WE can boast of some intrepid lady sports-women in this country, but none of them can point to such a record as that of Madame du Gast, whose life has been full of the most thrilling adventures. A wealthy Parisian widow, the fortune left by her husband has enabled her to indulge in her passion for all forms of sport. The result has been that she has not only become an expert at such mild recreations as tennis, golf, riding, and fencing, but has gone in for racing by motor-car and motor-boat, and confesses that she prefers ballooning to anything. She was nearly drowned while taking part in a motor-boat race from Toulon to Algiers, and such is her venturesome spirit that she one day descended from her balloon in a parachute. Madame du Gast lives in Paris, near the Bois de Boulogne, in which she is usually to be seen riding early in the morning.



Madame du Gast  
Chasseau-Flavien



Mrs. Maurice Hewlett  
P. P. A.

# QUEENS of the WORLD

## No. 8. The Queen of Roumania

*Continued from page 1622, Part 13*

SOMETIMES Carmen Sylva would sally forth in a mountaineering dress of green velvet, and feast her poet's soul amidst the wilds of Nature. And after the death of her only child, the little Princess Marie, in 1874, Queen Elizabeth was able to find solace in literary work alone, and very beautiful work it is. Her books have rightly won for her fame and a world-wide reputation. She is an indefatigable worker, often devoting the midnight and early morning hours to writing, so as not to encroach upon the public and social duties of her position. Poems, dramas, romances, and fairy tales have come from her pen, and collections of Roumanian legends and folklore.

Some of her best-known books are: "Thoughts of a Queen," "Eileen Vaughan," "Shadows on Life's Dial," "A Real Queen's Fairy Book," and "Pilgrim Sorrow," an allegory, in which she describes her own life-story. Sorrow and tragedy appeal much to the genius of Carmen Sylva.

"My greatest work," she says, "is to write in such a manner that all may think they have written it themselves."

I do not wish to be anything more than a voice which clothes truth in acceptable forms, and takes all its harshness from it. Thus I can ease many a heart of its burden, and what happiness it is to show the beauties of truth and to utilise and represent the beautiful!"

"The Thoughts of a Queen," on its translation, was awarded a prize by the French Academy. Carmen Sylva is a member of the Academy of Sciences of Bucharest.

In her "Tales of the Dumbovitz,"

Carmen Sylva has a theme which particularly appeals to her. They are founded on stories which, aided by her favourite lady-in-waiting, Mademoiselle Vacaresco, she has gathered by word of mouth from the Roumanian peasants. Professor Max Müller paid a high tribute to the charm and value of the collection. The dramatic element is intensely strong in the poet-queen's work, and above all else, probably, she most desired to be a playwright. She gave some ten years' hard study to the writing of plays before she produced her chief dramatic work, the "Meister Manole." It is based upon a Roumanian



Carmen Sylva, Queen of Roumania, and a little blind girl who comes to the Palace to play to Her Majesty

*Photo, C. Chusseau-Flavien*

legend of a highly sensational and arresting character, and deals with the restoration of a wonderful cathedral which was only completed after twelve years of labour. As soon as it was built it fell to ruins, and again and again after its being rebuilt the same thing happened. Then it occurred to the people that the evil spirits who repeatedly wrought the destruction must be exorcised and the terrible course was resorted to of immuring alive a person condemned by the law within its walls. After this human sacrifice had been made the evil spirits were charmed away and the church remained.

Carmen Sylva was fascinated by the weird story, and, by adding historical characters and inventing fictitious ones she made the legend the subject of her play. During a visit to London in 1890 the author read it to a notable gathering of friends and admirers, which included Professor Max Müller, Sir Henry Irving, and Miss Ellen Terry.

#### **Her Appreciation of Genius**

Those who have enjoyed the privilege of coming in contact with the poet-queen in the privacy of her study, when duties of state are for the time being laid aside, and she can give free play to her powers, marvel at the exuberance of her genius. Her mind is a rich mint, ever coining some fresh expression of artistic feeling.

Throughout her life she has delighted to gather poets, authors, painters, and musicians about her, and during her sojourns at Castle Pelesch she has generally a circle of congenial and artistic people around her. She is particularly fond of French literature, and many French authors have been her guests. It was during a visit paid to her by Pierre Loti that she suggested a translation of his novel, "Les Pécheurs d'Island," which she subsequently made with great sympathy and skill. The novelist wrote a delightful account of his visit, describing Carmen Sylva, with her court of ladies dressed in Roumanian costumes, leading an Arcadian existence in the castle amidst the Carpathians.

#### **Her Links with Our Country**

It was while she was still only Princess of Roumania that Carmen Sylva paid her first visit to this country. She stayed with Professor and Mrs. Max Müller at Oxford, and under their guidance explored the ancient seat of learning. Its colleges, halls, and library, and the whole atmosphere of the University afforded her the greatest pleasure.

She again visited this country some years after she had become queen, and travelled to Wales and Ireland and other parts of the British Isles. She was a much feted visitor at the Eisteddfod in Wales, a form of national celebration which particularly appealed to her. Carmen Sylva also spent two days with Queen Victoria at Osborne when she read aloud her tragedy of "Ulранда." Queen Victoria was much moved by its pathos and dramatic power, and subsequently sent the author the Order of Victoria and Albert.

The poet-queen later visited Queen Victoria at Balmoral, and was delighted with the Highland castle and the old Scottish customs which she there saw observed. Highland games were arranged in her honour, and she was so fascinated that she insisted on getting as near to the dancers as possible. Amidst those rugged mountains and glens one can well understand that the weird scene of the kilted Highlanders dancing in the torchlight to the skirl of the bagpipes would be a novel and entralling scene to Carmen Sylva. She charmed all who had the privilege of meeting her, and love of music proved a mutual interest between herself and Queen Victoria. Queen Alexandra was in the Highlands at this time, and was also much charmed with the poet-queen.

A further link between the Queen of Roumania and our own Royal House exists in the Crown Princess of Roumania, *née* Princess Marie of Edinburgh, a granddaughter of Queen Victoria, who was married to Prince Ferdinand, nephew and heir of the King of Roumania, in 1893. Her charming children are a great joy to their great-aunt, Queen Elizabeth. The Crown Princess is one of the most beautiful and accomplished Royal ladies in Europe, and the right hand of the Queen at court functions.

#### **A Modern Saint Elizabeth**

It is not possible to enumerate all the societies and charities which enlist the interest of the Queen of Roumania. Schools, hospitals, and various philanthropic works have grown up and flourished under her fostering care. She visits the educational institutions in Bucharest, and sometimes distributes the prizes, and keeps up her old interest in the hospital patients. A good musician herself, the Queen has done much to keep alive the old Roumanian love of music, and preserve the national folk songs, and has encouraged the formation of singing classes and musical societies. One may picture her seated at the organ in the music room at Castle Pelesch, while a band of four hundred orphan children sing Gounod's chorus, "The Ant and the Grasshopper."

The Queen's desire to keep alive national handicraft is seen in her embroidery school, Scola Elisabetha Doamna, where some twenty poor girls are taught to read and write and to embroider from old designs preserved in ecclesiastical vestments. Another of her special charities is the Société Elisabetha, for distributing wood to the poor. The Queen has also founded a school for the training of the daughters of poor gentlemen.

During late years, Queen Elizabeth has given absorbing attention to providing work for the blind, of whom there are a great number in Roumania. She has established the Vatra Lumincasa, where the blind are taught trades. Charming little cottages have been provided for the inmates of the institution, and the Queen has built a cottage for herself, so that she may pass some time amongst her "dear blind."

# SOCIETIES WHICH HELP WOMEN AND CHILDREN

## THE GOVERNESSES' BENEVOLENT INSTITUTION

The Objects of the Institution—Its Activities—Its Annuitants, and How to Secure an Annuity—Those who are Benefited by the Institution—How to Help the Work

To many, if not most, of the women who are obliged to earn a livelihood as governesses the prospect of an unprovided-for old age is an ever-present nightmare. The Governesses' Benevolent Institution, which has been in existence for some sixty years, was founded for the purpose of giving relief to ladies in this position. The Institution, which has its headquarters at 32, Sackville Street, W., has as its president the Earl of Aberdeen, and is under the patronage of their Majesties the King and Queen. In the Charter of Incorporation, granted in 1848, the aims of the Institution are set forth as :

1. The relief of governesses in temporary difficulty.
2. The granting of annuities to aged governesses.
3. The securing of deferred annuities to governesses upon their own payments.
4. A home for the disengaged.
5. Free registration.
6. A college with classes and certificates of qualification.
7. An asylum for the aged.

Each one of these branches is in operation to-day, with the exception of No. 6. Queen's College, London, which was founded in accordance with this provision, became independent of the Institution in 1852, and there is now no connection between the two, apart from a few free presentations to the college granted by the Institution to girls dependent on a governess. To the latter's activities, however, has been added a Holiday House in the Isle of Wight.

To deal first with the homes supported by the Institution. The Home for Disengaged Governesses is situated at 47, Harley Street, and is intended as a place of residence for governesses during the interval between their engagements. Last year 190 ladies availed themselves of its shelter. The charge for board and lodging is 15s. per week, and the period of residence is for one month or less, subject to extension, if the committee

think well, to not more than three months. Admission is granted by the ladies' committee of the home, which meets fortnightly. A governess desiring admission should write, in the first person, to "The Home Committee, 47, Harley Street, W.," enclosing two letters of testimonial from responsible persons, one of whom must be a lady.

A great boon to many an overworked governess with slender means is the Holiday House established in 1905 at Fairmount, Shanklin, through the generosity of Mr. J. R. Furneaux. The inclusive charge for board and residence here is only 10s. 6d. per week, or for teachers in schools 15s. per week (with an extra charge in each case of half a crown a week in July, August, and September).



The reception room at the Home for Disengaged Governesses, 47, Harley Street, London. This useful home is one of the many beneficent activities of The Governesses' Benevolent Institution

and visitors are admitted for a month or less, with the possibility of extension to not more than three months. Separate bedrooms are available for nineteen visitors; but the latter must be able to attend to their own physical wants, as the Home is not intended for invalids.

In the event of the house not being fully occupied, other ladies, whether engaged in teaching or not, can be admitted at charges varying from 15s. to a guinea per week (plus half a crown extra during July, August, and September).

In addition to these two Homes for those who are disengaged is the Asylum for Aged Governesses at Chislehurst, admission to

which is by election or nomination. Previous to 1872, the asylum was situated at Kentish Town, where the twenty-two inmates were all under one roof; but in that year, a new asylum, with a separate house for each annuitant, was opened at Chislehurst. Accommodation is there provided for twelve ladies, each of whom receives a pension of £42 a year, with coals and medical attendance. There are two bedrooms in each dwelling, so that a lady can, subject to the approval of the Board, have a relative or friend to live with her. The annuitants are elected for life, subject to certain conditions.

Every donor of £1,000 to the asylum fund has the right, when a vacancy occurs, to nominate to it; but, apart from the nominees of such donors, election is made according to the number of votes polled, and the length of time candidates have been upon the list. Subscribers to the Governesses' Benevolent Institution are entitled to vote for annuities in proportion to their subscriptions.

#### Annuities and Annuitants

In addition to the pensions attached to residence at Chislehurst, the Institution grants to close upon 400 ladies pensions varying from £25 to £60 per annum. Most of these free annuities are provided out of the general funds of the Institution; but over 150 are special annuities founded by legacies or gifts from private individuals, the donors of which, in some cases, have reserved the right of nomination to themselves and their trustees, or have reserved them for a special class of candidate—such as, for example, "the daughter of a medical man," or "the oldest candidate." The annuities which are not ear-marked in any way are elective; that is, the candidate who receives the largest number of subscribers' votes is appointed to the vacancy. Elections are held half yearly. These free annuities are secured on invested capital, and are quite independent of the prosperity of the Institution. Candidates must be British subjects, over fifty years of age, whose total income from all sources does not exceed £60 per annum. Save in exceptional circumstances, candidates must have been governesses in private families for not less than fourteen years in all, and must have been so engaged during some part of the fifteen years preceding their application. Nursery governesses are ineligible, and marriage at any time vacates the annuity.

#### The Loan Fund

As the funds of the Institution allow, temporary assistance in the shape of money gifts is given to unsuccessful candidates, and also to governesses who may be temporarily in distress. More than £1,400 is distributed yearly in this way. The fund is administered by a committee of ladies, who afford the help privately, after strict investigation.

A most useful and much valued branch of the Institution's work is the free regis-

tion office, located at 47, Harley Street... On the production of two letters of recommendation from responsible persons, other than relatives, or the proprietors of boarding-houses, any governess may inscribe her name and requirements upon the register. No charge whatever, either before or after engagement, is made to governesses or to employers making use of the office. In 1909 580 ladies were provided with engagements in this way,

#### A Provident Scheme

The branch of the Institution's work that will most appeal to those people whose creed is that "Heaven helps those who help themselves" is the Governess Member Fund, which is intended to offer some provision against loss of income in old age by inducing governesses to subscribe to the Institution on the understanding that, should they be compelled at any time to seek its aid, they shall receive certain advantages. In addition to the privilege of voting at the half-yearly elections for annuities, to which the subscription of half a guinea a year entitles them, "governess members" who have subscribed for at least five years previously will, if accepted as a candidate for a free annuity, be entitled to the following advantages:

1. Votes in support of their candidature to the total amount of their subscriptions (after the deduction of any grants that may have been made to them by the society).

2. A share of the votes left by subscribers at the disposal of the Board, which will be divided among candidates who have been "governess members."

3. Additional votes as a "governess member," the number to be allotted depending on the duration of their subscription.

4. The right to compete for certain annuities reserved for "governess members" only.

For those who can afford to put by a substantial sum yearly, the purchase of deferred or immediate Government annuities can be arranged through the provident fund upon exceptionally favourable terms, and with perfect security. Governesses can also open policies insuring their property from fire under any change of residence through the medium of the provident fund.

#### How to Help the Institution

By becoming a subscriber, and inducing others to do the same.

By informing your friends of the free registry office, at 47, Harley Street, W., where governesses may be engaged, without any charge to either party.

By telling any governesses you may know of the benefits to be obtained through the Institution.

By sending suitable clothing for which you have no further use for distribution among necessitous candidates.

By sending illustrated papers and magazines for the residents in the home, asylum, or holiday house.



## WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of **EVERY WOMAN'S ENCYCLOPÆDIA** only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to—

*Marriage  
Children  
Landlords*

*Money Matters  
Servants  
Pets*

*Employer's Liability  
Lodgers  
Sanitation*

*Taxes  
Wills  
Wife's Debts, etc., etc.*

## CHILD LAW

*Continued from page 1627, Part 13*

**Children as Witnesses—The Punishment of Children—Juvenile Smoking and Pledging—Sale of Gunpowder or Intoxicants to Children—Children in Court**

### Evidence of Very Young Children

IN the case of very young children who do not understand the nature of an oath, which is something more than the mere duty of speaking the truth, their evidence may be received, though not given upon oath, if the Court is of opinion that the child is possessed of sufficient intelligence to justify the reception of such evidence. But in this case the testimony offered by the prosecution must be corroborated by some other material evidence.

### Parental Discipline

There is nothing in any of the Acts which affects the right of any parent, teacher, or other person having the lawful control or charge of a child or young person to administer reasonable corporal punishment to a child. But the right to punish a child is confined to the case of a child old enough to understand that it was being corrected, and not to an infant two years and a half old.

A father who, for some childish fault, gave an infant of two and a half years about a dozen strokes with a strap, from the effects of which the baby died, was found guilty of manslaughter.

And in all cases the amount and nature of the punishment that may be lawfully inflicted will vary with the age, sex, and physical condition of the child.

In a case where the master struck a child who was his apprentice with a great staff, so that he died, he was convicted of murder.

A schoolmaster at Eastbourne complained

to the father of a stupid boy of fourteen, saying that the boy was obstinate and ought to be severely beaten, to which, according to his account, the father replied the schoolmaster must act as he thought best. Accordingly, the schoolmaster beat the boy secretly in the night with a thick stick for two hours and a half until he died. For some reason or other this inhuman brute was only charged with manslaughter, perhaps owing to the fact that the murder was not discovered until after the inquest, and the judge, with misplaced leniency, only sentenced him to four years' penal servitude; the wife, who had assisted her husband in wiping away the blood that covered the staircase—for the boy had been beaten both upstairs and downstairs—not being charged at all.

### Juvenile Smoking

There is now a penalty for selling cigarettes or cigarette papers to juveniles apparently under the age of sixteen, whether for their own use or not; boy messengers in uniform and boys in tobacco shops and factories excepted. Constables and park-keepers in uniform may confiscate the cigarettes or cigarette papers of such juveniles whom they find smoking in any street or public place. The youthful offender, when caught in the act, may be searched by the constable or park-keeper, unless the offender happens to be a girl.

Cigarette in the Children's Act includes cut tobacco rolled up in paper, tobacco leaf, or other material in such form as to

be capable of immediate use for smoking; it applies to smoking mixtures and tobacco other than cigarettes. But in the latter case there is no offence if the seller has no reason to believe that it was being purchased by the juvenile for his own use.

#### Automatic Machines

The possibility of juveniles obtaining their supply of cigarettes from the automatic machines did not escape the framers of the Act. Consequently, if any particular machine for the sale of cigarettes is shown to be extensively patronised by children or young persons, the Court may order the owner of the machine or the person on whose premises the machine is kept to take precautions to prevent the machine from being so used, or if necessary, to remove it altogether.

#### Pawnbrokers

Pawnbrokers are prohibited from employing any apprentice, servant, or other person under the age of sixteen to take pledges in pawn, and likewise from taking an article in pawn from anyone apparently under the age of fourteen whether offered by that person on his own behalf or on behalf of someone else.

Dealers in old metal and marine store dealers are prohibited under a penalty of £5 from buying old metal from persons apparently under sixteen.

#### Fireworks

A similar penalty is imposed on shopkeepers for selling gunpowder to children apparently under the age of thirteen. Fireworks and caps for toy pistols are therefore included in the prohibition. In the latter case, however, the amount of gunpowder is so infinitesimal that practically no notice is taken of it, possibly on the ground that "the law does not concern itself about trifles."

#### Intoxicating Liquor

Any person renders himself or herself liable to a £3 fine who gives or causes to be given any intoxicating liquor to a child under five; except by doctor's orders, or in case of sickness or apprehended sickness, or other urgent cause. It is doubtful whether this will prevent mothers in the privacy of their homes from giving their crying infants a drop of gin to soothe them.

#### Bars of Public Houses

A well-intentioned but ill-considered and badly drawn clause excludes children under fourteen from the bar of licensed premises. This, at first sight, seems highly desirable, but works badly in practice, the result being that while the parents are enjoying the warmth and shelter inside, infants and young children are left outside exposed to the cold. Also, no exception has been made in favour of country inns, which can afford the only shelter available in a storm.

Children may pass through the bar in order to reach other parts of the premises, but otherwise must not remain in the bar except during closing hours. Children are not excluded from railway refreshment rooms,

hotels, and restaurants licensed to sell wines and spirits.

#### Children in Court

Where a child or a young person is called as a witness, the Court may, if it thinks it desirable, order the court to be cleared while the child witness is giving evidence, only persons directly concerned in the case and *bond fide* representatives of a newspaper or news agency being allowed to remain.

No child, other than an infant in arms, is now allowed to be present in court during the trial of other persons, unless his presence is required as a witness or for the purpose of justice, or he is a messenger or clerk.

#### Juvenile Courts

Juvenile courts are to be established for juvenile offenders; but in the absence of some special building the Court, when dealing with juvenile offenders, or when hearing applications for orders or licences relating to a child or young person at which their attendance is required, is to sit either in a different building or room from that in which the ordinary sittings are held, or on different days, or at different times. In a juvenile court only the persons directly concerned in the case, including, of course, their solicitors and counsel, are allowed to attend; the Press not being excluded.

#### Public Entertainments

At all places of entertainment, whether licensed or otherwise, at which the majority of the audience are children and their number exceeds one hundred, special provision must be made for their safety by stationing adult persons to regulate and control the movement of the children when entering and leaving, and to prevent overcrowding in any parts of the building.

The person who is responsible and who fails to fulfil this obligation renders himself liable to a fine of £50, and for a subsequent offence a fine of £100 and the revocation of his licence if the building was licensed for music or dancing, or had a theatrical licence.

#### Dirty Children

If the medical officer is of opinion after examination that the person or clothing of any child attending the public elementary school is in a foul or filthy condition, the local education authority may give notice in writing to the parent or guardian or other person liable to maintain the child, requiring him to cleanse properly the person and clothing of the child within twenty-four hours after the receipt of the notice, at the same time furnishing him with written instructions describing the manner in which the cleansing may best be effected.

#### Glossary of Legal Terms

**JUVENILE COURT.**—One which sits in a different room or building, or on different days or at different times from those held at the ordinary sittings to hear applications regarding children, or deal with juvenile offenders.

## LAW AND THE SERVANT

*Continued from page 1626, Part 13*

### Definition of a Nuisance—Public and Private Nuisances—How to Proceed in Actions Against Nuisances—Abatement of Nuisances—Employers' Liability

#### When Master is not Liable

A MASTER is never liable when his servant acts beyond the limits of his authority, whether that authority be express or implied. So in a case where a servant paid the butcher's bill every week for some considerable time and then, instead of continuing the payments, obtained credit and pocketed the money, the master was not liable, nor was he held liable for extra goods supplied to his servant by a tradesman to whom he was in the habit of paying ready money for a stated quantity. A master is not liable if a servant without his knowledge employs a tradesman whom the master has never employed before. A master may make himself liable for a contract made by his servant by ratifying it, that is, by adopting it in its entirety. The use of goods obtained by his servant does not necessarily render the master liable for their payment, but is strong evidence on which to presume express or implied authority.

#### Burglary

A servant living in his master's house may be guilty of burglary by opening a door inside the house with the intention of robbing his master, or by letting in some one from the outside with a similar intention, or by letting out some one who has been robbing the house.

The offence of burglary is defined as the breaking and entering the dwelling-house of another in the night-time—*i.e.*, between 9 p.m. and 6 a.m., with the intention to steal. To both "breaking" and "entering" a highly technical meaning is attached; breaking does not necessarily mean the breaking of a door or of a window; the raising of a window sash, or of a trap-door, unlocking an outer or an inner door, picking a lock, cutting the glass out of a window are covered by the term breaking; but not entering by an open door or window, or the raising of a window sash which has been left partly open.

The least degree of entry with the hand, or any part of the body, or with any instrument held in the hand constitutes a burglarious entry, as, for example, the thrusting of a hand through a window after breaking it, or of a pistol with intent to kill or demand money. So, too, an entry down a chimney; but not through an open skylight in the roof. These distinctions, however, appeal more to the lawyer than to the lay reader, for where there is not sufficient legal proof of entry the prisoner may be convicted of an attempt at burglary.

#### NUISANCES

IT is not always easy to decide what is a nuisance from a legal point of view, and it is necessary in the first place to find to

what class of nuisance the one complained of belongs. Nuisances may be either public or private, and the manner of suppressing or abating the former is entirely different from that which should be taken in regard to the latter.

The remedy for a private nuisance is by action in the divisional court for damages, and an injunction.

A public nuisance is suppressed by criminal proceedings supported on indictment against the defendant or by information laid in the name of the Attorney-General, which means that the latter must give leave before the action can be brought.

To constitute a public nuisance the thing complained of must be something which is in its nature or its consequences a nuisance—an injury or a damage to all persons who come within the sphere of its operation, though it may be so in a greater degree to some than it is to others. For instance, a chimney emitting volumes of noxious smoke is a public nuisance, although it only affects those residing in the neighbourhood.

But a public nuisance may be so obnoxious to an individual that as far as he is concerned it becomes a private nuisance also; thus, the ringing of church bells may be a public nuisance to all and yet cause so much annoyance to the immediate neighbours as to entitle them to a remedy by action.

To dig a trench across a highway is a public nuisance for which criminal proceedings may properly be taken against the offender, but if one of the public falls into the trench and is injured, he is justified in instituting civil proceedings against the person who caused the accident. On the other hand, an obstruction across the highway, although a public nuisance, does not necessarily give a private individual who has suffered loss and annoyance caused by the delay in removing it a right of action.

The thing complained of may be a nuisance to several persons, and yet not a public nuisance; if, for example, a man builds an addition to his wall which darkens the windows of his neighbours, it does not follow that this is a public nuisance.

An act which may be tolerated in one person may become intolerable when done by two or more, and in this sense, therefore, two rights may make a wrong. A plaintiff who took no objection to the noise made by a powerful steam organ in his neighbourhood took action when a rival organ was set up, and succeeded in silencing them both.

#### Authorised by Statute

It is a good defence to show that the act complained of was authorised by statute. The proprietor of a plantation adjoining the

embankment of a railway company had several acres of it burnt through being set alight by a spark from one of the company's engines. Judgment was given for the defendant company on the ground that they were not responsible as they were authorised to use such engines. It was also held in a case where the occupiers of houses near a railway station were very much annoyed by the noise made by cattle and drovers brought on to the land of the railway company that the latter were protected by their Act against legal proceedings.

#### Abatement

A man has the right to abate a nuisance without having recourse to legal proceedings. Abatement consists in the removal of the nuisance. To take the law into one's own hands, however, is always a dangerous proceeding, for it is necessary to know exactly how far one may go, and go no further. A man cannot enter a neighbour's land and prevent a nuisance, nor in attempting to abate a nuisance may he occasion any damage beyond what the removal of the inconvenience requires, neither must he cause a riot. It will be wiser generally for him to bring his action.

#### Private Nuisance

A private nuisance may be to the person or to the property of another, or it may be of a mixed kind, causing him personal discomfort or annoyance, and at the same time depreciating his property. A man can always get compensation for a nuisance which causes damage to his property; but he may have to put up with a good deal of personal inconvenience before he can successfully go to law. It all depends upon the locality and the circumstances.

An invalid whose house backs on to the lines of a railway may find that the passing of the trains causes his house to shake and keeps him awake at night; nevertheless, although the discomfort may be intolerable, it does not follow that an injunction will be granted to stop the all-night service of the goods trains.

The occupiers of certain residences in London were successful in restraining a firm of newspaper forwarding agents from disturbing their slumbers by carrying on their business in a noisy manner with their drivers and carts at two o'clock in the morning.

If a person collects together a crowd of people to the annoyance of his neighbours that is a nuisance for which he is answerable.

A person who descended in a balloon into the plaintiff's garden was held responsible for the mischief caused by a number of persons who rushed into the garden to lend assistance and gratify their curiosity, and destroyed the plaintiff's hedges and crops. Innocent intention is, therefore, no excuse if a nuisance is in fact created.

#### Nuisances to Property

Every person is bound to use his own property in such a manner as not to injure that of his neighbours. If a man builds

his house so near to his neighbours' that his roof overhangs their premises and throws the water off his roof upon the adjoining premises, he creates a nuisance. It is also an actionable nuisance if a neighbour who is bound to scour a ditch or clear a drain neglects to do this, so that the water overflows and damages the land of another.

### EMPLOYERS' LIABILITY

ALTHOUGH at common law a master was not liable for injury sustained by his servant caused through the negligence of a fellow-servant, it was his duty to select competent persons as fellow-servants, and, moreover, there was an implied contract that he would be guilty of no personal negligence towards his servants or workmen, and would supply them with adequate materials and premises reasonably safe for the work upon which they were engaged. And there was an implied contract upon the part of the servant that he would run all ordinary risks arising from the nature of his employment and the regulations under which it was carried on.

#### Employers' Liability Act

The Employers' Liability Act only applied to injuries caused to workmen who had not been guilty of contributory negligence, the word workmen being used in the ordinary sense of the word—that is to say, as referring to people engaged in manual labour, including female mechanics, but excluding domestic and menial servants. And there was nothing to prevent the workman, although a minor, from contracting himself out of the benefit of the Act.

#### Workmen's Compensation Act

All this has been altered by the Act of 1906, which came into operation on July 1, 1907, which makes every employer liable to compensate any of his workmen for personal injury arising out of and in the course of his employment—clerks, shop assistants, and domestic servants all being included under the title of workman, which is defined as "any person who has entered into or works under a contract of service or apprenticeship with an employer, whether by way of manual labour, clerical work, or otherwise, and whether the contract is expressed or implied, is oral or in writing." If the injured workman dies, the term includes his legal personal representative or his dependants or other person for whose benefit compensation is payable.

#### Dependants

Dependants mean such members of the workman's family as were wholly or in part dependent upon his earnings at the time of his death, or would have been so dependent had he not have been rendered incapable by the accident. Illegitimate children and grandchildren of an injured workman or servant, and the parents and grandparents of an injured workman who is himself illegitimate, are included among the dependants entitled to compensation.



## WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting ; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will include, among thousands of other subjects—

*Famous Historical Love Stories  
Love Letters of Famous People  
Love Scenes from Fiction*

*Love Poems and Songs  
The Superstitions of Love  
The Engaged Girl in Many Climes*

*Proposals of Yesterday and To-day  
Elopements in Olden Days, etc., etc.*

## TRUE LOVE-STORIES OF FAMOUS PEOPLE

### No. 12. DEAN SWIFT

By J. A. BRENDON

THE true love-story of Jonathan Swift—it is a story difficult to tell and strange withal, for Swift was a weird, incomprehensible being. Like Sir William Temple, his patron and master, he was one of those mysterious, unseen human forces which control the destinies of empires. As a politician he made and unmade Ministries at his will ; as a satirist he still stands without a rival ; and he has immortalised his name both as a Churchman and a man of letters. He was hated by some men, loved by many, and admired by all.

If it is difficult, however, to understand Swift the man, it is a thousand times more difficult to understand Swift the lover. Great men have loved in many different ways, but among them Jonathan Swift is one of the very few who has ever come within measurable distance of the Platonic ideal.

He was born in Dublin in the year 1667, but not to a dazzling heritage, for Mr. Swift senior died seven months prior to the birth of the child and left his widow without even enough money to defray the expenses of his funeral. An uncle, however, befriended Jonathan, and afforded him a good education, first at Kilkenny School and then at Dublin University. At Dublin, however, he acquired a reputation more for insubordination than for scholarship, and, in 1688, as a young man of twenty-one, he left the University, devoid both of qualifications and inclinations. His mother, who was then living at Leicester, and, apparently, upon the mag-

nificent income of £20 a year, could not do much to help him, but wisely suggested that he should appeal to Sir William Temple for advice as to his future career. Why she sent him to Sir William, the polished cynic, who, from his library chair, was controlling the international intrigues of Europe, has been the subject of fierce controversy among biographers. But, surely, there is one very simple reason, the fact that Mrs. Swift could claim relationship with Lady Temple.

#### Swift Meets Stella

Sir William welcomed Jonathan with kindness, received him into his household, and undertook the task of educating him. Macaulay, however, is most unjust in representing him as Temple's servant ; he was not a servant but a pupil, a pupil-secretary. It is true that he was but little in the society of his patron, that the relationship between the two men was strictly formal, but this was inevitable, for what could Sir William Temple, the most polished and refined gentleman in Europe, and withal a cynic, be expected to have in common with a wild and untrained youth ?

But, none the less, Swift resented the inevitable ; he was lonely in the Temple household, and, for this reason, was forced to cultivate the friendship of another person who was lonely also. Hester Johnson, whom Swift has immortalised as Stella—the woman to whom he wrote letters which still remain one of the monuments of English literature—

was, at this time, a pretty dark-eyed girl, six years of age, and also a member of the Temple household. The child interested Swift, he liked her, and became her self-appointed tutor. And this was the beginning of a friendship, a friendship between man and woman such as is without a parallel in the history of romance.

In 1695, however, Swift was separated from his youthful idol, for in that year he took Holy Orders, and was presented by Lord Capel with the prebend of Kilroot, near Belfast. A less suitable man Lord Capel could not have chosen, for Swift was a High-Churchman and the parishioners, almost without exception, were either Presbyterians or Roman Catholics. He quarrelled with them, therefore, immediately, for they bored him as intensely as they disapproved of him. The result was that, when he found himself branded as the mad parson, and enjoying an income of £100 a year in return for attending to the spiritual welfare of half a dozen persons, he was forced to have recourse to other occupations, and for a man of his temperament there were but two available—writing books and making love. The book he wrote was the “Tale of a Tub,” and the lady to whom he made love was a certain Miss Waring.

#### The Story of Varina

She was of noble ancestry, the heiress to a considerable fortune, and, it would seem, the only person in the entire neighbourhood who understood him or who sympathised with him in his loneliness. He changed her name to Varina, and wooed her with a sincerity which alone disproves the statements of those who declare that Jonathan Swift was incapable of true passionate affection. In this case, moreover, his love was reciprocated; but Varina was a mercenary young lady and would not think of marrying him until his prospects should improve. Brook interference or delay, however, Swift could not; in spite of all that has been said of him, he was an impetuous, warm-hearted man. It was love for Varina alone that kept him at Kilroot. If that love, therefore, were denied him, he would go and renounce Varina for ever. Hence it was that he sat down to pen as astonishing a love letter as ever has been published.

“Madam,” he wrote, “impatience is the most inseparable quality of a lover. I wait your answer with a world of impatience. I desire nothing of your fortune; you shall live where and with whom you please till my affairs are settled to your desire.”

“Study for seven years for objections against all this, and, by Heaven, they will at last be more than trifles and put-offs. It is true that you have known sickness longer than you have me, and therefore perhaps are more loth to part with it as an old acquaintance. But listen to what I solemnly protest by all that can be witness to an oath, that, if I leave this kingdom before you are mine, I will endure the utmost indignities of fortune rather than ever return again, though the

King should send me back his deputy. And, if it must be so, preserve yourself in God’s name for the next lover who has those qualities you love beyond any of mine, and who will mightily admire you for those advantages which will never share any esteem from me. . . . The love of Varina is of more tragical consequence than her cruelty. Would to God you had treated and scorned me from the beginning. It was your pity opened the first way to my misfortune, and now your love is finishing my ruin. Farewell, madam; and may love make you awhile forget your temper to do me justice. Only remember that if you refuse to be mine you will quickly lose him that has resolved to die as he has lived.—All yours, JON. SWIFT.”

Varina’s answer no man save Swift has seen. It would seem, however, that, unmoved by her lover’s extraordinary appeal, still she hesitated, and that, in consequence, Swift was cast into the depths of despair. At any rate, he was determined to abide by his decision; pride demanded that he should. Accordingly, he made preparations to leave Kilroot as soon as possible.

Fate encouraged him in his purpose, for on the following afternoon, while walking, he chanced to meet with the curate of a neighbouring village, a man named Wender, whom he knew slightly, and who was striving to bring up a large family on an income of negligible proportions. Suddenly, Swift was seized with an inspiration. Without a word of explanation, he borrowed the astonished curate’s horse, mounted it, and rode away—rode hard and without stopping, until, at last, he reined in the wearied animal before Lord Capel’s door. There he resigned his living, imploring the patron to nominate Wender in his stead, and forthwith left Ireland to seek a reconciliation with Sir William Temple.

#### A Conditional Lover

Many years elapsed—indeed, he had held numerous positions, and, eventually, in 1703, had become Rector of Laracor—before Varina again crossed his path. She was still unmarried, but he was now a man of substance and position. In fact, he was eligible, and, in Varina’s eyes, now worthy to be considered as a husband. Accordingly, she wrote accusing him of fickleness, but implying that, in spite of all, her love for him had never wavered, and that she was willing now to offer him her heart and fortune. During the past eight years, however, Swift’s strange character had developed greatly, and in his devotion to Stella he had found a substitute which compensated more than adequately for the loss of a love which once had been very dear to him.

The charge of fickleness, however, he repudiated warmly. He assured Varina that she was the only woman whom he had ever wished to marry, and that never, even for a moment, had he entertained thoughts of being wedded to another. He declared, moreover, that he was still willing to marry

her, but that now he could not do so unconditionally. He proceeded then to impose conditions, and the conditions which he imposed were, as Thackeray had declared, conditions which "no young woman with a spark of pride could comply with." But perhaps this was Swift's intention; perhaps he relied upon this spark of pride to relieve him from his distasteful obligations. Biographers have criticised his letter to Varina seriously. But surely this treatment is not justified, for it could not have been Swift the lover, but Swift the satirist, the humorist, who asked his would-be bride the following questions:

"Are you in a condition to manage domestic affairs with an income of perhaps less than three hundred a year?

"Have you an inclination to make us both as happy as you can?

"Will you be ready to engage in those methods I shall give you, to the improvement of your mind, so as to make us entertaining company for each other, without being miserable when we are neither visiting nor visited?"

At any rate, whatever may have been Swift's intentions, Varina's love did not survive the test. Henceforth we hear of her no more.

But what of Stella? In 1695, when Swift left Killroot and sought a reconciliation with Sir William Temple, he found Stella a girl fifteen years of age, "one of the most beautiful and graceful, agreeable young women in London, only a little too fat." Her hair, he declared, "was blacker than a raven, and every feature of her face in perfection." As a child Stella had interested him; now, as she stood on the verge of womanhood, she interested him a thousand-fold more. Although still Sir William Temple's secretary, Swift was now becoming a man of note; his reputation

was rising rapidly, and, as his reputation increased, so also did his friendship with Stella. She became to him an intellectual companion, a somebody in whose society he could discard all his cares and worries. In short, she was his friend.

His one true experiment in love had failed. He now tried another experiment, a more dangerous experiment. He strove to demonstrate that it was possible for man and woman to exist on terms of the closest intimacy



without being influenced in any way by thoughts of love. To the man the experiment was not so difficult as it was to the woman. Swift had known Stella as a child, and as a child he still regarded her, but Stella was now standing upon the threshold of womanhood. She loved Swift dearly, she had given him all of her love, and in return

pined for his. It was not easy for her to suppress her nature.

This story, therefore, might have had a very different ending, had not an event occurred which necessitated a temporary separation. In 1699 Temple died. "He died," wrote Swift, "on January 27, at one o'clock in the morning, and with him all that was good and great." Separation, however, although it may have calmed the rising tide of love, could not loose the bond of friendship which existed between Swift and Stella. Stella had become indispensable to Swift, and thus it was that, when he found himself established at Laracor, he persuaded her and Mrs. Dingley, her companion, to leave England and to find a home near his in Ireland.

This action on the part of Swift has been gravely censured by his critics. It was certainly unwise, for it gave opportunity to scandal. Gossip could not be appeased, but sought remorselessly to solve the mystery of the relationship between the rector and the girl over whom he had no apparent claim to the rights of guardianship. Swift, however, did all he could to prevent himself from compromising Stella, whose good name was to him a very precious trust. He lodged the ladies in a separate house, and saw his friend but rarely save in the presence of her chaperon.

He was discreet even in his letters, and at this time he had much occasion for writing, for, now that he had embarked upon a great political career, he was often in London. Indeed, his letters—the celebrated "Journal" to Stella—were always the letters of a friend, never of a lover, and were consistently addressed both to Mrs. Dingley and to Stella.

It is, moreover, in his letters, not his actions, that a great man reveals to posterity his character. It is to Swift's letters, therefore, that one must look to find the few true glimpses that are to be seen of that inscrutable mortal, as the man whom, in spite of his idiosyncrasies, a woman understood and loved.

#### Swift's "Good Angel"

When at the zenith of his greatness Swift appeared in the political firmament like a dangerous comet. Men watched its progress with fear and apprehension; he seemed omnipotent. Under the Harley administration, it has been asserted in "*The Times*," "Swift was the Government; Swift was Queen, Lords, and Commons. There was tremendous work to do, and Swift did it all." But it was at this time, when he was bending the wills of strong men at his pleasure, that he revealed himself to Stella in all his childish simplicity. "Oh, that we were at Laracor this fine day!" he wrote to her. "The willows begin to peep, and the quicks to bud. My dream is out. I was dreaming last night that I ate ripe cherries. And now they begin to catch the pikes and will shortly the trouts. Pox on these Ministers! And I would fain know whether the floods were ever so high as to get over the holly bank or the river walk. If so, then all my pikes are gone;

but I hope not. Here is a world of business, but I must go to sleep. I am drowsy, and so good-night."

This is the Swift whom Stella knew. This is he whose friendship she valued more than the love of other men, even when she realised that for more than friendship she could never hope. This she knew even in 1704, when a man named Tisdal sought her hand, and Swift encouraged his suit, at any rate in that he took no steps to oppose it. He was careful not to impose himself as an obstacle in the way of Stella's happiness; because he would not marry her she should not be debarred from matrimony.

Indeed, he acted as the girl's guardian in the matter; made careful inquiries as to Tisdal's income and prospects, and, in reply to a jealous question, assured the lover that he himself had no intention ever of marrying her. Had no intention ever of marrying her! Knowledge of this must have come as a sorry blow to Stella, but she did not waver in her loyalty; she loved Swift truly, and, since love demanded it, gladly sacrificed desires. Some men have pitied Stella, others have admired her; but is she deserving either of pity or of admiration? As Swift's "good angel, his other self," had she not some cause for happiness and pride? And as such she remained till death.

#### Another Complication

In 1711, however, while in London, Swift fell the victim to the charm also of another woman, a certain Miss Esther Vanhomrigh, to whom later he gave the more euphonious name, Vanessa. She lived with her mother in a house in Bury Street, St. James's, and it was here that Swift first met her, for Mrs. Vanhomrigh's drawing-room was the centre of a distinguished social circle. Esther was at this time barely twenty years of age and ravishingly beautiful, but there was a morbid trait in her character, and, although her mind was richly stocked with book-learning, she was astonishingly ignorant of the world.

The girl, however, attracted Swift immediately, and he desired sincerely to form with her, as he had with Stella, that intellectual companionship which he regarded as the most perfect relationship which could exist between the sexes. A wiser mother than Mrs. Vanhomrigh would have recognised at the outset the danger and the folly of such a friendship, and would have smothered it. A wiser man than Swift, moreover, would have foreseen the inevitable and only possible ending, would have realised that Vanessa was not a Stella, and would have avoided the miseries of the future. But Swift, poor, blind, mistaken egoist, failed to understand that it was impossible for a woman, as passionate and wildly romantic as was Vanessa, to stifle her emotions, and to subordinate her inclinations entirely to her will.

And thus this ill-omened friendship was allowed to ripen unimpeded, and, while on the man's side it ripened into adoration, on the woman's side it ripened into love. And then, when already it was too late, Swift

realised the tragic truth. In vain he implored Vanessa to recall her love ; in vain he assured her that he could never marry. She heeded neither his advice nor supplications, and even the poem which he wrote, entitled " Cadenus and Vanessa," failed to show her how hopeless was her passion. The truth is that Vanessa loved as rarely women love ; love consumed her self-respect and pride, and she, who should have been the wooed one, wooed ardently herself.

#### Tragedy and Drama

Swift was in despair ; try as he would he could not escape her importunity. In 1713, however, he was appointed Dean of Dublin, and he rejoiced at the appointment, if only because he hoped that separation would enable the passion of this love-sick maid gradually to subside. But hope deceived him, for Vanessa wrote to him persistently, and, whether he ignored her communications or sent in reply short, courteous notes, letter followed letter in quick succession, and each was filled with desperate entreaties.

In 1714, moreover, a new trouble arose. Mrs. Vanhomrigh died, and, to Swift's horror, Vanessa announced her intention of leaving England and of settling in Dublin. This was terrible ; it was imperative that something should be done to deter her from her purpose. Accordingly, the dean wrote to tell her that, if she should come to Ireland, he could see her only very seldom. " It is not a place," he declared, " for any freedom, but it is where everything is known in a week and magnified a hundred degrees."

But Vanessa remained undaunted. " You once had a maxim," she replied, " which was to act what was right, and not to mind what the world would say. I wish you would keep it now. Pray what can be wrong in seeing and advising an unhappy young woman ? I cannot imagine. You cannot but know that your frowns make my life unsupportable."

And thus Vanessa came to Dublin, and there for nine long, weary years her tenderness and love beat helplessly against the walls of Swift's self-absorbed and lonely nature.

Vanessa herself, however, exonerates the dean ; it was not because of him that two lives were filled with misery, but because of the irresistible force of her own love. Indeed, she wrote, " You endeavour by severities to force me from you. Nor can I blame you ; for with the utmost distress and confusion I behold myself the cause of uneasy reflections to you."

But she assured him also, from the bitter anguish of her heart, that love had mastered her completely. " Put my passion under the utmost restraint," she wrote ; " send me as distant from you as the earth will allow ; yet you cannot banish those charming ideas which will ever stick by me whilst I have the use of memory ; nor is the love I bear you rooted only in my soul, for there is not a single atom of my frame that is not blended with it."

At length, however, in the inevitable sequence of events, her love gave way to rage. Stella, Vanessa became convinced, was the obstacle which stood between herself and Swift. She hated Stella, therefore, with all the hatred of a despairing, jealous woman. A rumour, moreover, had reached her ears—a persistent, harassing rumour—that, in 1716, Swift secretly had married Stella.

Could this be true ? Overwhelmed by suspicion, consumed by doubt and fear, she called on Stella and taxed her openly with the question

It was an angry scene, and Swift, when he heard of it, was furious. This was an indignity which he could not tolerate. Stella, the woman whose good name was to him more dear than anything, had been insulted. His anger knew no bounds ; he refused to see Vanessa ; he banished her from his presence for ever, and henceforth refused even to hold communication with her.

Thus, after one weak action of revenge—she revoked the will which she had made in favour of the dean, and authorised her executors, after her death, to publish his letters to her—she retired to the country, and there, two months later, miserable and wretched, she died, a broken-hearted woman.

The news of her death distressed Dean Swift pathetically ; he realised that the responsibility rested mainly on his shoulders and mourned truly for the woman who had sacrificed her life to love of him.

#### The Key to the Mystery

In 1728, moreover, when Stella also died, his cup of sorrow was filled to the very brim.

Stella had been in delicate health for some years, and the dean had been awaiting the end in grief and apprehension. " I think," he wrote to a friend, when already he saw the shadow of death lying across his path, " that there is not a greater folly of entering into too strict a partnership or friendship with the loss of which a man must be absolutely miserable."

This may have been the remark of a cynical egoist, but in it lies a rare, pathetic truth, the story of a great man's love and dread of loneliness. Swift was now too old a man to form another friendship, and henceforth, until his death, he lived in his deanery a dismal, lonely, melancholy life. The name of Stella he never mentioned ; it seemed that she had vanished from his memory, for the past was a forbidden topic in his household. But Swift had not forgotten ; he spoke truly when he declared that he was no ordinary lover, for a truer love than his has never been, and true it remained until the end.

But it was not until after his death that, hidden in a secret drawer of his bureau, was found the key of the mystery of his life. It was a lock of hair, and with it was this inscription : " Only a woman's hair. Only the memory of a woman's love, of a life's devotion—only that and nothing more."



# LOVE SONGS, OLD AND NEW

## **No. 2. MARY OF ARGYLE**

**Written by C. JEFFERYS**

Composed by S. NELSON

rose just new-ly born ; But a sweet-er song has cheer'd me, At the ev'ning's gen-tle close ; And I've  
 cres.

*ritard.* *a tempo*  
 seen an eye still brighter Than the dew-drop on the rose; 'Twas thy voice, my gen-tle Ma-ry, And thine  
*mf colla voce* *p a tempo*

*ad lib.*  
 art-less winning smile, That made this world an E - den, Bon-ny Ma-ry of Ar-gyle !

*mf ad lib. cres.*  
*a tempo*  
*mf f*

Though thy voice may lose its sweetness,  
And thine eye its brightness, too;  
Though thy step may lack its fleetness,  
And thy hair its sunny hue:  
Still to me wilt thou be dearer  
Than all the world can own.

I have loved thee for thy beauty,  
But not for that alone:  
I have watched thy heart, dear Mary,  
And its goodness was the wile  
That has made thee mine for ever,  
Bonny Mary of Argyll.

J. B. CRAMER & CO.



## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

### Woman's Work in Religion

- Missionaries*
- Zenana Missions*
- Home Missions, etc.*
- Great Leaders of Religious Thought**

### Charities

- How to Work for Great Charities*
- Great Charity Organisations*
- Local Charities, etc.*
- The Women of the Bible**

### Bazaars

- How to Manage a Church Bazaar*
- What to Make for Bazaars*
- Garden Bazaars, etc.*
- How to Manage a Sunday School**

## OUR FELLOW-WOMEN IN FOREIGN LANDS

### No. 4. NORTH INDIA SCHOOL OF MEDICINE FOR CHRISTIAN WOMEN

Office : LONSDALE CHAMBERS, 27, CHANCERY LANE, W.C.

*Continued from page 1517, Part 12*

**The Objects of the School—A Hospital for Women—The Difficulties of Caste—India's One Hundred and Fifty Million Women—Training of Native Midwives**

**I**N Part II of *EVERY WOMAN'S ENCYCLOPÆDIA* (page 1395) some account was given of the terrible need amongst Indian women for skilled medical attendance and of the great difficulty often experienced in obtaining it. How to help more than a few hundreds of India's 150 million women was for a long time an unsolved problem in the mission field, but the solution now appears to be within sight.

#### The Need for Native Doctors

In 1893 a conference was arranged in Ludhiana, Punjab, by women medical missionaries representing seven missionary societies of various religious denominations. Their unanimous opinion on the subject was that the only way adequately to supply the deficiency would be to train native women as doctors, dispensers, and nurses. Not only would their ministrations be more acceptable in the majority of cases than those of foreigners, but there would be none of the initial difficulties under which the English missionary labours of mastering a strange language and becoming accustomed to a climate unsuited to Western constitutions. (The necessity of spending some months in the hills, which is imperative for Europeans, is, of course, not needful for natives.) It was felt that if a scheme could be formulated and an organisation

set on foot, the supply of students would probably be well-nigh inexhaustible.

As a result of the conference, the North India School of Medicine was established at Ludhiana in 1894, in conjunction with a hospital which now contains one hundred beds. The school is governed by a committee in India, having as its members representatives of different missionary societies and churches.

These include the American Episcopal Methodist Mission, the Canadian Missions, the Church Missionary Society, the Church of England Zenana Society, the Zenana Bible and Medical Mission, the American United Presbyterians, the Church of Scotland, and the United Free Church of Scotland, also members of the Indian Medical Service and the Indian Civil Service.

#### The Government of the School

The school was founded by its present principal, Dr. Edith Brown, and it is to her remarkable organising capacity and wonderful medical and surgical skill that it chiefly owes its marvellous success.

Every society sharing in the financial support of the school to the extent of £50 has the right to appoint a representative on the committee. The committee is a registered company, with power to hold property and to receive funds.

Auxiliary committees are working in Dublin, Edinburgh, London, New York, and Toronto to make the work known, collect funds, and recommend candidates for the staff.

The school is recognised as a medical school by the Government of India, and the students are admitted to the medical examinations held yearly in Lahore on the same terms as men. Certificated students receive the title of sub-assistant surgeon. The Lahore University has expressed its readiness to consider the question of the affiliation of the medical school to the Punjab University when it has a teaching staff of eight professors and the necessary laboratories.

#### CURRICULUM OF THE SCHOOL

##### Course of Study for Medical Students

*First and Second Years:* Anatomy, practical anatomy, materia medica, pharmacy,

present themselves for the examination for sub-assistant surgeons, held in Lahore.

*Clinical instruction* is given regularly at the Memorial Hospital.

##### Course of Study for Compounders—(Dispensers)

*First Year:* Elementary anatomy, elementary physiology, chemistry, *materia medica*, bandaging, minor surgery, and practical lessons in compounding.

*Second Year:* Hygiene, toxicology, anti-septics, and anaesthetics, with the administration of at least six cases, the care of instruments, practical work in the dispensary. At the end of the second year, students take an examination given by the school in the above subjects, and successful students become certified compounders of the N.I.S.M.C.W. Students entering this course may, if over eighteen years, study midwifery, and can go up for the Govern-



A group of orphan children in the hospital of the North India School of Medicine at Ludhiana. This beneficent work is the outcome of a conference of women medical missionaries, representing seven missionary societies of various denominations. The good effects of its work are incalculable.

physiology, chemistry, minor surgery, bandaging, out-patient work.

*Third and Fourth Years:* Pathology, medicine, surgery, forensic medicine and toxicology, gynaecology, midwifery, diseases of the eye and ear. Also eight months' surgical and eight months' medical in-patient posts and out-patient work, together with the administration of at least ten cases of anaesthetics and the conduct of at least twenty-five cases of midwifery.

At the end of the fourth year an examination is held in these subjects by examiners appointed by the committee, and successful students receive a certificate of qualification from the N.I.S.M.C.W. Students also

ment midwifery examination held in Lahore in March.

The Punjab Government makes capitation grants for the students amounting to about Rs.400 a month. A yearly grant is given to the hospital of Rs.2,500. A recommendation for an increased yearly grant of Rs.6,000 towards the expenses of the staff is now under consideration.

Rs.25,000 was given for enlarging the hospital, and Rs.11,000 for teaching apparatus.

The local government of the town has also been most generous. A grant of Rs.3,000 was given to enlarge the dispensary. A monthly grant of Rs.140 is

given to the hospital, and a yearly one of Rs. 150 for the *dais* (midwives).

The Lady Curzon fund has also given large financial aid for the training of *dais*.

The trustees of the Arthington fund, realising the future of the work, have generously contributed £500 for the anatomy laboratory and £1,000 for enlarging dormitories.

Many gifts have also been received from individual friends in England, Ireland, Scotland, America, and Canada.

Grateful patients and their friends have also expressed their thanks in substantial form, a well and a telephone being among the presents received from them.

The husband of one patient, finding that, in order to visit his wife, he had to go through a bathroom, this being the only entrance to her room, since, of course, it was not permissible for him to pass through the women's apartments, generously presented the hospital with two private wards with outside entrances.

Different missionary societies have co-operated in order to make the school a success. The students from the mission schools are sent to Ludhiana to train, and then return to work in connection with the society which has sent them. It is naturally a very great advantage to the missions to be able to employ qualified Indian Christian women in their hospitals in place of the very meagre supply of English doctors before available. It also lessens very considerably the strain upon the heads of the staff to have working under them reliable assistants who are fully trained in both the missionary and medical aims of the work.

#### The Problems of Caste

The position of the school is, unfortunately, unique, as it is the one school in India which trains only women for the medical profession. There are, of course, schools of medicine where both men and women are trained together; but Indian women, owing to generations of seclusion, are not, perhaps, yet fitted to enjoy the same liberty as their English sisters. It cannot be said at present that mixed schools are, certainly as regards the women students, an entire success. The Indian woman, at the end of her medical training in a school exclusively for women, is, from every point of view, better fitted to go out into the world as a doctor than the student who has been trained in a mixed school, who has had little opportunity of studying the diseases of women. The very large majority of cases in hospitals attached to schools of medicine are men; therefore, it is difficult for a woman doctor to gain the requisite experience for a practice among women.

The hospital attached to the North India School of Medicine is exclusively for women, and many women of the highest caste avail themselves of the opportunity of receiving medical and surgical assistance without

losing caste. Every care is taken to respect the wishes of the patients in this respect. Due notice is given when the Government inspector pays his periodical visits, in order that the women may veil themselves, and if the husband of a patient arrives to visit her, he is enveloped in a blanket before being allowed to cross the courtyard.

All the water is drawn by a Brahmin, and the cook is also a Brahmin. She not only cooks the food, but carries it round to the patients. She is accompanied by a nurse in order that each patient may receive the food intended for her, but the nurse must not touch it, nor even let her shadow fall upon it, nor must she touch the patient until the meal is concluded—or the food would be defiled.

#### The Influence of Religion

All patients will eat food prepared by Brahmins, as their caste is the highest. Great tact and patience is needed with regard to the food itself. There is often a difference of opinion on this subject between a doctor and a patient, as will easily be understood by those who know that dried violets, silver and gold paper, crushed pearls, and similar delicacies are looked upon as highly nutritive by Hindus, who refuse to touch meat, soup, or eggs. Their feelings in other respects also have to be considered. An operation must not be performed on an "unlucky day." A widow must not be asked to wear anything white, which is supposed to render her liable to the attacks of evil spirits. A strict Mohammedan may feel that she is breaking her fast if her ear is syringed, and arrangements must be made to give her medicine only in the night during the fast of Ramazán. All these peculiarities still further emphasise the importance of training Christian native doctors, dispensers, and nurses, most of whose relatives, if not themselves, once held similar beliefs. They are, therefore, better fitted to deal with such cases than any foreigner, however excellent her intentions.

#### A Pressing Need

Already one fully qualified woman doctor is on the staff of this hospital, Dr. Maga Das, and it will probably not be long before others join her. But much remains to be done. The school is but the pioneer of the numbers which it will be necessary to establish before a doctor even a day's journey distant can be provided for each of India's 150 million women. Like gold in a mine, the doctors in embryo are to be found all over India, but a mine is useless until it is worked. Here again, as in the matter of education (dealt with in Part 12, page 1515), there is the possibility of secular Government schools of medicine for women being opened, and so one of the openings for the advance of Christianity will be closed.

Already the need is felt; so much so

that the Government has approached the committee on behalf of non-Christians who wish to obtain training. It has been decided to admit them when there is room for them, and as soon as they have acquired a sufficiently good knowledge of English. It is necessary to conduct the classes in English, as it is the only language which all the students understand. At the present time they represent many different races, and speak nine different languages. They come to the school from all parts of India.

The size of the present school is most inadequate, but funds do not yet permit of the necessary additional buildings. The establishment of scholarships (£15 to £20 a year) for students, the majority of whom are quite unable to pay their own fees, and the maintenance of beds in the hospital (£10 a year or an endowment of £250) are also greatly needed.

#### Infant Mortality

Besides the training of doctors, dispensers, and nurses, the training of native midwives has been undertaken in the school. A most successful attempt has been made to get the hereditary *dais* (a special caste who undertake this work) to attend classes, with the cheering result that the death rate of both mothers and babies has been considerably reduced. But there is at present no midwives' register such as we have in England. It is impossible to describe the barbarous treatment experienced by expectant mothers under present conditions.

The dispensary practice is very large. Sometimes over 200 patients are seen in one morning, the total attendance in 1909 being over 62,000. Bible-women read to the waiting patients. These Bible-women are supported by grants from the British and Foreign Bible Society (the work of which was described in Part 3, page 127).

It will be readily understood that if this most valuable work is to prosper and spread to other parts of India, not only are funds needed, but also workers. English women doctors and nurses are urgently required willing to devote themselves to training the native women, who in the future will be able, not only to do the work themselves, but to train their fellow countrywomen. This few are at present sufficiently advanced to undertake, although accounts of the work being done by old students in various parts of the country are most encouraging. The mission hospitals are loud in their praise, and they are much sought after in Government hospitals.

One old student has been for nearly two years in full charge of the Victoria Memorial Hospital at Delhi without any doctor over her, and has done splendidly. In October, 1910, the committee gave her a present of Rs.400 in recognition of her good work. She receives Rs.100 a month and house and servants, and gets from Rs.50 to over Rs.200 extra by private patients. This is about twice as much as the salaries which missionary doctors receive.

#### A Lucrative Employment

There is no doubt that, looked upon only as a lucrative employment, the study of medicine commends itself to would-be students, but when, added to that, there is the assurance of being enabled to lessen the suffering of their fellow-women, it only needs the opportunity to cause many to come forward and offer themselves for training. And it is the most earnest prayer of all who are desirous of spreading the knowledge of Christianity that this training shall be given through Christian institutions such as the North India School of Medicine, further particulars of which can be obtained from the secretary in England, Miss L. M. Hill, 36, Fairfield Road, Bromley, Kent.



Patients in the courtyard of the hospital. The North India School of Medicine aims at meeting the terrible need for skilled medical attendance for women by training native women as doctors, dispensers, and nurses



## THE ARTS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** tells what woman has done in the arts ; how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on :

### Art

*Art Education in England  
Art Education Abroad  
Scholarships. Exhibitions  
Modern Illustration  
The Amateur Artist  
Decorative Art  
Applied Arts, etc.*

### Music

*Musical Education  
Studying Abroad  
Musical Scholarships  
Practical Notes on the Choice  
of Instruments  
The Musical Education of  
Children, etc.*

### Literature

*Famous Books by Women  
Famous Poems by Women  
Tales from the Classics  
Stories of Famous Women  
Writers  
The Lives of Women Poets,  
etc., etc.*

## THE ART OF DRAWING AND PAINTING

By A. S. HARTRICK, A.R.W.S., Visiting Teacher L.C.C. School of Art, Camberwell

### No. 6. ON LANDSCAPE

The Cinderella of the Arts—The Neglect of Landscape Painting by the Early Masters—The First Painters of Landscape—The Influence of Constable—The Old and New Schools of Landscape Painting—Advice to the Beginner

LANDSCAPE painting has been called the Cinderella of the arts.

The ancients, in fact, appear to have thought little of it ; and, speaking generally, for centuries the painting of landscape was kept in the background by painters of all schools. Not, probably, that the artists themselves were insensitive to its charm ; witness the water-colour Nature studies made by Dürer for himself, some of which may be seen in the British Museum. And especially in the work of Flemish and Italian primitives, we find constantly charming bits of landscape, introduced as vistas and to make a foil to figures. They are, however, always quite secondary, and somewhat topographical in execution.

The earliest picture I know of in the National Gallery which makes its appeal as a landscape, and nothing else, is one by Patinir, a Flemish painter who was born towards the end of the fifteenth century. It is a lovely scheme of blues and browns, showing a river winding among mountains, more like the dream of a far country than a reality. For years it was attributed to the Venetian school, and hung on a screen by itself in a magnificent frame. Since the discovery of its real author, it appears to have dropped in the estimation of the authorities ; for it is now placed rather high in a corner, shorn of half its frame as well as half its splendour.

As I have said, it is upon the Flemish and Dutch that our eyes must rest when seeking for signs of the development of landscape painting as a separate art, and the flower of their painters appeared almost at the same time.

To continue with the Flemish school. About the beginning of the seventeenth century, Rubens, their master painter, sometimes stepped aside from the painting of a life-size nude in a morning to give his view of the opulence of Nature seen out of doors, with results that can be seen and judged of admirably in the National Gallery and Wallace Collection. He became thereby the founder of a school of landscape painters of whom Cecil Lawson is a magnificent example in this country.

Among the Dutch, the first great name in landscape is that of Ruysdael, born in 1628, the austere painter of low-toned pictures of rocks, waterfalls, mills, and trees, with stormy skies full of a sense of brooding sadness. These pictures probably look dull to the casual observer, but they are eloquent to the student and all who can go close and venture within the limitations the painter has set for himself. These pictures, painted probably from drawings and notes, state the first two principles of landscape painting—the contrast between the solidity of the earth and the luminosity of the sky, in a way that can hardly be surpassed. The artist died



A landscape study, showing the example of modern French influence  
From the original painting by A. S. Hartwick, A.R.W.S.

neglected, but prepared the ground for an advance by others, most of whom were his contemporaries. There is Rembrandt, actually his senior in years, who produced his marvellous emotional landscapes towards the end of his life; Hobbema, a younger man, more naturalistic and concerned with actualities; and Vermeer, another figure painter, who in such painting as that of his large picture of Amsterdam reached a power of realisation of things seen that has not been surpassed, if equalled, by the great Dutch painters of similar subjects to-day.

We cannot pass this period without recalling the name of Claude Gellée, France's great landscape painter, the maker of sun-bathed pictures, to which he was the first who was able to introduce successfully the source of light itself. He was the forerunner and inspirer of much of the work of our own greatest landscape painter, Turner.

During the eighteenth century, if we except Richard Wilson, landscape painting, though gaining ground as a separate form of art, becomes too often formal and artificial, hedged about by rules of the schools, as was figure painting; till, finally, it was so divorced from Nature that we find painters of landscape who ceased to look outside, but preferred to paint their pictures from the stains caused by damp on their studio walls.

This condition of things could not last long. The beginning of the following century brought with it an increased activity among landscape painters here and abroad, with all the usual signs of a fresh return to Nature.

In the nineteenth century, landscape painting came into its own as a great province of art, and the new developments of painting since then have been chiefly in

the direction of landscape and the problems set up in rendering with paint the effects of light as seen out of doors.

In England—in-deed, in Europe—the greatest of all innovators was John Constable. Turner developed along the lines of the old traditions into a style entirely personal to himself; but, Constable, assisted by the fact that he was the son of a well-to-do miller, so not dependent on his work for his bread, broke deliberately away from tradition in a manner unknown before.

Most especially he revolted against the tyranny of the "brown tree," which at that time was supposed to be necessary in the foreground of every well constituted landscape. Of course, he was laughed at, and abused for his daring. His first real success came after the exhibition of some of these pictures in Paris. There they received a gold medal, and excited great interest, especially in a group of the younger painters, sending them back to Nature, with the result that another great school of landscape was started, known now as the Barbizon school, of which the chief landscape painters are Rousseau, Diaz, Corot, and Millet. Of these, however, the first only was directly influenced by Constable.

From France, in the early 'seventies, came the last great movement in landscape painting—namely, the Impressionist school. Its object was to render light, especially sunlight, with greater intensity than before. This movement owed something to the experiments with colour in the later work of Turner; but, while the latter was interested above all in an intellectual and emotional expression, the Impressionists were chiefly concerned with an endeavour to reach a sort of scientific realism, for which they believed they had found a further guide in the researches into the composition of colours made by the chemist Chevreuil.

Claude Monet was the chief exponent of these new theories, which began by removing black from the palette and confining it to the primary colours. They also advocated what is now known as "the division of tones"—that is, working on Chevreuil's analysis of the spectrum; instead of mixing a tint, say, of green, to represent a grass field, they placed touches of blue and yellow side by side until a tone was made, which, combining in

the eye at a certain distance from the canvas, produced the effect of a mixed tone of the same colouring. If it was necessary to neutralise this tone, some red, which is the complementary colour of green, was also put with sure touches of pigment, and so on with all the primaries. The effect, in the hands of an artist of temperament like Monet and several others, was a great increase of brilliance, and much of the landscape painting we see to-day has been strongly affected by these experiments. All the work done on these lines is done directly before Nature. It is said that Monet takes five canvases out with him, on all of which he begins the same subject, changing the canvas whenever the effect before him changes, and in no case working for more than two hours consecutively on one canvas.

This is contrary to the practice of the old landscape painters, who worked almost entirely from drawings and quick sketches for the effect, and it gives quite different results, of which a vivid sense of actuality is the most valuable. On the whole, this working direct from Nature is a phase that all landscape painters should go through, for only to those who are constantly working in her presence, and watching her patiently, does Nature reveal secrets of how her effects may be reproduced.

The great difficulty all beginners of landscape painting will find is that the scene before them is constantly changing, and

unless by some means the painter can keep one aspect of the scene sufficiently strongly in his mind to reproduce in its essential features, his work will become a mere hotch-potch of pigments.

For this reason it is best for the beginner to start by making a large number of quick sketches, working, say, a couple of hours on each. If he can, let him make three sketches a day, and let him continue to practise doing these until he is able to seize rapidly the chief features of the scene before him.

Remember that the first thing he has to mark is the expression of the difference between the earth and the sky, and at first it will be well for him to let no object on the earth appear lighter in tone than the light parts of the sky. In making such sketches, begin painting them against the light, and looking rather in the direction to which the sun is travelling. These effects last longer, and show up the values of the different planes more distinctly than when the sun is on the landscape.

When the student has had experience in making such sketches, let her try a subject made of a few simple tones and lines as seen on a grey day, returning to it daily at the same time. On this she can work three or four hours at a time without much change of effect, and she ought to try to render everything before her as accurately as in still life painting. From this she can proceed to sunlight, and the evanescent effects of morning and evening.



A summer landscape. An example of Impressionist work  
From the original painting by A. S. Hartrick, A.R.W.S.

# THE TRAINING OF A SINGER

By ALBERT VISETTI

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*Continued from page 1522, Part 12*

## VOICE PLACING AND THE USE OF VOWELS

**I**MPORTANCE of the Study of Vowel Sounds—The Colour or Timbre of the Voice—The English Vowels—Singing out of Tune—Judicious Vowel Selection—Position of the Mouth in Singing

IT is of paramount importance to the English singer that a very thorough study of her native language should be made, particularly of the vowel sounds.

I have often been told that English is not a singable language. My own opinion is that, with the possible exception of Italian, it can be made the most vocal of all languages, on account of the great variety of vocal elements which it contains.

The "clipped" mode of speech so prevalent among English people is the greatest difficulty with which the singing-master has to contend. The student may make a very fair showing when singing a vocalise, but directly words are attempted, the bad habits of years come into play, and the result is that faulty diction which is so often charged against some of our best-known singers. I recommend that A. J. Ellis's "Pronunciation for Singers" should be read through very carefully, as it treats the entire subject in a comprehensive manner.

*Singing is musical speech*, the true presentation of words through the medium of voice, and does not consist of mere tone. In olden days some of the Italian opera singers, whenever they came to a high note, used to sing it on the syllable "vol," because that sound was conducive to a fine tone. The artistic aspect of this needs no comment. But to-day an audience insists on hearing what is sung, and unless the student realises this, her chances of ever rising above mediocrity are very slight.

How is faulty diction to be cured? By a careful and analytical study of the vowel sounds, both singly and in combination with other vowels.

The generally accepted English vowels number five, A, E, I, O, U, but these do not by any means represent all the shades and degrees necessary for the singer.

I append the following table, which I take from a work on the subject of "Voice," by E. J. Myer, as it seems to me that, from a vocal point of view, the classification is as near complete as possible:

	1	2	3	4
A. 4 sounds, as in <i>day, lad, arm, awe.</i>	I	2		
E. 2 sounds, as in <i>reed, red.</i>	I	2		
I. 2 sounds, as in <i>ride, rid.</i>	I	2		
O. 2 sounds, as in <i>lo, love.</i>	I	2		
U. 2 sounds, as in <i>you, would.</i>	I	2		
<i>The open sounds are</i>	<i>I</i>	<i>(1) A</i>	<i>(4) A</i>	<i>(2) O</i>

(1) (2) (2) (1)  
The medium sounds, A A E O  
These should be developed as "open" as possible.

(1) (2) (1) (2)  
The closed sounds are E I U U  
Compound vowels, such as *oi* in *foil*, pronounced *faw-il*  
(long) (short), and

*ou*, as in *shroud*, pronounced *shrah-ood*  
(long) (short),

*u* as in *June, Jeeoo-n*, should also be studied. Seek out the *principal* vowel sound, and give the full value of the note to it, prefixing or affixing, as the case may be, the shorter sound.

Notice, too, very carefully, that "closed" sounds do not mean that the *throat* is to be closed. The word applies to the colour or "*timbre*" of the sound. This is a distinction that it is almost impossible to make clear on paper, but let the student sing "ah," immediately followed by "oo," and she will at once distinguish the darker—that is, more closed—characteristic of the latter.

Now, as to naming the vowel most suitable for the commencement of study, I am confronted with a serious difficulty. It is generally admitted that the sound "ah," as in *father*, is the one best suited to the emission of a pure tone. We are told that the lower jaw drops easily, and the tongue lies flat in the mouth; it is the *natural* sound, the first sound that a baby, guided by nature, utters; and yet, with all these advantages, in the majority of cases it is not suited to the English throat.

I can do no more than suggest a few general principles in this connection. Some voices are naturally heavy and sombre, and such require "brightening"; others are shrill and "catty," and require "darkening." It is only by personal knowledge of the idiosyncrasies of each individual singer that the right selection can be made. Pupils have come to me whose training had been carried out entirely on "ah" throughout the whole of their compass, and their voices were "throaty" and lacking in resonance and concentration. The great thing is to select the vowel sound—ah, eh, oh, ee—whatever it may be, that gives the best and purest tone on any note of the voice, and then to mould the remaining sounds on to this one. And always remember, in singing songs, you will meet with every vowel and combination of vowels on every note of your voice.

Do not exaggerate lip movement in change

ing from one sound to another. The change is mostly on the *inside* of the mouth. Once again, I would impress upon you very strongly the necessity of *hearing yourself*. Many students fail for the reason that they do not train the ear to listen to themselves. *Think* the right sound, the true and pure vowel shade, and the necessary changes will adapt themselves to the will. If only young students would rely more on their ears, and less on the attempt to gain direct control of their muscles, teachers would be saved many lost hours, and pupils much profitless and wasted energy.

A word here on singing out of tune. A note sounded too sharp or flat must not be remedied by appeal to *muscles*, nor be corrected by singing louder, or by altering the movements of the mouth, or the *quality* of the vowel, a mistake so often made by beginners. The remedy is the work of the vocal cords, *directed by the ear*. Always remember that impure vowels spoil the tone. A little "vowel modification" may be used on certain notes of the voice—in fact, it is absolutely necessary. But here the guidance of the teacher is indispensable, and, as before mentioned, faults of intonation cannot be cured by these means, as the singer must be able to produce purely and easily all shades of the vowel throughout the entire compass.

#### Judicious Vowel Selection

By practising only on the open vowel "ah," it is not easy for English students to acquire perfect control of breath and the free play of tongue and lower jaw so necessary for complete development. With many beginners "ah" draws up the larynx and produces a throaty quality. With some voices that suffer from the latter defect, I have found soft practice on the vowel "ee" very efficacious, but great care must be taken not to squeeze the sound or render it too acute; it is a dangerous vowel if used wrongly. Let the shading approximate to the "i" in hid, especially on the upper notes.

Where a weakness occurs in a voice, much may be done by judicious vowel selection. Choose the sound best suited to the note *above* that on which the difficulty occurs, and practise downwards softly, keeping the quality of the upper note in descending. Much good can be done in this way.

Example, for a contralto :

All exercises to be sung lightly.

1. 

For SOPRANOS and  
MEZZO-SOPRANOS

2. 

For CONTRALTOS

First open the throat as in yawning (not exaggerated). Then hum with mouth open. Then sing to the vowel "O."

3. 

To be sung on "O" first, then on *all* the vowels. Sing *legato*.

4. 

By semitones up to F

To be sung lightly on "Ro." This exercise is to test the correct placing of the medium notes, which must be felt well forward and up in the mouth, and not allowed to go down the throat.

5. 

To be hummed lightly, and then repeated on "Ah," keeping the sound well up as indicated by the humming sensations.

6. 

SOPRANOS up to E flat to B flat  
MEZZO-SOPRANOS, B flat to F up to D flat to A flat  
CONTRALTOS, A flat to E flat up to B flat to F  
Rising by semitones

Students must, to a certain extent, use their own judgment as to compass, but I have broadly indicated the limits.

" " Signifies a pause, but no breath to be taken.

Remember when singing a vowel, or a word beginning with a vowel, to open the mouth a *fraction* of a second before emitting the tone, as nothing is worse than the "smudgy" sound one often hears due to the mouth not having been prepared. In starting with a consonant, the vowel sound must follow *instantly*, and be held unchanged throughout the duration of the note or notes under which it is written, the final consonant being given with a slightly exaggerated emphasis. To this *sustained* purity of the vowel, and the clean articulation of the consonant, the greatest amount of attention must be given, as by these means perfect diction will be acquired.

#### Correct Position of the Mouth

A word of warning must be uttered against a very common fault with singers. A steady position of the mouth is absolutely necessary for the pure production of each vowel. Any sudden movement of the jaw, lips, or tongue during the singing of a vowel will destroy the pure quality aimed at, and result in a variety of shades of the original vowel, which will thus lose all its truth and expression.

It is not intended by the foregoing to advocate the "fixed mouth" theory. In an ascending passage the lower jaw, always flexible, must drop naturally, but very slightly. It is against the spasmodic movement of the mouth that the teacher should put the pupil on her guard.

When the exercises have been thoroughly mastered, I recommend a study of the excellent vocalises of Panseron and Panofka (published by Messrs. Augener). These carefully graded exercises, sung to the Italian syllables Do, Re, Mi, etc., are excellent.

*To be continued.*



## WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include :

*Practical Articles on Horticulture*  
*Flower Growing for Profit*  
*Violet Farms*  
*French Gardens*

*The Vegetable Garden*  
*Nature Gardens*  
*Water Gardens*  
*The Window Garden*  
*Famous Gardens of England*

*Conservatories*  
*Frames*  
*Bell Glasses*  
*Greenhouses*  
*Vineries, etc., etc.*

## MAY WORK IN THE GARDEN

By HELEN COLT, F.R.H.S.

**The Flower Garden—Planting and Sowing—Climbing Plants and Roses—The Conservatory and Greenhouse—Forcing Houses—The Vegetable Garden—Fruit Garden**

PLANTING the more formal flower-beds with half-tender and half-hardy bedding plants will be the principal work out of doors this month. The earlier a stock of plants can be ready the better, as this is a very crowded time in the greenhouse, and it is well if bedding stuff can be early removed to frames, and later on stood in the open. By this method strong plants will be ready, and space indoors economised.

In addition to the more conventional bedding plants, such as geraniums, fuchsias, lobelia, etc., more use might be made of hardy annuals raised early under glass, among which may be mentioned mallows, godetia, clarkia, coreopsis; and, among dwarf plants, limnanthes, collinsia, leptosiphon, and alyssum Snow Carpet. These may be planted out quite early, but the less hardy bedding plants should not be put out before the middle of the month in sheltered places, and towards the end in colder situations.

### Planting and Sowing

Spring bulbs must not be removed from the ground until their foliage is withered if it is intended to store them. If the beds are required for summer plants, the bulbs may be lifted carefully, and laid in reserve beds until the foliage is withered, or else be used for naturalising.

Gladiolus corms may still be planted out, and dahlias should be put out this month in deeply cultivated ground. Harden off the foliage of cannae by standing them in full sunshine during the day.

Early-flowering chrysanthemums should be put out in their summer quarters. Plant about 18 inches asunder in a sunny position, and pinch back the shoots once or twice to induce a bushy growth. The plants should be well watered if dry weather follows the time of planting out.

Seeds of sweet peas and other annuals may be sown out of doors for a succession. Thin out spring-sown annuals as required, stake sweet peas and other plants directly this becomes needful. Some stimulant may be given to border plants in rapid growth. Transplant seedling hollyhocks raised by autumn sowing. Double daisies can be planted in shady borders, and primroses divided and planted out in moist shade.

### Roses and Climbing Plants

A keen watch must be kept for greenfly on roses this month, as cold winds are sure to encourage it. Syringe the trees vigorously with emulsion or tobacco-water, as if the pest is allowed much hold, growth will be stunted and the flowers spoiled. Maggots should be destroyed by hand-picking. Standard roses should be staked, and liquid manure may be given once a week with advantage to roses in beds in the grass.

Shrubs which flower on the new wood should be pruned directly after blooming, thinning the wood well out. Forsythia, lilacs, flowering currant, and mock orange are among shrubs to be treated in this way.

Climbing plants will now be in full growth, and should be tied in carefully, allowing

room for expanding shoots. Never allow climbers to become entangled when they begin to be in need of training.

Grass will need cutting constantly, and lawns and paths should be weeded, rolled, and kept smart.

#### The Conservatory and Greenhouse

Plants should be syringed freely in the evening to keep down pests. Thin out all superfluous growth, and keep climbers cleaned and trained. Repotting of plants which require more root-room may be done this month.

Aspidistras can be propagated, putting the divisions into rather light, well-drained soil. All palms and foliage plants should be kept well cleansed and nourished.

Well-rooted fuchsias may be potted on, but if a few early plants are wished for, these may be fed judiciously instead of being shifted. To secure good specimens, the tips of shoots may be pinched out.

Harden off bedding plants gradually. Sow seeds of cineraria, auricula and primula, and of giant and Brompton stocks. Plants of auriculas which have finished flowering may be potted up in rich, well-drained compost, and set on the greenhouse staging, facing east.

#### The Stove and Forcing Houses

Keep a moist atmosphere and give plenty of water, especially to basket plants. The latter should be syringed frequently, or dipped in a tub from time to time. Ferns will have to be shaded. Shift on plants which require it, and put in cuttings wherever more stock is required. The night temperature should not fall much below 70° this month.

Plants may be retarded in a house which faces north. Many plants in the forcing pit will require potting on, and young stock should be pinched where needful and kept near the glass. Keep a night temperature of 65°.

#### The

#### Vegetable Garden

Make fresh sowings of peas, and stake those which are now in need of it. Broad beans may be sown for

a late crop, and French and scarlet runner beans sown in the open this month, planting out any which have been raised in boxes.

Make a fortnightly sowing of French breakfast radishes. Thin out lettuce seedlings, and sow for a fresh crop. Tie up any heads which are ready for blanching. Sow chicory and endive at the end of the month. Mustard and cress may be sown weekly in moist ground. Thin onions to six inches apart, using the thinnings in salad, and dust the plants with soot from time to time. Leeks may be planted out in shallow trenches when six inches high. Thin out beetroot to nine inches apart, and sow again in the middle of the month. Parsley should be thinned to six inches to make fine heads.

In cutting asparagus, be careful not to strip the plants too much. Seeds of vegetable marrow may now be sown in made-up beds of rich soil and manure.

Young plants of Brussels sprouts should now be put out two to three feet apart. Plant cabbages and colewort, choosing showery weather, if possible. More trenches must be prepared for celery, if required. Lettuces may be planted on the ridges as a "catch" crop. Seedlings of celeriac can be planted out.

Carrots may be sown for a winter crop. Prick out April-sown broccoli six inches apart for June planting, and plant out autumn cauliflower at the end of the month.

Early potatoes may need earthing up. All vegetable crops should be assisted by constant hoeing, to keep weeds down and promote a cool, moist condition and healthy growth.

#### The Fruit Garden

Ward off attacks of insect pests on apples, pears, plums, and other fruit trees, spraying the trees constantly.

It may be necessary to pinch out the points of plums in order to concentrate the strength below, and all unnecessary shoots should be stopped in good time.

If cherries are attacked by slug-worm, hand-picking is the best remedy. Shorten the shoots when nine inches long.



Sutton's Giant Pink, a beautiful variety of the primula obconica, a well-known species for the greenhouse

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## SMALL HOLDINGS FOR WOMEN

By A. C. MARSHALL, F.R.H.S.

*Author of "The Farmers' Friend," "The Family Gardener," etc.*

*Continued from page 1645, Part 13*

Systematic Planning—The Objective of Skilful Cropping—"Catch" Crops—The Diary—Accounts—What to Grow

IN the conduct of a market garden, whether it is under the management of women or men, system should play a prominent part. Combined with the actual physical labour there must be close mental concentration, and there is as much opportunity for fresh ideas and bright conceptions in the small-holding industry as in every other vocation.

The principal points upon which to systematise are the plans for cropping, the actual accounts, and the purchase of supplies. At the same time, system and clear reasoning must be brought to bear in every operation. Women market gardeners commencing their venture must strike out boldly for themselves. There are certain to be village wiseacres only too eager to advise,

land they have occupied may be planted out with broccoli, cauliflower, Brussels sprouts, or Savoy cabbages. Early potatoes may give way to celery in its trenches, early peas to leeks, round spinach to main-crop beet, and so on.

Towards the height of summer, vacant spots as they appear may be filled with broccoli, cabbage, and onions to stand the winter, the latter crop being sown as early in August as is convenient. Then there is prickly spinach, sown in August or early September. The strictest economy must be exercised with regard to the land. Ground in good heart, manured suitably for each crop and well worked, needs no period of rest. Not a square inch should be wasted. On the crest of the celery trenches one should grow a "catch" crop of radishes or lettuces; if there is a narrow margin by a path or ditch, cabbage, parsley, or some other useful subject may be raised. The space between the rows of peas might well be used for spinach, provided the rows are made to run north and south. An odd corner will accommodate a clump of rhubarb or a gooseberry bush, and fences may be used for training loganberries or the more homely blackberry. If the rows of main-crop potatoes are set thirty inches apart, there will be room for an intervening cabbage crop.

A working diary is essential for the practical market gardener. Not only should it form a record of sowing and planting, but it should be anticipatory, the approximate dates when crops may be expected to mature being carefully noted, and if there be a preponderance of blank dates, then there must indeed be a flaw in the planning arrangements. I use the word "diary" because a book of this nature is so serviceable. As a matter of fact, the notes made should be more in the nature of a list of future engagements than a reminiscence.

The ideal system of accounts is to keep an ordinary day-book, in which should be entered the incomings and outgoings, the former on the left-hand side, the latter on the right. Each trivial item should be noted at the close of the day, and twice a year this day-book should be analysed and a full statement of profit and loss prepared. It is only by this method that one can tell at a glance where the greatest profits are earned, where there is wastage, and where economies might be effected. The preparation



Cabbage plants are set out from fifteen to eighteen inches apart, according to variety. A dibber should be used, and the soil made firm about the roots of the plants

and the suggestions so put forward should be charily received. The average rural counsellor is inclined to do things "just as feyther did," and to be hopelessly out of date in consequence.

Speaking of skilful cropping, the objective should always be to work the land to its uttermost capacity. The moment one crop has matured, clear it off and lay down another. Metaphorically, let the plough follow the reap-hook. Keep always before you the main fact that you want to turn something into money every week in the year, so far as is climatically possible.

Assuming that one commences in the spring with the ordinary sowing and planting programme, broad beans will probably be the first crop to be disposed of, and the

of this statement will occupy much time, but it will be time well and wisely spent.

The following is a tabulated list of the items that should appear on the statement I refer to :

Receipts	£	s.	d.
By sale of produce wholesale <i>(charge each crop singly)</i>			
" sale of produce retail .. ..			
" family hampers at 2s. 6d. ..			
" family hampers at 5s. ..			
" family hampers at 7s. 6d. ..			
" produce used in the house ..			
" produce given away .. ..			
" stock of manure, tools, seeds, growing crops, etc., at the close of period of accounts..			
<i>(A careful stocktaking is necessary, and depreciation in appliances must be allowed for.)</i>			

#### Expenditure

Expenditure	£	s.	d.
To rent, rates and taxes ( <i>garden only</i> ) .. .. ..			
" water used in the garden ..			
" manure purchased and used ..			
" stock of manure, tools, seeds, growing crops, etc., at the commencement of the period <i>(This should be noted at the time in one's diary.)</i>			
" wages .. .. ..			
" ploughing and harrowing ..			
" heating and lighting in con- nection with the garden operations .. .. ..			
" carriage on produce .. .. ..			
" petty cash .. .. ..			

The difference between the two sides of account will obviously show the exact profit and loss derived from the garden itself, and items of a purely domestic nature should be omitted. The stocktaking presents the greatest difficulty, and should be performed in a perfectly impartial manner, if possible, with the assistance of a practical friend. Too much stress cannot be laid upon the importance of scrupulous accounts, for if you cannot place your finger on a weak spot, you will not be conducting your holding on business-like lines.

#### Crops to Grow—continuation of List

BROCCOLI. A most useful vegetable, invaluable for family hampers. A first sowing of seed should be made in March, and the plants set out two feet apart when large enough to handle. This crop can hardly be treated too liberally with manure, and the hoe must be kept regularly at work through the summer. For winter use a sowing of broccoli seed may be made late in May.

Varieties (early): Adams' Early White, Sprouting Purple; (late): Walcheren, Self-protecting.

BRUSSELS SPROUTS. A prolific and profit-

able crop, remaining productive for at least five months. A first sowing should be made early in March in a fine seed-bed, and successional sowings till April or mid-May. As soon as the plants are large enough, bed out in ground that has been liberally manured, setting the plants at least two feet apart. Hoe constantly during the period of growth.

When gathering, the small "buttons" at the top should be picked first, then the larger and more open "rosettes." Even the green tops command a ready sale in January and February.

Scrymger's Giant, Covent Garden, and The Wroxton are good varieties.

CABBAGE.—There is always a steady demand for good cabbages, and in the London markets they are sold in "tallies" of sixty cabbages, 5s. per tally being an average price. In family hampers, cabbages need never be charged less than 2d. apiece.

To grow cabbage to perfection, first make up a seed-bed in a warm, dry spot, and sow in drills a foot apart. Then, when the plants are sufficiently large, bed them out in rich, well-worked ground. The plants should be set out from fifteen to eighteen inches apart, according to variety. For summer crops, seed should be sown in March and April; July and August are the months for sowing for a spring supply.

For spring sowing use Winningstadt, Early Drumhead, and Enfield Market.

For summer sowing use Ellam's Early, Early Offenham, and Flower of Spring.

PICKLING CABBAGE is sown in March, and Red Dutch is a good variety.

SAVOY CABBAGE is sown in March and



It is of the utmost importance to keep all classes of cabbage crops frequently hoed, particularly during the prevalence of dry weather. A 3-inch swan-necked hoe should be used for this work

April, and Green Curled is an excellent sort.

CARROT. The carrot requires a well-worked soil, and should be grown on a site that was heavily manured for the crop of the previous season, as it forms misshapen roots

when brought into contact with fresh manure. The seed is of a tenacious habit, and is best separated by being mixed with twice its bulk of silver sand before sowing, the mixture being placed in a bowl and well rubbed through the hand.

Sow carrot seed sparingly in April in drills a foot apart, and thin as early as possible, hoeing the crop frequently during dry weather. To get large roots, the plants should be thinned to nine inches asunder.

Varieties : Early Gem, Altringham Selected, and James's Scarlet.

**CAULIFLOWER.** Cauliflower is very similar to broccoli, but hardly so robust. Seed may be sown in a frame in February or in the open in May, and the plants should be set out in rows eighteen inches apart, with twenty-two inches between the plants in the row ; the larger varieties might well have even more room. Choose an open, sunny site.

Varieties : Walcheren, Early Snowball, and Autumn Giant.

**CELERY.** This is a crop that matures in the winter and will bring grist to the mill when most required. The seed may be sown in a frame in March or out of doors in April. As soon as the plantings are of a useful size they should be set out in wide, deep trenches nine inches apart. These trenches should be eighteen inches across, and a little over a foot in depth, and the soil at the base of the trench should be very liberally enriched with well-decayed manure. A

common mistake is to merely dump the manure into the trench and lightly cover it with soil, but for the dung to be effective it must be well mixed with the staple.

Frequent watering is necessary until the plants are established, and as they grow earth should be packed round the stems. It is an excellent plan to wind bast spirally round the stems to keep soil from entering the hearts and to ensure well-bleached heads. Gradually fill in the trench with soil as the plants grow, and then mould up above the surface of the surrounding ground with more earth. Celery is a subject that appreciates a little salt.

Varieties : Leicester Red, Sandringham White, and Grove White.

**CRESS.** Cress for salading and other uses is always saleable, and a constant supply should be maintained through the summer by successional sowing. The seed is usually sown in shallow boxes and covered with an eighth of an inch of soil, and when it matures it is cut with a pair of long-handled scissors, and packed in 4-inch punnets.

The writer has, however, grown cress satisfactorily in the punnets by first placing a thin layer of soil; and punnets of growing cress are likely to be much appreciated in family hampers. Several punnets of this size may be purchased for a penny, and careful packing in the hampers is necessary. Cress seed costs 1s. per pint.

*To be continued.*

## A PRETTY SPRING DECORATION

ANOTHER spring decoration is illustrated in which poet's narcissus and the first primroses are used to advantage. A tall, slender vase is placed in the centre of the table, and round it on either side should be two crescent-shaped white china vases. These are filled with wet moss, and the primroses are arranged with plenty of leaves, as though still

growing in their mossy bed. The fairy lights used are very dainty. They are the ordinary glass stem lights, but the stem has been covered with green paper and trimmed with leaves, and the bowl at the top has been decorated with large paper petals until it looks like an open blossom. The effect of the light glowing through the petal is charming.



A spring-like decoration in poet's narcissus and early primroses. The primroses are placed in crescent-shaped china vases, filled with wet moss. The fairy lights, by the aid of coloured paper, are transformed into glowing blossoms



## WOMAN'S RECREATIONS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

### Sports

Golf  
Lawn Tennis  
Hunting  
Winter Sports  
Basket Ball  
Archery  
Motoring  
Rowing, etc.

### Hobbies

Photography  
Chip Carving  
Bent Iron Work  
Painting on Satin  
Painting on Pottery  
Poker Work  
Fretwork  
Cane Basket Work, etc.

### Pastimes

Card Games  
Palmistry  
Fortune Telling by Cards  
  
Holidays  
Caravanning  
Camping  
Travelling  
Cycling, etc., etc.

## LAWN TENNIS

By MRS. LAMBERT CHAMBERS, Lady Champion, 1903, 1904, 1906, 1910

**The Origin of Lawn Tennis—Reasons for its Popularity—The Racket—How to Dress Suitably for Lawn Tennis—Some Lady Champions**

THE popularity of lawn tennis, from the point of view of both player and spectator, has very greatly increased during the last few years.

Each succeeding season has added a considerable number of enthusiastic devotees to the game, amongst whom women are by no means in the minority.

This is not surprising, for, of all games, lawn tennis is perhaps the most suitable for women. It is generally acknowledged that athletics, provided moderation be exercised, are not only enjoyable, but necessary and most beneficial to the health and mind, and lawn tennis has for many reasons a very strong claim to being one of the most suitable forms of athletics. It is within the reach of most, is played in the open air, does not demand an impossible amount of time, does not unduly overtax the strength, and can be played in any part of the world. Such are some of the reasons for its present popularity.

Lawn tennis is essentially modern, for it is only about forty years since Major Wingfield, of the British Army, is supposed to have invented the game as we now play it. He certainly patented it in 1874. In the year 1875 the All-England Club, then a croquet club, first played lawn tennis on their famous grounds at Wimbledon, and so quickly did the game gain popularity that in 1877 the first championship of England was held, and has been held ever since in the grounds of this club, which then changed its name to the All-England Croquet and Lawn Tennis Club.

Since 1877 thirty-three championship meetings have been held, and although the game has had its fluctuations of popularity, it is now as popular as ever. In 1877 only one court was used for the championship meeting; now there are at least ten.

It was not until the year 1884 that ladies were allowed to play at Wimbledon. A championship for them was then established



The handle of the racket should not be bigger than can be comfortably grasped. There is no advantage to be gained in playing with a large handle.

and has been held ever since. Some hints may here be found of use by those intending to become tennis players. The first thing for the beginner to do is to choose a suitable racket. There have been important changes in the shape of the lawn tennis racket since the game was first played. In those early days its shape was more like the present racket for tennis proper. Then followed a shape which was very wide at the top of the racket, and very narrow at the base—in fact, almost triangular. Later on, the heads of the rackets were made round or oval, and finally the long, narrow heads were introduced that are generally used at the present time. There has also been introduced of late an extra stringing down the centre of the racket, to help to keep the gut tight and in place. Personally I prefer the single stringing, as it enables one to hit harder.

Care should be taken to choose the racket that is most suitable for the player as regards size of handle, weight, stringing, and tightness of gut. It is always advisable to buy the best make of racket. Therefore, a first-class maker should be sought, and even if expensive, the outlay will be economy in the long run, for a good racket lasts longer and will certainly ensure better results. A player grows accustomed to her own racket, and knows it immediately it is placed in her hand.

The weight, size of handle, and matter of balance having been carefully settled at the start, it soon becomes easy to detect any material difference in a racket. It is always advisable to have an extra racket with one when playing in a tournament in case of accident, since to play an important match with a strange racket would be to court disaster.

There are so many manufacturers of high class lawn tennis rackets that it should be quite easy for a player to buy one suitable in every way.

As to weight, I advise a  $13\frac{1}{2}$  or 14 ounce racket; it should not be lighter or heavier, and care should be taken that it is evenly balanced. Do not play with too big a handle, unless your fingers are abnormally long, or you will fail to grip it easily and comfortably, and will tire the muscles of your hand and stiffen your wrist. A circumference of about five inches is correct for the handle of your racket.

It is essential to keep a racket when not in use in a press sold for the purpose, as otherwise the frame is liable to warp. Wet

weather has a disastrous effect on a racket, and it is a good plan, if often compelled to play in the rain, to keep an old racket for that purpose. No racket is worth much after a thorough soaking, or after lengthy play on sodden ground. It must be put into a press *immediately* after playing in the wet.

As regards dress, the player should wear nothing that impedes quick movements or free use of the arms, shoulders, and limbs. The plainer and simpler the costume, the more suitable. A short white cotton skirt, with full underskirts, and a plain, untrimmed white cotton shirt, with collar, tie, and waistband, is the most satisfactory costume. If the sun is not too hot, it is best not to wear a hat, but if one must be worn, it should be a small one, that will keep firmly on the head and not flap about in the wind or retard the player's movements in any way by coming off at a critical moment. Fleetness of foot is a most important aid to success at lawn tennis; therefore, foot-wear should be as light as possible. I find the ordinary gymnasium shoe more satisfactory than any other, although few first-class players wear them. The thick-soled shoe or boot is more popular, as it is supposed to be less tiring to the foot.

#### Lady Champions of England (Grass Courts):

1884, Miss M. Watson ; 1885, Miss M. Watson ; 1886, Miss Bingley ; 1887, Miss L. Dod ; 1888, Miss L. Dod ; 1889, Mrs. Hillyard ; 1890, Miss Rice ; 1891, Miss Dod ; 1892, Miss Dod ; 1893, Miss Dod ; 1894, Mrs. Hillyard ; 1895, Miss C. Cooper ; 1896, Miss C. Cooper ; 1897, Mrs. Hillyard ; 1898, Miss C. Cooper ; 1899, Mrs. Hillyard ; 1900, Mrs. Hillyard ; 1901, Mrs. Sterry ; 1902, Miss Robb ; 1903, Miss D. K.

Douglas ; 1904, Miss D. K. Douglas ; 1905, Miss M. Sutton ; 1906, Miss D. K. Douglas ; 1907, Miss M. Sutton ; 1908, Mrs. Sterry ; 1909, Miss Boothby ; 1910, Mrs. Lambert Chambers.

#### (Covered Courts) :

1890, Miss Jacks ; 1891, Miss M. Shackle ; 1892, Miss M. Shackle ; 1893, Miss M. Shackle ; 1894, Miss Austin ; 1895, Miss C. Cooper ; 1896, Miss Austin ; 1897, Miss Austin ; 1898, Miss Austin ; 1899, Miss Austin ; 1900, Miss T. Lowther ; 1901, Mrs. Hillyard ; 1902, Miss T. Lowther ; 1903, Miss T. Lowther ; 1904, Miss D. K. Douglas ; 1905, Miss H. Lane ; 1906, Miss D. K. Douglas ; 1907, Miss Eastlake Smith ; 1908, Mrs. Lambert Chambers ; 1909, Miss Boothby ; 1910, Mrs. Lambert Chambers.

*To be continued.*



A suitable dress in which to play tennis. Nothing should impede quick movements or the free use of arms, shoulders and limbs.

## BÂTIK WORK

The Revival of an Ancient Art—The Necessary Outfit—How to BâtiK Textile Fabrics—The Application of BâtiK to Other Substances

THE revival of the ancient art of bâtiK work, so popular in the Dutch colonies of the East during the sixteenth century, has aroused great interest in artistic circles, and many clever craftswomen are turning their attention towards this uncommon and effective method of decoration, which can be successfully applied to all textile fabrics, as well as to such substances as leather, cardboard, wood, metal, china, glass, or stone.

In a primitive form, the art of resist dyeing or staining was practised in very early days both in China and Japan, as well as in some of the East Indian islands, notably in Java, where the natives were wont to ornament their simple garments by means of this process. Many curious specimens of work executed by Javanese are to be met with in museums and among collections of foreign objects. Crude forms of men and animals, combined with barbaric devices in circles, stars, or intersecting lines, are usually found upon the textile fabrics that have been handed down to the present day. The archaic tools necessarily employed in olden times, which could only be used with good effect by the most skilful and painstaking of artists, have been greatly improved upon by modern exponents of the art. Especially has the ancient Japanese "tjanting," an elongated, covered-in spoon, with a spout from which to pour the melted wax used in this work, been superseded by the handy modern instrument known as the "bâtiK pencil," designed and patented by Reiman, who has done much, by aid of his excellent outfitts and helpful "Guide to BâtiK Art Work" to popularise the craft both on the Continent and in this country.

### Materials Necessary

A bâtiK outfit is essential for successful work. It contains, as well as the patent pencil mentioned above, a spirit lamp, casserole, several brushes, scraper, sticks of bâtiK wax, and a cake of paraffin wax. Besides these requisites, bottles of methylated spirits and benzine must be provided, also coloured liquid stains, dyes, or inks, woollen rags, tissue-paper, a small flat-iron, a drawing-board and pins, pencil and ruler. Clear directions are given with the bâtiK pencil as to the mode of inserting the stick of wax into the brass tube contained in its interior; how to heat the pencil in the flame of the spirit lamp, and how to handle it in a vertical position while tracing the design as if with a fountain pen, the flow of wax being regulated by pressure upon the needle-point which runs through a spiral spring. The pencil needs constantly re-heating, as wax cools quickly, and an even flow of wax is essential to good work. To cover large surfaces, paraffin wax may be melted in the casserole and applied with a flat brush.

BâtiK decoration is eminently successful upon textile fabrics. Dresses, scarves, curtains, cushion-covers, table-centres, trimmings, and an endless variety of other objects may all be treated; but for all large articles the aid of a dyer has to be requisitioned unless the artist is skilled in the use of the colour bath. Small things may be coloured with pure water-stains quite successfully at home. Silk and crêpe-de-Chine are favourite materials that lend themselves well to this form of painting.

### Directions for Textile Fabrics

The piece to be decorated must be fastened firmly with drawing-pins to a flat board, a sheet of white cardboard being placed beneath it. The design can be transferred, or sketched in very lightly with a pencil.



BâtiK work as employed in decorating a crêpe-de-Chine scarf. The scarf originally was white and the pattern was traced in wax. The material was then dyed grey, and the wax removed, thus leaving the design in white

The bâtiK pencil should then be prepared as directed, and, with its aid, the whole design carefully covered with wax. Lines should be of even thickness. When re-heating the point, care should be taken to try it first upon a spare piece of cardboard, laid ready for the purpose, for in inexperienced hands the wax is apt to run too freely when extremely liquid. If, however, an accident occurs, owing to the vagaries of the melted wax, the colour can be removed by rubbing with a rag moistened with benzine.

Taking, as an example, the crêpe-de-Chine scarf illustrated, it will be seen that



A landscape design in several colours, batiked upon the lid of a whitewood box. Marqueterie stains are used for the colouring  
Reiman's School

the pattern on the ends appears in white on a grey ground. On a white scarf the pattern was traced in wax, the whole was then dyed a pale grey shade. The wax was then removed, leaving the design in the original white, upon a grey background, because wherever wax is laid that part is rendered impervious to dyeing or staining, which is the principle of bâtik work. If it is desired to accentuate any minute portion of the pattern with a darker shade, it need not be re-dyed; a deeper stain laid on with a fine brush will answer the purpose perfectly. Benzine will remove wax from a design, or the material may be ironed, under tissue-paper or a soft cloth.

When two or more colours are required, say, two shades of green on a pale blue ground, a piece of blue silk is procured, and wax applied to those parts that are to remain that colour. Then the first shade of green is laid on, and covered with wax in its turn. Finally, a deeper shade of green is washed over the whole. When cleaned with benzine the wax will be removed from the original blue ground and the first shade of green, leaving the silk in two shades of green with a pale blue pattern.

#### How to Bâtik upon Wood and Other Substances

Whitewood is peculiarly suitable for bâtik work. Any of the numerous objects provided for poker-work, marqueterie, or carving can be beautified by this process.

There are two distinct ways of carrying out the work, the one described first being by far the easier and more effective. Suppose that the object selected is a whitewood box—similar to the one illustrated—of which the lid only is to be bâtiked in several colours. The box should first receive two coats of the prepared size, sold in bottles with marqueterie stains—it will require warming to reduce it to a liquid state. The lines of the border must be carefully ruled, and the outline of the picture lightly sketched in with a blue pencil. With the bâtik pencil—or a fine brush, if preferred—the whole of the outline is then gone over with wax, thus dividing the picture up into a number of compartments, each surrounded by a wall of wax.

The colouring process is simple, marqueterie stains being employed, each colour being laid on flatly with a camel-hair or sable brush, and no shading attempted. Each division receives its own appropriate shade—yellow for the sunset sky, orange for the clouds, dark brown for the stems of the pines, two shades of green for the foliage, purple for the distant hill, and various shades of grey and light warm browns for the patches of colour in the foreground. The border is carried out in dark brown and green, the latter shade being used for the rest of the outside of the box and for the inside also. Several coats of the darker shades will be necessary to give the required depth of tone.

The second process referred to is exemplified in the card-tray illustrated. This is a study in monochrome, blue-green being the tint chosen to represent the night scene. On a whitewood plaque—previously sized—the moon, stars, and eyes of owls and bats were first coated with wax. A wash of marqueterie stain was next applied over the whole. When dry, the light markings were waxed in the same manner, and the remaining portions of the owls, bats, and branches



A bâtik study in monochrome upon a whitewood card-tray in two shades of blue-green. The moon and stars and the eyes of the owls are left white

painted in with a darker shade of the stain. When the wax was removed with an ivory paper-knife, the design appeared in two shades of blue-green, with the moon, stars, and eyes left in white. A wax polish completes the work.

It will readily be seen that daring colour effects can be obtained by adding further designs in wax to a partially completed piece, and giving it additional coats of stains. Often entirely unexpected and brilliant results will reward the adventurous artist who essays original combinations. Marqueterie stains may be employed upon leather, but for paper, cardboard, parchment, and linoleum it is best to use waterproof drawing-inks.

# THE ART OF ALSTONA PAINTING

*Continued from page 1652, Part 13*

**F**OR the beginner, with little idea how to obtain the various delicate gradations of colour which she has chosen for her scheme, a list of the various shades which are most often required will be useful :

White, yellow, and Venetian red will produce buff ; brown and white, chestnut ; black, blue, and white, pale grey ; blue, yellow, and white, green ; lampblack and white, lead colour ; lampblack and indigo, silver grey ; green and white, pea green ; light green and brown, dark green ; red, blue, and black, olive ; yellow and red, orange ; carmine and white, pink ; blue, crimson lake, and white, purple ; Venetian red and black, chocolate ; yellow, vermillion, and white, flesh colour.

Now, after the instructions given in the last article have been carried out, all is ready to begin painting the more delicate and important features of the picture on the surface of the photograph affixed to the first glass.

### The Eyes of a Portrait

The eyes—if the picture is a portrait—are of the greatest importance. In painting them, the smallest brush is used and the utmost care observed in keeping strictly to the outline. A thin, transparent wash of the desired colour is applied to the iris, and the pupil is carefully painted with sepia or brown, and a point of white placed where both the high light and the reflected light are indicated. Surround the iris with a thin line of greenish black to give it prominence, and put a touch of red (made from vermillion, carmine, and white) at the corner nearest the nose.

For blue or grey eyes use cobalt and white ; for dark blue add indigo ; if the eye is of a greenish hue mix in a little yellow. For grey eyes, a touch of brown and of light red may be added to cobalt and white.

In brown eyes every variety of tint can be obtained by using Vandyke brown, burnt ochre, burnt sienna, light red, and Naples yellow added to white in such proportion as each case may require.

To paint the white of the eye in a child's picture add a trace of light red and a little ultramarine to the flake white ; and for an older person a trace of Naples yellow instead of light red.

Be careful not to lay on the paint too thickly.

Paint the hair with a thin wash of colour over the entire surface, working the light and dark shades separately. All shadows must be painted with transparent colour, to which no white has been added. Treat waves and ringlets by running the brush over them in the same direction as that in which the hair is curled.

The hair which encircles the face must be painted very thinly, the colour being softened down with an almost dry brush, so that hard edges are avoided.

For dark eyebrows use a wash of brown, and with a little black pick out the hair lines ; for fair eyebrows add a little Naples yellow to the brown.

For eyelashes use an almost dry brush containing the smallest possible quantity of brown, and draw it across the lower line of the upper lid ; if a few eyelashes are to be added, curve them in the direction of the eye.

Paint the lips with a delicate mixture of vermillion, carmine, and white, and add a high light of white, and soften the edges of the lower lip with an almost dry brush.

Flowers are painted on the first glass, tiny dots of pink giving the exact effect of rosebuds, while full-blown roses are tinted deeper in the middle.

### Painting the Second Glass

When all small details have been painted on the first glass, apply small pieces of gummed paper, or a strip of visiting card fastened in place by gum, at the corners and centres of the glass along the margin, to prevent the first and second glass actually touching each other.

Now place the second glass behind the first one, sandwiching the photograph in between, and bind the glasses together with a strip of gummed paper.

The complexion, shadows, draperies, dress, and background must now be painted on the second glass.

Begin with the face, making the flesh tint from white with Naples yellow and vermillion. Apply this to the glass, and, reversing the picture, try the effect over white cardboard. If it is too pink or too yellow, clean it off and try again until the exactly right colour is obtained.

Paint the bare neck and arms smoothly and evenly with the same tint, and then for the colour on the cheeks add a little vermillion to the centre of each, and work it in carefully with the surrounding flesh tint, so that the effect viewed from the front of the picture is natural.

### Finishing Touches

Paint the dress and draperies smoothly and evenly on the second glass, mixing every colour with white to make it opaque. Behind the parts already painted on the first glass apply paint of a similar tone, mixed with white, to strengthen the effect.

When painting white draperies pure white is only used for the high lights, the rest of the white being shaded with greenish grey, blue, raw sienna, or sepia.

In painting backgrounds indigo must be used to give a good distant effect. Remember to keep curtains, carpets, or hangings as subdued in tone as possible.

Alstona painting is especially successful when applied to miniature work, and with practice the amateur can transform any favourite photograph into a charming Alstona miniature.



## WOMAN'S PETS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will prove to be of great interest to women, and will contain practical and authoritative articles on :

*Prize Dogs  
Lap Dogs  
Dogs' Points  
Dogs' Clothes  
Sporting Dogs  
How to Exhibit Dogs*

*Cats : Good and Bad Points  
Cat Fanciers  
Small Cage Birds  
Pigeons  
The Diseases of Pets  
Aviaries*

*Parrots  
Children's Pets  
Uncommon Pets  
Food for Pets  
How to Teach Tricks  
Gold Fish, etc., etc.*

## FANCY RABBITS AS PETS

Written and Illustrated by F. J. S. CHATTERTON

*Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds; Judge at the Grand International Show, Crystal Palace; Membre Société des Aviculteurs Français; Vice-President Poultry Club; Hon. Sec. Yokohama Club; on the Committee of Middlesex Columbarian Society, Indian Game Club, etc.*

**The Belgian Hare, its Points and How It Obtained its Name—English Rabbits—Varieties to Keep—Their Points**

OF all the various breeds of fancy rabbits, one of the most popular, if not the most popular, is the Belgian hare rabbit.

This breed was originally imported into this country from Belgium, where it was bred with great care and success. As it is an excellent breed for utility purposes, as well as very handsome, it has become a favourite among the rabbit fanciers in this country. About ten or twelve years ago the breed was taken up by American fanciers with great enthusiasm, and a large number of very fine specimens in England were sold to breeders in America

at high prices. Fanciers in California and Los Angeles were especially keen buyers, and these rabbits are now bred there in quite large numbers. There is no doubt that the finest specimens of the Belgian hare are now

bred in England and America, and that in type, quality, and general characteristics they have attained a much higher state of perfection than formerly.

This breed is thought by some to be a cross between a hare and a rabbit, which is an error. The thing would be impossible, for the hare and the rabbit are quite distinct species, that differ essentially as to their mode of living and rearing their young; the young of the rabbit are born almost naked, whilst the young of the hare have a warm coat of fur when they enter the world.

Rabbits live in burrows under-ground, but hares live above ground.

The reason that this rabbit is called the Belgian hare is on account of its close resemblance to a hare in colour and shape. This likeness is very pronounced in



*The Belgian Hare rabbit, so called from its resemblance to a hare in colour and shape. The breed is very popular, not only on account of its remarkable appearance, but also from a utilitarian point of view.*

good specimens, and the aim of the breeder is to produce stock as much like a hare as possible. Belgian hares have much longer legs, bodies, heads, and ears than other rabbits; the eye is also larger, and has more the expression of a hare than a rabbit.

These rabbits are very hardy, and have good constitutions, thus being a very suitable variety for the amateur to keep.

In exhibition specimens the colour of the fur is very important. It should be reddish ticked with black, and quite free from any washy buff-brown or bluish grey tint. The ears should be tipped with black, and very dense in colour. The front legs should be long and very straight, of a rich red colour, and free from any white hairs.

These rabbits should have a smart appearance, the coat fitting closely to the body, free from any heaviness or full and loose appearance. The average weight of a typical specimen is about eleven pounds.

#### The English Rabbit

The English rabbit is also a very popular breed, and one of the oldest in this country. It was formerly known as the butterfly rabbit, or spotted butterfly rabbit, a name received from the marking on its nose, which resembles a butterfly in shape.

It is a pretty animal, and shows effective contrasts of colours and markings. The ears are deep black, and there is a patch of black round the eye, below which there is a spot of black known as the cheek markings. The marking down the back is called the trace, or very often the herring-bone mark. The spots



The English rabbit, formerly known as the butterfly rabbit, or spotted butterfly rabbit, from the distinctive marking on the nose. The object of the fancier is to produce specimens with markings identical in size and position on each side of the animal.

from each side of the face are known as the chain, and the markings on each side of the back as the saddle markings; these latter should meet the chain markings.

In breeding English rabbits the chief object is to produce specimens with markings identical

in size and position on each side of the animal. This is no easy task, for one is apt to produce rabbits that are very good and even on one side, whilst on the other side the markings are too heavy or large, and often indistinct and blurred. At other times animals are bred that have weak or small markings, perhaps almost white on one side. When, however, one is bred with good, sound, even markings on both sides, and well balanced, the owner feels quite repaid for all trouble.

Besides the black-and-white rabbit, there is the blue-and-white, and the tortoise-shell-and-white; but the prettiest, and certainly the most popular, is the first-named. The black markings should be of a deep rich black and quite free from any rusty colour or white hairs; the same rule also applies to the markings on the blues and the tortoiseshell—viz., that the colour of markings must be pure and distinct.

These English rabbits are very hardy animals, and appear to thrive in all localities. They do very well in hutches out of doors all the year round, and do not require any artificial heat. They are, therefore, well suited for the novice fancier, and for those who cannot devote much time to their pets.

They are medium-sized rabbits, with somewhat short coats, the hair of which is of a slightly hard texture.

## HOW TO SHOW A DOG

By E. D. FARRAR

*Breeder and Exhibitor*

Practical Advice to Exhibitors—Sanction Shows—Registration of Dogs—Condition—Ring Manners—How to Prepare a Dog for Exhibition

IN the matter of dog-showing there must always be before the eyes of the would-be exhibitor a lively fear of that canine omnipotence, the Kennel Club. Let her walk warily, for there are pains and penalties as well as specials and prizes, and it is easier to gain the one than the other.

To begin with, even the tyro knows that only the pure-bred lady or gentleman of quality may grace the show bench. Be a

cross-breed never so clever and affectionate, there is no place for him in the ring.

Nevertheless, every pure-bred dog is not a "flyer," any more than every thoroughbred horse is a "crack," so that the proud possessor of a likely "pup" would do well to save possible expense and disappointment by enlisting a candid and expert friend's advice as to his chances in the ring before entering him in an open show. It

is here that the many local canine societies do useful work. They cater for the one-dog man or woman, by offering a chance of competition and comparison at small cost.

The committees and members of these societies seem to vie with each other in giving friendly help to their novice members. The subscriptions are nominal, the entry fees very small, and dogs exhibited at their sanction shows need not be registered. Many of the larger ones support open shows and guarantee classes, and offer specials to their members. I can give no better advice to the beginner than to join one in her neighbourhood. She will learn much that is useful, and, if she is of a friendly and sportsmanlike disposition, receive valuable advice and help.

#### **Registration of a Dog**

Should the exhibitor find that her dog compares favourably with others of the breed at a sanction show—and the specimens shown are almost invariably of high merit—she will proceed to enter him for an open show, held under Kennel Club rules. Let her ascertain this last point with care, or she will find that she is excluded from exhibiting in future at any other show authorised by that august body.

This fact ascertained, she must then register her dog at the Kennel Club, for no unregistered dog may be exhibited at their shows under penalty of future exclusion. She should apply for a registration form to the secretary of the Kennel Club, at 2, Savile Row, London, W., and fill it in most carefully. She need not be alarmed if she has lost the pedigree of her dog—a contingency allowed for on the form—or if it is unknown to her, for that also is allowed for. But all particulars that she can supply she should be careful to give. The fee of half a crown must be enclosed with the filled-in form. The name desired for the dog is to be given also thereon, and a choice should be submitted in order of preference, as the club reserves the right to refuse a name or prefix.

#### **Transfer Fees**

But the novice may have bought a dog that already has been registered. In that case, she must be sure to apply for a transfer of ownership form, which means a fee of five shillings, or she will incur penalties, and any prize the dog wins will be forfeited. A change of name, too, is possible, but costly.

The dog having been duly registered, or transferred, and a show chosen—a matter on which expert advice is useful, for though judges may be impartial, they naturally have their preferences as to certain types in certain breeds—the exhibitor faces the question of preparation of her exhibit. If she has been showing at sanction shows, her dog is, or should be, in show form, and all that remains to do is to keep him therein, and, if possible, improve him. In case, however, the animal has not yet made a *début*, a few hints may not be amiss.

To stand any chance of success in the ring, a dog must not only be free from actual

illness, and able to pass the vet, but should be in the very pink of condition. A dog shown, or "put down," as it is termed, in faultless trim constantly scores over an animal slightly superior in points, but out of coat, too fat, listless, or otherwise below tip-top form. So, first and foremost, is health, secured and maintained by suitable food and exercise throughout the year, not merely before the show.

#### **Good Ring Manners**

To do himself credit in the ring, too, a dog should not only be healthy and handsome, but that comprehensive French term, *sage*—that is, "wise-like," "douce," sensible. An animal that, like a beautiful terrier I once owned, falls into a paroxysm of terror or rage at the touch of a stranger, that, "ring-shy," cringes abjectly, or, rampant on its hind-legs, with open jaws and laid-back ears, endeavours to kill every other exhibit, stands but small chance of an award, whatever his points. To avoid such a fiasco, from the first train your dog to follow you quietly on a lead, regardless of man or beast beside, and stand ready and alert when required. The ideal shower—and how few there are—needs no teasing or exciting when in the ring. I have in my mind an exhibitor whose dogs are models in this respect, and know how untiring and able has been his training. Constant practice is often necessary for long beforehand to secure perfect ring manners, but it pays in the end. The ideal at which to aim is alertness without "rowdiness." Terriers, especially, should show correct expression and movement, and if bored and listless are much handicapped. On the other hand, a "rowdy" dog is an unmitigated nuisance, and liable to be ordered out of the ring if not controlled.

#### **Preparing a Dog for Show**

In many breeds a certain varying value is attached to texture of coat as distinct from colour or markings. In preparing a dog of these breeds for show, the novice is faced with a problem. There must be no "faking." Dire are the consequences if any such attempt is detected. Yet preparation of long-haired or rough-coated dogs is essential. Cutting, singeing, colouring, and the like are strictly prohibited. But the removal of genuine dead coat by means of brush, comb, or finger and thumb is practised with advantage and fairness. Here, again, the novice needs advice, for even this legitimate "trimming" must be done judiciously, or is best left to the professional handler. The good points of the animal should be emphasised, and—well, the converse can be guessed.

Where lawful trimming ends and unfair "faking" begins is, but should not be, a debateable point with many exhibitors.

As regards colouring, though dyeing is, of course, forbidden, the addition of a little "blue" to the bath of a white dog is allowable. It merely enhances the colour of a white coat, and could never change a creamy into a dead-white one.

Any preparation, powder, or grease used

for a coat must be entirely removed before exhibition, or disqualification may ensue.

Remember also that as washing tends to soften hair for a while, dogs who should own wiry or hard coats should not be bathed immediately before a show. A few days should elapse to allow the natural oil to return to the coat. Careful grooming with a dandy brush and currycomb, and massage with a hound glove, will suffice in the interval. No time spent in grooming is wasted, for not only does it beautify the coat, but, by acting on the skin, keeps up the physical tone.

Should a white dog seem dirty, he can be cleaned by rubbing whiting or magnesia into his coat and then brushing it until all vestiges of powder are removed—no light task. If traces adhere to the judge's hands, he can order the dog's removal from the ring. Hot bran also cleans a coat well.

Many exhibitors find it necessary to "condition" their dogs artificially before showing, especially those that are bad doers. For this purpose many patent preparations can be relied upon; but, as far as possible, one should depend upon natural methods practised the year throughout.

#### **Entering a Dog for Show**

When it is finally decided that a dog is to be exhibited at a certain show, nothing should be left to chance or the last minute. While there is nothing to be gained by hurry there is much to be lost by delay. By delaying unduly an entry at a most important show, I once, in my haste, entered a lady as a gentleman, thus rendering myself liable not merely to the forfeiture of a big entry fee, but, worse, to losing the chance of competing in the chief annual show for her breed.

Read every word on the schedule sent you, and make your entry on the form accompanying it accordingly. Use common-sense in selecting the class or classes in which to enter. If yours is but a fair specimen, take modest refuge in the novice, maiden, junior, or undergraduate classes, if such there are, and leave the open and limit ones severely alone. The definitions given in the show schedule you will receive are clearness itself, so it is not necessary to explain these terms here. Personally, except under favourable weather conditions, a litter class is also best avoided, for there is grave risk at such a tender age of injury from heat, contagion, or indiscriminate and affectionate handling. As a famous breeder once drily remarked to me when, in my novice days, I gloried in a litter prize, "If I want to lose a litter, I always show it."

#### **Benching an Exhibit**

On the day of the show, again, allow for the vagaries of fate and trains; give a margin of time and be early at the show. Your animal will pass the vet sooner, and be benched comfortably before the crush begins. You will have to provide yourself with an exhibition chain, at a cost of about 1s. 9d. to 2s., to which you must attach the numbered metal tally that, together with

your admission pass, will be sent you by the secretary. The number on the tally is that of the bench of your dog. The feeding, watering, and bedding is supplied gratis by the show management. Here a hint. See that the dog's collar cannot be slipped, and that the chain is not so long as to allow of his falling over the bench and strangling himself.

Put the dog at once on his bench and stop a while to reassure him, especially if a nervous subject. If you can afford the luxury of show screens on either side, you have a useful protection against possible contagion and a disturbing neighbour. These screens should be previously sponged with disinfectant.

Though the ideal shower does not require such inducements, a tit-bit is often useful in the ring; some prefer a ball.

#### **In the Ring**

Be on the alert to ascertain the times of judging, for though the dogs of absent exhibitors will be duly brought before the judge by the committee if notified to that effect, yet, if your dog is off his bench, no one will search you and him out. It is always better to show your dog yourself, for obvious reasons. Nowhere so well as in the ring is a novice able to judge for herself the merits of her breed. Faults hidden on the bench are pitilessly revealed there. She should lose no chance of watching the judging, even if of a class for which she has not entered. As regards behaviour in the ring, it is merely necessary to do as other exhibitors, and obey punctiliously any command of the judge.

It is usually possible to remove a dog before the close of a show by paying a fee varying in amount according to the desired time of removal, but the good sportsman will be mindful, other things being equal, of the humbler public that can only attend late in the day.

It should not be necessary to caution the exhibitor against showing either undue elation at success or disappointment at failure, or against too scathing criticism of the unlucky judge whose verdicts she may not quite have followed. Malcontents by profession there always are, but she should not join their ranks.

#### **A Useful Precaution**

In spite of the most stringent precautions, there is always a risk of contagious disease in showing dogs. It is wise, therefore, after a show to give the dog a bath or good sponge down with a disinfectant, and, if possible, keep him apart from other dogs for a day or two.

A last word as regards prizes. These are decided but not given—except at sanction shows—at the time. Prize-money has to be paid within a specified time, and no inquiries need be made until that date has expired. Should the exhibitor be so lucky as to secure a challenge cup or trophy, let her observe the rules aenent its retention.





#### SWEET-PEA EMBROIDERY IN ROSE AND HELIOTROPE

This spray is a section of the design given and fully described on page 1841. It is suitable for dress garniture or for ornamenting cushions, table-centres, and other objects of household utility



## WOMAN'S HOME

This will be one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It will be written by the leading authorities, and will deal, among other things, with :

### The House

<i>Choosing a House</i>	<i>Heating, Plumbing, etc.</i>
<i>Building a House</i>	<i>The Rent-purchase System</i>
<i>Improving a House</i>	<i>How to Plan a House</i>
<i>Wallpapers</i>	<i>Tests for Dampness</i>
<i>Lighting</i>	<i>Tests for Sanitation, etc.</i>

### Housekeeping

<i>Cleaning</i>	<i>Wages</i>
<i>Household Recipes</i>	<i>Registry Offices</i>
<i>How to Clean Silver</i>	<i>Giving Characters</i>
<i>How to Clean Marble</i>	<i>Lady Helps</i>
<i>Labour-saving Suggestions, etc.</i>	<i>Servants' Duties, etc.</i>

### Furniture

<i>Glass</i>	<i>Dining-room</i>
<i>China</i>	<i>Hall</i>
<i>Silver</i>	<i>Kitchen</i>
<i>Home-made Furniture</i>	<i>Bedroom</i>
<i>Drawing-room</i>	<i>Nursery, etc.</i>

### Laundry

<i>Plain Laundrywork</i>
<i>Fine Laundrywork</i>
<i>Flannels</i>
<i>Laces</i>
<i>Ironing, etc.</i>

## MY LADY'S DRESSING-TABLE AND ITS ACCESSORIES

BY LILIAN JOY

A Queen Anne Table—The Return of the Muslin-covered Table—A Special Stool—Toilet Sets of French Gold—Glass and Chinaware—Wemyss Pottery—Brobdingnagian Scent-Bottles—Electric Candlesticks

My lady's dressing-table, with its dainty cover and array of bright silver and pretty china or glass, is generally the first object on which the eye falls when entering her room. However much or however little may be spent on both table and accessories, it may always be a pretty sight.

The table itself may be a beautiful Sheraton affair, or a simple wooden one draped with lace over colour, an old and dainty fashion that has been revived. Of course, the ideal dressing-table is a genuine old Chippendale or Sheraton sideboard adapted for the purpose. The side drawers are perfectly suitable for holding all little oddments. Either a large single mirror or a triptych can be affixed to the back. When the table is placed against a wall—which is only possible, of course, in a room with a great deal of light—the writer has seen a big overmantel mirror, such as is used in theatrical dressing-rooms, fixed to the wall behind it. This has the advantage of not injuring the table, and it is ideal for affording a good idea of one's *tout ensemble* when dressing. No one should ever attempt to judge of the effect of a coiffure or a hat from a small glass that only shows the head and shoulders. For this reason a full-length

mirror should always be put in every room, as well as a smaller one on the dressing-table.

An ancient spinet is also sometimes converted into a very charming dressing-table. Then, of course, there are many new tables made after old models. Some of these are most beautiful pieces of furniture. Such, for instance, is a Queen Anne table of figured walnut, with its delightful colouring and pleasing curves. The chased brass handles, too, are an added attraction. Tables on Jacobean lines are very charming, but not generally quite so successful as toilet-tables, as the severe simplicity of their style does not lend itself well to such a purpose.

### The Muslin-covered Table

There are also charming modern tables with triptych mirrors, but unless one can afford to have something very excellent in wood, it is possible, in the writer's opinion, to get a far better effect with the delightful old-fashioned flounced dressing-table, that gives a wonderful effect of brightness in a room. In a little room quite a small one looks pretty, but in a fair-sized room the larger the table the better, for the sake of both convenience and attractive appearance.



A simple dressing-table which is most effective with its dainty draperies and heart-shaped mirror

A large circular-fronted one has a charming appearance in a big bow window, while a big square one has the advantage that the underneath part can easily be fitted up with receptacles for hats. These should take the form of sliding trays, or one huge tray, made of a framework of wood and covered with holland.

We all know how convenient it is to have our hats near the dressing-table, so that they can be taken out from their hiding-place without leaving one's seat in front of the glass. For this reason, if an ordinary undraped table is used, it is useful to have under the table a big chintz-covered cardboard box, such as was described in an earlier article in *EVERY WOMAN'S ENCYCLOPÆDIA* (page 241). Under the draped table a shelf for boots could be arranged, and the space might be divided between boots and hats, so as not to waste any valuable room.

With regard to the covering of these tables, it is much better to use curtains than muslin by the yard, as to do so saves work, especially in the case where frills are required. Some people drape the muslin by catching it up with little rosettes, but a plain deep flounce looks better. Then, with

a rounded-top table, the muslin toilet-cover falls in long points at each side, and gives a draped appearance. Muslin curtains with a hem-stitching and little insertion of lace can be employed with very good results, or lace curtains of the Marie Antoinette type can be used. Where the space under the table is turned to account, the curtains should be made to divide in the middle and draw back, so that the boxes underneath can be pulled out.

A special stool for the dressing-table, instead of a chair, is also well worthy of consideration.

We all know how inconvenient is the back of a chair when brushing the hair, or when turning round to get the back view of a hat. The stool should have a little frilled cushion on it, covered with the chintz used generally in the room.

To pass on now to the toilet accessories. Here again, one's choice will be regulated by one's income, but the woman of a limited



A Sheraton sideboard adapted for use as a dressing-table

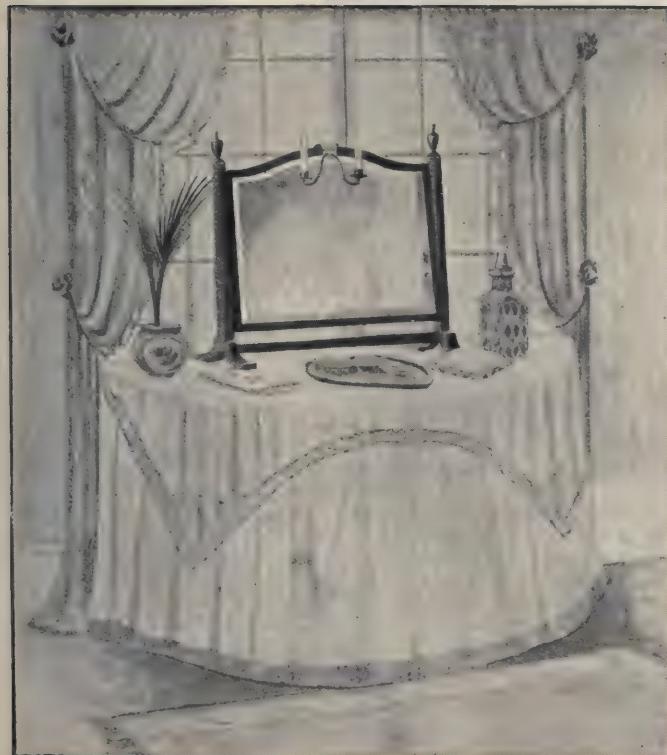
*luxe* French gold is gaining in popularity. This is nothing more nor less than very good silver-gilt, which, when decorated with engine-turned designs, is very attractive.

Sets of French gold are also pleasing with a plain surface edged with a decorative border. A very delightful powder-puff box to go with one of these sets has been seen, made of cut glass in a vase shape with a silver-gilt top. The silver-gilt costs about a third more than plain silver. The French gold sets should all be of one pattern, and not be made up of odd pieces, as is permissible with a silver set. In silver, also, engine-turned effects are popular, being considered in better taste than anything more ornate. They are not so easily scratched as the plain silver with fancy borders which they have superseded.

Ivory, however, has a great attraction for those who grudge the expenditure of their own or a maid's time



A charming modern dressing-table with a triptych mirror, that is both practical and artistic



A circular-fronted draped dressing-table is very effective in a room with a large window. The draping of the table gives scope for much individual taste. A camp candlestick fixed above the mirror is a simple method of lighting.

in the cleaning of silver. Certainly nothing looks worse than tarnished silver, and it is better not to have it unless the owner can be sure that it will always be kept in good condition, a difficult matter in our climate. The hairpin-boxes sold with these sets are the most inconvenient things imaginable. It is impossible to take out one pin without the whole collection depositing itself on the dressing-table, thence to be picked up and returned to the box. A little silver, china, or pottery cup or mug is, however, an ideal receptacle, as pins can be picked out from it one by one without disturbing the others.

Apart, however, from the display of toilet accessories, the dressing-table can be greatly beautified by pretty glass or chinaware, and even pots of plants, if there is room for them, and, of course, a dainty pincushion. The china toilette sets, which are an imitation of old

china, are made abroad. One very useful item which they include is a tray for the curling-lamp, with a division down the centre, so that the tongs can be put on one side and the lamp on the other. These sets are extremely pretty. English cut glass is much used, and looks equally well with gold or silver. The plain glass patterned with gold is also very attractive, especially when seen with a French gold toilette set. Sets of Wemyss pottery are likewise fashionable, and not by any means expensive. This pottery is made in Fifeshire, some charming designs being a large rose and a sweet-pea. It presents a surprising number of possibilities in the way of useful and ornamental things for the dressing-table. One large round-fronted dressing-table had even a couple of pots of this pottery in the rose design, one on either side of the mirror, with a palm in it. Then there are little vases with "Hatpins" written on them, and biscuit-boxes to match, also big pomade-pots for holding the cold-cream, which every woman living in London who wishes to keep her face clean uses, even if she does not believe in cosmetics in the ordinary sense of the word. A big heart-shaped tray serves to hold the brushes, and there is a longer narrow one for the curling-lamp.

Large scent-bottles are an improvement to any table. These are an importation from abroad, and are decorated round the top

with coloured flowers or with gold. Suspended on a chain around the neck of each bottle is an enamelled label bearing the name of the scent contained in it. Though most alluring, these bottles are quite inexpensive, costing only a couple of shillings each. The labels are 3s. 6d. each.

As regards pincushions, various ideas have already been given from time to time in these pages. For small tables, the long, narrow ones are best, but for large tables the cushion variety can hardly be too big. They look best covered with lace or embroidered linen, threaded with ribbon. There is a vogue in America for very long, narrow cushions extending the whole length of the table, and, although this idea will appeal to many as ensuring their having a pin always at hand, most people will object to this pincushion as taking up too much room.

The lighting of the table at night is an easy matter where there is electric light, and where a globe can be suspended directly over the mirror. Very tall cut-glass candlesticks fitted with electricity are now to be had, and are very popular. If gas is the only illuminant, it is often difficult to obtain a good light directly over the table. An excellent plan, however, is to procure some of the brass hanging candlesticks included in camp furniture, and affix them over the back of the mirror.

## THE GRANDFATHER CLOCK

By MRS. WILLOUGHBY HODGSON

*Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"*

Peter Simple's Clock—Origin of the Word "Clock"—Early Substitutes for Clocks—Water-clocks—History of the Grandfather Clock—How to Ascertain the Period to which a Clock Belongs—Different Varieties of Grandfather Clocks

THE grandfather clock bears a name to conjure with, one which brings back to memory many a scene in our early life. Who does not remember the feeling of awe inspired by this venerable piece of furniture as, seated, it may be, upon the floor, we listened to its slow and solemn tick-tock, tick-tock. At first we tried to urge it on. "Get on, get on!" we whispered, but all to no purpose. Then the solemn monotony became almost unbearable, yet we dared not try to hasten it again. There seemed something terrible, relentless, and cruel about the clock, which, though belied by its benevolent face, was strangely corroborated by that cold, hard voice.

### A Cautionary Tale

There is an old Peter Parley tale of "Peter Simple and the clock." This grandfather clock told Peter's mother each day when it was time for her little son to start for the school he hated. It also showed her when he had been kept in, because he returned late for dinner. It proclaimed aloud the hour of bed-time, and never refrained from striking that for rising, however much Peter wished to lie a-bed in the morning.

When Peter could endure the tell-tale no longer, he vowed a terrible vengeance. Having possessed himself of the key of

its case, he crept downstairs at dead of night and cut the strings to which the weights were attached. These fell with a crash, and as Peter fled upstairs in alarm, he saw, with horror, a crimson stream flowing from under his tormentor's case. Peter's father kept three bottles of port in the case of that clock, for those were the days when callers were regaled with cake and wine, and he liked to have it handy.

### Origin of the Clock

The history of the measurement of time, and of the many contrivances invented by those men of genius who gave their minds to the task, is one of great interest, and our museums contain many wonderful and beautiful specimens of their work.

The word "clock" may have been derived from the Saxon "clugga," from the Latin "gloicio," the German "glocke," or the French "cloche," all of which signify a bell. This would lead us to suppose that early clocks consisted of a bell to be sounded at intervals in connection with a sundial, sand-glass, or other simple contrivance.

The clepsydra, or water-clock, was used by the Phoenicians, Egyptians, Babylonians, and other early peoples. It consisted of a basin filled with water, with a spout at one end, from which the water slowly trickled,

drop by drop, into a receiver marked upon the inside with the hours of the day and night. Pliny tells us that Pompey made use of one of these to limit the speeches of the Roman orators, and it is said that Julius Cæsar discovered a clepsydra in England. Charlemagne was also the possessor of one of these water-clocks, so constructed that it sounded the hours.

It was not until about the year 1600 that clocks for domestic purposes came into use. Every church and monastery had its clock, and since, in pre-Reformation days, church services entered largely into the work-a-day life of the people, private time-keepers were not required, the day being timed by these services.

Grandfather, or long-case, clocks were first made between the years 1660 and 1670. At first they went from twenty-four to thirty hours, and were wound by pulling down the driving-cord.

Oak was used for cases from the beginning, but the finest works were rarely encased in this wood. During the latter part of the seventeenth century walnut was employed, plain or inlaid. Woods of all kinds and colours were used for inlaying, and the designs were frequently very

elaborate, though early cases were only inlaid upon the front. A favourite form of decoration was to veneer the surface with wood cut from small branches in cross sections which showed up its natural structure.

Between 1710 and 1750 Chinese lacquer became very popular. It is supposed that the East India Company introduced the fashion. Plain wooden clock-cases were sent out to China to be decorated. These took as long as two years to go and return. The Dutch, who were very apt imitators of Chinese art, soon discovered the secret of this work, and about 1730 the art was introduced into England. Amongst other colours red lacquer became very fashionable.

Mahogany first came into use for clock-cases in 1716. This wood—imported from Spain—was greatly admired in England, and cases made of it in the Chippendale and Sheraton periods were beautifully carved and inlaid.

Genuine clocks of old Dutch marqueterie are much sought after. These were first made about the year 1685, and as the fashion only lasted some thirty years, there are very few specimens to be picked up. The art was introduced into England by followers of William of Orange, and many clocks now called Dutch were really made in this country.

To ascertain the age of a grandfather clock the features of the dial should be noted carefully. In the earliest examples the circle upon which the hours appear is a separate silvered ring. Within the numeral circle is a double circle,

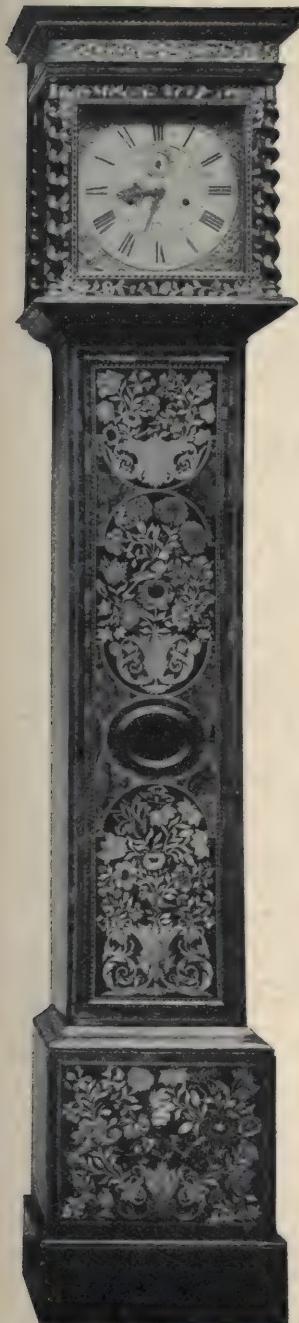


Fig. 1. Clocks of old Dutch marqueterie are much sought after. A beautiful example is here shown.

*From the South Kensington Museum*



Fig. 2. Beautiful mahogany grandfather clock with metal dial. Chippendale, with Corinthian pillars and carving. An arched top to the dial dates from the eighteenth century.

*Hampton & Son*

upon which are strokes dividing the hours into quarters, and there are longer strokes indicating the half hours, which generally terminate in a *fleur de lys* or some other small ornament.

Old clocks may be found to have an hour hand only, or both hour and minute hands, the minute hand having been in use since 1670. Many clocks were made without it, and it is quite possible that at first it was applied only to the more expensive specimens by the best makers. From the first, hands were finely finished, and in the reign of William and Mary became very elaborate. This was especially the case with the hour hand; the other hand was sometimes very long and slender, and merely curved near the centre. When, later on, white clock-faces were introduced, the hands became even more ornamental, and a smaller hand, to tell the seconds, was added.

The oldest dials were of metal, and the centre was generally matted but sometimes engraved. Upon clock-dials of the William and Mary and Anne periods a matted centre is found, surrounded by a border of leaves or herringboning, and an engraving of birds and foliage forms a border to an aperture in which appears the day of the month. This was brightly burnished, as were also the engraved rings surrounding the winding-holes. In 1750 dials were introduced which were silvered all over and had no separate circle for the hours and minutes. Upon these the centre was engraved, not matted,

Fig. 3. Oak and mahogany grandfather clock. The four corners outside the dial are engraved with a floral design, and a study of fruit fills the arched top

*Hampton & Son*

ture in which appears the day of the month. This was brightly burnished, as were also the engraved rings surrounding the winding-holes. In 1750 dials were introduced which were silvered all over and had no separate circle for the hours and minutes. Upon these the centre was engraved, not matted,

and the engraving was the work of artists of no mean order. The days of the week on a small separate dial are frequently found in early clocks. An arched top to the dial dates from the beginning of the eighteenth century, towards the end of which the Dutch introduced figures and devices upon the upper part of the dial, such as a ship rolling at sea or a see-saw. The phases of the moon were also added under the arch of the dial. A globular rotating moon became popular amongst Yorkshire clock-makers. These were known as "Halifax clocks," and frequently bear the name of Thomas Ogden.

Another indication of the age of a clock may be found in the four corners outside the dial. At first these would appear to have been filled with designs of flowers engraved, and with a raised gilt ornament in the form of a single cherub's head. Sometimes a line of poetry occurred in each corner. Later, several heads, or the nude bodies of two or more cherubs, appear, surrounded by scroll-work. Country clock-makers made a fashion of the figures of the four seasons in the corners, but these were not popular with London makers. Enamelled faces came into fashion at the end of the eighteenth century.

The doors of cases were at first straight at the top, but about 1730 these were arched to match the dial. The top did not open with a door, the whole being made to slide back. Below the hood was a wooden beading, which in early clocks will be found to be convex, whilst in those of later date it is concave.

Until the end of the reign of Queen Anne it was a common practice to insert corkscrew pillars at the angles of the hood. In the Chippendale period these were Corinthian in shape, with bands and capitals in brass.



Fig. 4. Fine inlaid walnut grandfather clock, with brass dial. The corkscrew pillars at the angles of the hood are of the Queen Anne period

*Hampton & Son*



Fig. 3. Oak and mahogany grandfather clock. The four corners outside the dial are engraved with a floral design, and a study of fruit fills the arched top

*Hampton & Son*

Musical clocks were not made until the latter part of the eighteenth century, the names of the tunes being sometimes found upon the spandrel. Some clocks are so constructed that when they strike a part of the dial is uncovered to show a dancing girl or some other device. An old Scottish musical clock stopped playing at twelve o'clock on Saturday nights, and did not begin again till midnight Sunday. Meanwhile the words "Remember Sunday" were exposed to view upon the face.

Many quaint devices may be seen upon grandfather clocks which recall the customs of other days. For instance, painted upon

the face of one of these is a river spanned by a bridge over which there is a good deal of traffic. In the centre of this a man may be seen carrying his wife to avoid paying toll for her.

In 1797 William Pitt imposed a tax "for and upon every clock or timekeeper, by whatsoever name the same shall be called." Clocks were taxed at 5s. each, and every London maker paid a duty of 2s. 6d. This nearly ruined the trade, as the demand for watches and clocks decreased to one-half in a year. In 1798 the Act was repealed. It was, however, the advent of the cheap American clock that sounded the knell of the grandfather clock.

## LONGTON HALL PORCELAIN

By MRS. WILLOUGHBY HODGSON

**The Interest Attached to Longton Hall Pottery—The Life and Struggles of William Littler, its Originator—Characteristics of Longton Hall Pottery—Marks that may Occur on Specimens**

LONGTON HALL porcelain is much sought after by collectors, and is very valuable. As it cannot truthfully be called beautiful, the reason for its value must be looked for in other directions. It will be found in the life history of its maker and the mystery, which has never been clearly solved, that attaches to this factory and its work.

William Littler, of Longton Hall, lived a life of hard work and much disappointment. His is a pathetic instance of the unrewarded toil which is sometimes the lot of a really great man. Perhaps in one respect he had his reward, for he eventually produced the first porcelain made in Staffordshire.

In the early part of the nineteenth century it would seem that his work had at last found true appreciation in that county, for it was then written of him that "the perfection to which porcelain is arrived is due to William Littler of Longton Hall." This, alas! was some years after he had died in abject poverty.

We first hear of William Littler in 1745. He was then twenty-one years of age, and had inherited a small estate at Brownhills, near Burslem. He had seen some of the Chinese porcelain which in those days was the wonder and envy of every English potter, and he seems to have been struck with the similarity between this and the fine white Staffordshire ware called saltglaze. He set to work at once with his brother-in-law, Aaron Wedgwood, to improve this ware, and is said to have been the first potter to use a fluid glaze. Simon Shaw, in his "History of the Staffordshire Potteries," speaks of the "fine glassy surface" of this ware. He says "some excellent specimens are ornamented by enamelling and gilding; others, having a little manganese applied, resemble the finest lapis-lazuli."

### Littler's Early Experiments

A few pieces of this blue ware may be seen at the South Kensington Museum, ornamented with raised white enamel and with a little size gilding.

Littler's object, however, was to discover the secret of porcelain, and this may have been achieved while he was still at Brownhills. If so, the result was disastrous to him from a business point of view, for he failed financially, and was obliged to sell his patrimony. In 1750 he moved to Longton Hall, and here, it was said, he "so successfully prosecuted his experiments as to surpass all the expectations of his contemporaries, and to excite the astonishment of the Potteries." We may take it, therefore, that he was by this time making porcelain. Advertisements of sales appeared in the Press, and Simon Shaw mentions that the chief workman was Dr. Mills, who was not only "a good practical potter, but a tolerable modeller."

### Unrecognised Talent

Apparently, Littler's porcelain did not meet with that appreciation from the public which it deserved, for John Ward, in his "History of Stoke-on-Trent," makes a significant statement when writing about certain pieces which he had seen. He says, "They would certainly have won their way in aftertimes." Thus it came about that Littler failed again in business.

What happened exactly to the Longton Hall works after this second failure is not clear, but apparently a second venture was made, and in advertisements of sales William Littler's signature continued to be used till 1758, when announcements were issued by "William Littler & Co." It is supposed that William Duesbury, of Derby, who finally bought the stock-in-trade, may have had a financial interest in this factory for some years. After the works were dismantled, about the year 1760, Littler became manager for Messrs. Baddeley & Fletcher, potters, of Shelton. Failure, however, overtook this firm also, and, as before mentioned, Littler died in poverty. He had lived to an advanced age, but had become very infirm.

Historians of the Staffordshire potteries speak of the composition of Longton Hall porcelain as "a frit body"—that is to say,

"a mixture of the flint and alumina with alkalis to render them easily fusible, and cause the mass to appear white when adequately fired. The frit to be ground and dried into an impalpable powder, which is subsequently mixed with clay."

The exact composition has never been clearly defined, but, although the early porcelains of Bow and Chelsea would seem to be nearly allied to Longton Hall, no bone ash, which forms such an important part in their composition, has been discovered in this porcelain. It is soft paste, and amongst the many difficulties which

Littler had to overcome was that of firing. Many pieces were drawn out of shape in the oven, and at last it was found necessary to use wood only, owing to the inability of the ware to stand the heat of a coal furnace.

When compared with a piece of Bow or Chelsea porcelain, which in some ways it greatly resembles, it will be noticed that Longton Hall porcelain is of a colder, greyer shade. This is caused by the blue tone of the glaze and by specks and impurities. The glaze is thickly applied, and will be found to have accumulated and run in tears over the base of some pieces.

Plates were made without rings at the bottom, and whereas those of other factories are glazed both back and front, it frequently occurs that the Longton Hall plate will be found in the biscuit state at the bottom with lumps of glaze which have trickled over it, giving a very unfinished appearance.

There are certain well-known characteristics of Littler's porcelain. One of these is the frequent occurrence of leaves as decoration. These may be found as raised and moulded edges to plates and dishes where, in the shape of vine leaves, they form a border, one leaf overlapping the next. Again, they occur in what was termed in the advertisements of that time "leaf basons." Here the form may be that of lettuce or chestnut leaves, the shape being modelled as upstanding and overlapping. The edges and veining were painted in blue or in green and pink, and the inside was adorned by sprays and sprigs of flowers. A moulded leaf pattern was

also used as a raised band at the base of jugs, tea-bottles, and other pieces. Dessert-dishes have handles moulded in the form of a stalk attached to a piece of the cane of the vine.

A very interesting little tea-poy may be seen in the Hanley Museum, the original

label to which states "This was given to Enoch Wood by William Fletcher in 1809. He informs me he remembers it being made by William Littler at Longton, near Stoke, about fifty-five years ago—say, in the year

1754.

"It has never been out of his possession during

From the South Kensington Museum

that time, and is highly valued."

This little tea-poy has several points of interest for the collector. To begin with, it is decorated in colours in Chinese style. This shows the influence which had been such an inspiration to Littler in his work. Then it is ornamented at the base with the raised leaf pattern so characteristic of Longton Hall, and it came from the important Enoch Wood collection, which was so far famed that the "King of China Maniacs," Augustus of Saxony, requested Mr. Wood to send him a selection of articles to be placed in the Royal collection at Dresden.

A beautiful blue of lapis-lazuli tint was used by Littler. This particular shade was not used at any other factory. It may be recognised by the untidy way in which it was applied, for it would appear to have been put on with a sponge from its irregular and streaky appearance. It is found as a border to fluted cups and saucers, and also upon dishes and plates, as the sole colour applied upon moulded overlapping leaves, and it is generally much run. It was used to outline and vein "leaf basons," as panels, and as a background for vases. Sometimes a little size gilding appears upon it, but more frequently it is ornamented with fine raised white enamel upon pieces which may also be painted



A tea-poy, formerly in the possession of Enoch Wood, made by William Littler, about 1754  
From the Hanley Museum

with birds, flowers, and foliage.

Figures were made at Longton Hall. They are generally of small size, and some are very graceful and well modelled. Under the base they are roughly finished, as if moulded with the fingers, and large cracks, caused in the baking, frequently occur.

A delicate shade of green in association with an equally delicate pink was frequently used in the drapery of figures, and as veining and edges to leaf basins. Raised flowers were often heavily modelled, and were sometimes applied singly upon the lip of a vase, which had a handle at one side only.

From the advertisements of the period, we gather that a very varied assortment of porcelain was made at Longton Hall. This included tureens, covers, and dishes, large cups and covers, jars and beakers, "with beautiful sprigs of flowers," open-worked fruit-baskets, tea and coffee "equipages," sauce-boats with Chinese figures and with flowers, "leaf basons," and plates, melons, cauliflowers, "elegant épergnes," etc. One of the advertisements states that "the Longton Hall porcelain is vastly improved, and is now allowed by all judges to be the best made in England." Then a bid is made for more general support. "The prices," it states, "are lower, and are now very reasonable."

Longton Hall porcelain is frequently unmarked. When a mark occurs, it takes the form of a double L for Littler and Longton. Sometimes three dots appear under the letters. These are supposed to signify that there were three owners or partners in the business.

In estimating the value of this porcelain, the lucky owner of any specimens must not forget that it is the work of a pioneer. There is no doubt that William Littler was the first potter to make porcelain in Staffordshire, and, as far as can be ascertained, he discovered the secret of its manufacture by his own unaided efforts. He would seem to have had no chemical training nor any special scientific knowledge that he could bring to bear upon the subject. His undaunted spirit and the tardy appreciation which his work received makes the

life-history of this great eighteenth century potter one of extraordinary pathos.

It is difficult in these days to realise how great a sensation was caused by the manufacture of a mere teapot at the end of the eighteenth century—a sensation which can only be compared to that created to-day by some record price.

In 1823 a series of letters written by "The Druid of London" appeared in the "Monthly Magazine." Amongst these was one entitled

"The Staffordshire Potteries." In this letter the writer says: "So recently as 1770 a handsome teapot manufactured in Staffordshire appears to have been looked upon as a thing to be wondered at." He goes on to quote a poem of that date by Sir Charles Hanbury Williams, entitled "Isabella." This poem, after giving a list of the morning occupations and visitors of Lady Isabella Montague, says of Mr. Bateman, one of her admirers:

"To please the noble dame, the courtly squire  
Produc'd a teapot, made in Staffordshire.  
So Venus look'd, and with such longing eyes,  
When Paris first produc'd the golden prize.

"Such work as this," she cries, "can England do?  
It equals Dresden and excels St. Cloud;  
All modern china now shall hide its head,  
And e'en Chantilly must give o'er her trade.

For lace let Flanders bear away the bell;  
In finest linen let the Dutch excel;  
For prettiest stuffs let Ireland first be nam'd,  
And for best fancied silks let France be fam'd;  
Do thou, thrice happy England, still prepare  
Thy clay, and build thy fame on earthenware!"

With this glowing eulogy may fitly end this sketch of the first Staffordshire potter and his work.



The finest known specimen of Longton Hall porcelain, a vase decorated with raised flowers and birds, painted in colours  
*From the South Kensington Museum*

## COMFORT IN CHAIRS

By LILIAN JOY

**Capacious Chairs Necessary—Good Upholstery Essential—The Ideal Reading Chair—Inexpensive Chair for the Week-end Cottage—Comfort in the Dining-room Chair—A Heppelwhite Design Adapted for Needlework—Creaking Chairs**

THERE is a well-known ladies' club in London which was formerly occupied by men, who left behind them a legacy of their superior ideas of comfort in the shape of very many extremely comfortable chairs, which are one of the great attractions of the place. It is generally conceded that woman is apt to fail in this respect in furnishing. Yet this may, perhaps, be taken as a tribute to that energy, alluded to in the old adage which concludes that her work is never done, which presumably leaves her no time for the occupation of a lounge chair.

Though the early Victorian age was an extremely upright and uncomfortable one, previous to that, in the time of Sheraton and Chippendale, comfort was studied with the greatest attention. Lines were thought out and followed with the most absolute precision.

It is difficult in these times to get workmen to realise how important is this exactitude. But when the contours of the human frame are really considered, and the chair made as it were "to fit," if not the individual, at any rate the general structure of the body, it will be seen that a greater degree of comfort must ensue. The modern padded chair has reached the acme of luxurious ease, but the feminine mind is apt to have a limited idea of the size required. Such a chair

should be easy in the sense of being an easy fit for the occupant. It should allow ample space for change of position, and not on any account give a sense of being boxed in, or all its charm is gone.

Even when giving adequate elbow-room, however, a padded chair is not always a comfortable one, for this question very largely depends on the quality of the upholstering. Nor do we want a chair that feels all right for a few months, but soon begins to wear down in all directions, which is due not only to inferior materials, but to inadequate workmanship.

The majority of people are quite as much in the dark when buying an upholstered chair as in purchasing a mattress, and it is only possible to give, as a means of protection, the same advice as was given on the question of buying a mattress, and that is, to go to a reliable firm in the first place. One way to ensure absolute reliability is to patronise a house where the work is done actually on the premises, as is the case with one or two London firms, which have factories at the back of their shops. Here only the first quality copper springs will be used, mounted on the best linen webbing. The horsehair will be of the first order, covered with the best hessian and scrim. Even the question of the carding of the horsehair makes a



The ideal chair for a quiet evening—the large lounge shape, well upholstered and fitted with a reading-stand

Messrs. Bartholomew & Fletcher



Many people prefer the high, straight back of the grandfather chair  
Messrs. Bartholomew and Fletcher

difference. One of the aforesaid firms has it hand-carded, as the machine is apt to break the hair. Common webbing can be bought from about a farthing a yard, and in that case very soon sags down in the middle, and it is wondered why the chair has worn so badly. Cheap iron springs also are used in the chairs at astonishingly low prices, and these likewise, of course, do not keep their position. The properly made chair is quite a work of art before it is covered. The edges of the arms are most carefully padded and stitched separately. Then the springs have to be properly tied down, which needs an experienced workman. Indeed, each process demands good materials and workmanship. It has been considered worth while to go fully into these details in order to show readers that in paying for a good chair they really are getting their money's worth, and will find themselves well repaid for their outlay, for such a chair will live for longer than would several cheaper ones.

#### The Ideal Chair

The ideal chair, therefore, is a large lounge shape, with the best upholstering. There is no more delightful way of spending an evening than in such a chair with a favourite book, one that inspires its reader with a sense of companionship and fellowship with one of the great thinkers of this world.

Some people, however, have an absolute aversion to such supremacy of comfort, and

infinitely prefer a chair with little stuffing, and built on the upright lines of the grandfather chair. It certainly does give a sense of being conveniently shut out from the world and the draughts, by its high back, and has also the merit of being the infinitely more picturesque pattern of the two. These chairs underwent a revival about twenty years ago, and a proof that they are appreciated is the fact that thousands of them were sold and continue to be purchased. Either of these chairs can be converted into reading chairs, and are immensely improved by having a reading arm, which costs an additional 25s., attached to it. A chair of this description may itself be had for £3 18s. It will be understood that a good quality price is being quoted.

#### Chairs for the Week-end Cottage

The ideal lounge chair will cost about a five-pound note. The price, however, largely depends on the covering, but an extremely nice tapestry one can be bought for this. If something that will wear everlasting is wanted, an English mohair velvet should be chosen. The writer has recently seen a chair covered with this that has been in hard wear for ten years, and was returned to the show-rooms to be used as a sample and to serve as a witness to the wearing capacity of the firm's work. The chair looked absolutely new, and it seemed impossible to believe that it had ever been in general everyday use. Such



Oak chair, with adjustable back, copied from a Stuart model  
Messrs. Shoolbred



A really comfortable dining-room chair. It is constructed from the recognised Sheraton pattern, having the lyre back and the broad band at the top

*Messrs. Bartholomew & Fletcher*

velvet is, of course, expensive, and will add a good deal to the initial expense, but when the appearance is taken into account, and the fact of the inconvenience of sending favourite chairs away to be re-covered is considered, it seems worth it. Moreover, if a good shade of green is chosen for the colour, it will go in any room, and one never gets tired of it.

The week-end cottage has become quite an institution, but though people desire really to be comfortable on their Saturday to Monday in the country, they do not feel inclined to invest much in expensive furniture. A delightful oak chair with an adjustable back, copied from an old Stuart pattern, exactly meets their requirements, and is very frequently used. It has a padded seat and a loose cushion on the back, covered with charming shades of velvet, and is not only remarkably pleasing to look at, but extremely comfortable, especially as a reading-chair. A rather more luxurious version of the same thing has large cushions stuffed with vegetable down. It is also supplied with castors. The respective prices of these two models are 25s. 6d. and 50s.

#### The Dining-room Chair

In the ordinary dining-room chair the question of comfort should always be taken into consideration. Here we can profit by the expert knowledge of the old makers, for exact replicas can be bought of many of the old models. One of the recognised Sheraton patterns, with a lyre back and a deep band at the top, is remarkable for comfort, the depth of the band making the support come at the right level for occupants of varying heights. The fashion for using a complete set of arm-chairs is a declaration for comfort, and if the room be sufficiently large,

the fashion undoubtedly realises an ideal, for an arm-chair is certainly more comfortable than any other for sitting in at table.

It is not always recognised that a special form of chair is desirable for that feminine occupation—needlework. Too high a chair is very apt to make the worker stoop, especially when working by lamplight. There is a charming Heppelwhite design, with an oval back slightly curved inwards from the sides, that is perfect for sewing, and is, moreover, an admirable type of the occasional chair that is so useful in any room, and of which it seems impossible to have too many. For a writing-table, however, something rather different is appropriate, as the arms are very apt to get in the way when writing, and the best thing is rather a straight-backed, armless chair.

#### Creaking Chairs

For moments of restful reading in a bedroom we are no longer content with the wicker chair, with its inseparable and exasperating creak. Small, upholstered chairs, with loose chintz or cretonne covers, are now used. A cane chair may also be delightful, as it does not creak, and, if in a good design, will be very comfortable. Then there should be a special low chair for sitting in to put on boots and shoes. A cane-seated one, with the seat sloping slightly downwards at the back, is the best shape. A useful chair for the purpose may be made by cutting a piece off each leg of an ordinary chair to make it sufficiently low, and then putting a cushion in the seat, and another on the back. The result will be a really comfortable chair.



A comfortable chair of the Heppelwhite design, particularly useful as an occasional chair or for sitting in when doing needlework  
*Messrs. Bartholomew & Fletcher*

The following are good firms for supplying materials, etc., mentioned in this Section : Messrs. John Bond's Marking Ink Co. (Marking Ink); Godiva Carriage Co. (Baby Cars); Thomas Keating (Keating's Powder).



## WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty. How wide will its scope can be seen from the following summary of its contents :

*Beautiful Women in History  
Treatment of the Hair  
The Beauty of Motherhood and Old Age  
The Effect of Diet on Beauty  
Freckles, Sunburn  
Beauty Baths  
Manicure*

*The Beautiful Baby  
The Beautiful Child  
Health and Beauty  
Physical Culture  
How the Housewife may Preserve Her Good Looks  
Beauty Foods*

*Beauty Secrets Mothers ought to Teach their Daughters  
The Complexion  
The Teeth  
The Eyes  
The Ideal of Beauty  
The Ideal Figure, etc., etc.*

## BEAUTIFUL WOMEN IN HISTORY

*Continued from page 1670. Part 14*

### "PERDITA" (MRS. ROBINSON)

By PEARL ADAM

We left Perdita at the happiest and most brilliant period of her chequered life, when she was at the height of her success on the stage, admired and courted by all, and the object of impassioned devotion on the part of the young Prince of Wales.

Prince George was somewhat stout and florid at this age, but his manners were gracious and fascinating. He captivated Mary's heart completely, although he was only eighteen, and still under the very careful supervision of his tutors.

George III. insisted—as far as he could—on strict seclusion and plainness of living for his sons. The romance between Prince George and Mary, therefore, was invested with all the sweetness that usually attaches to the enjoyment of forbidden fruit.

"Oh, but, dear sir,  
Your resolution cannot hold when tis  
Opposed, as it must be, by the power  
of the King."

quotes Mary from "A Winter's Tale," at the opening of their correspondence. And the Prince returns, in Florizel's own words :

"Or I'll be thine, my fair,  
Or not my father's."

Shakespeare was soon exhausted, however, for nearly every moment the Prince could snatch from his studies was spent in penning amatory effusions to his shepherdess.

"My divine, my angelic, my adored Perdita," he writes, "still words are vain to convey the idea I entertain upon this occasion. It involves me in confusion, and makes me forget myself. I am still myself—no, I rave, I am yours eternally. I am

so blest in contemplating the idea of your charms that I have forgot my imaginary name." This letter is therefore unsigned.

For some time Perdita tenders a good deal of motherly advice. She beseeches him to forget her; to take care of his State; to behave in a way more pleasing to his Royal father. She even returns his jewels. But this does not last long. The youthfulness of the pair—what were they but boy and girl?—well appears in the following notes :

"My dear Perdita,—I am extremely happy in being able to present you with a pair of buckles of an entire new fashion. They are exactly the same as mine, which I shall wear to-day for the first time."

#### Writing with Blood

And, at the end of a grateful little acknowledgment, Perdita says: "I am now buckling my shoes; and methinks I see a thousand Florizels sparkle in every brilliant knob." The Prince signs one letter in his own blood, as a proof of his affection.

There is plenty of variety in this correspondence. It does not all consist of extravagant flattery and passionate love-making. Now the two discuss Mrs. Siddons' acting, now the rival merits of English and foreign cookery; one letter is taken up with an earnest appeal from Florizel to Perdita not to ride too fiery a horse in the Park. She, in her turn, begs him not to over-heat himself by dancing cotillions and allemandes at the Pantheon, but to be content with minuets and country dances. And, of course, the Prince is continually getting jealous, and as often has to be soothed.

Occasionally, Perdita sees nothing of him for a day or two, and she is much troubled. The Prince's excuse invariably is that he has been drinking, not wisely but too well, and he details to her the accidents that befall him at such times, his tumble over the balustrades, for instance, which, although it resulted only in a torn coat, drew from Perdita an alarmed, "Heavens, how your letter, my dear Florizel, has alarmed me!"

It was not long before Mary changed her house in Covent Garden for a more splendid one in Cork Street, and entered upon an extravagant and, it must be confessed, somewhat ostentatious manner of living. Her coach was of scarlet and silver, with the inside lined with white silk, her livery was green faced with yellow, and her harness was ornamented with stars of richly chased silver. No wonder her equipage was the talk of the town. Such a crowd used to gather around it while its owner was shopping that she had sometimes to wait hours before it was sufficiently dispersed to allow her to get inside the coach once more.

Mary's husband was all this time living "nobody knew how." He acquiesced quite contentedly in Mary's friendship with the The beautiful "Perdita" (Mrs. Robinson), beloved by George, Prince of Wales, afterwards King George IV.  
From the painting by Englehart

leisure for Miss Harriet Wilmot's company, which he preferred to that of his wife. Perhaps it was fortunate for Mary that she did not love him, else the discovery, not long after their marriage, that she did not hold the first place in his affections would have been a very crushing blow. As things were, she found happiness first in the stage, for she was passionately fond of acting, and then in the devotion of her Royal lover.

But her triumph did not last very long. Soon after he came of age the fickle young Prince transferred his affections to a rival.

He wrote his Perdita a cold note, in which he said they must meet no more. A final meeting did, however, take place, owing to Mary's importunity; but his words and

his manner were as cold as his note had been, and all the letters Mary subsequently wrote him were left unanswered. The fact was that the Prince, on coming of age, had had his first taste of freedom and of power. Mary no longer filled his horizon. Dozens of fair ladies were ready to smile on the gallant young Prince of Wales, and his "adored shepherdess" soon became to him even less than a memory. Poor Mary, who was heavily burdened with debt, was not prepared for this sudden desertion. She found a friend in need, however, in Charles James Fox, who granted her a pension of £500 a year. She did not return to the stage. She felt she could not appear again in public after what had occurred, and for a time she spent a restless life. She visited Paris, where she captivated the Queen, Marie Antoinette, and, indeed, the whole Court, by her beauty. The Queen expressed admiration of her openly, and gave a purse knitted by her own hands to "la belle Anglaise," as she called her. But in 1784 Perdita had a terrible illness, as a result of sleeping in a chaise, while travelling, with the windows open. It left her with paralysis in the lower limbs, and at the age of twenty-four she was a helpless

cripple. She did all she could for her malady, but to no purpose. Yet perhaps some of the best and truest of her friends were made during this time. During the two winters she spent at Aix-la-Chapelle she became beloved by all with whom she met, and the brave, uncomplaining way in which she bore sufferings, which were sometimes agonising, won her no less admiration than she had received when at the height of her power. Her manners, too, were very charming, her conversation brilliant, and her beauty unimpaired; and, since she was still very young, it is no wonder that she was very queen of her circle at Aix. She found some real friends in the Duke and Duchess of Châtelet and their family, all of



whom were truly devoted to her. When, at night, her sufferings would not allow her to rest, often the younger people would spend the whole night beneath her windows with the mandoline, trying to beguile her pain away by singing her favourite melodies.

When she returned to England, in 1787, she had a great anxiety in the illness of her only child, a daughter, who was threatened with consumption. She lavished every care on her, and, indeed, in her love for this girl we have a repetition of the beautiful relations which existed between her and her own mother during the whole of the latter's life.

Almost to the last she retained her beauty. She delighted in receiving her friends around her sofa in her little drawing-room in St. James's Place, hearing all the news—the centre of a circle which included many who had known her in her most brilliant triumphs. The Prince of Wales and the Duke of York were often to be found there. She wrote untiringly during these years. Poetry forms the bulk of her work, and it was very much admired in her own day. The "Morning Post," whose poetical department she undertook under the name of Tabitha Bramble, said she was one of the principal embellishments and supports of their journal. Her writing was particularly extolled for grace, elegance, and feeling. Her poetic prose is very pretty, though sometimes a little

extravagant, and her novels are written in the style of the day, which is altogether too emotional and sensational to appeal to the modern mind. But much of her poetry is indeed very charming. She wrote several plays, but they did not score a great success. Some of the finest examples of her literary power are to be met with in her memoirs.

She died at Englefield Cottage, Surrey, at the age of forty-two, and was buried in Old Windsor Churchyard. Her love for the Prince never waned, and on her death-bed she requested that a lock of her hair might be sent to him. Throughout her life she seems to have won everybody's affection. She had a pretty woman's very natural appreciation of her own charms, and was always flattered by attention; but the universal regard in which she was held, by women no less than men, shows that her vanity must have been of a very mild and innocent kind. She had a loving, generous heart, ever ready to help others, and her loss was a real one to many people. At her death several charming verses were penned expressive of no surface sorrow. "Adieu to the daughter of Love," sighs Peter Pindar at the close of his:

Mrs. Robinson's portrait was painted twice by Sir Joshua Reynolds, and she often sat to him for his fancy pictures. Two paintings are included in the Wallace collection.

## THE HAIR

*Continued from page 1435, Part 12*

### PERFUMES AND SACHET POWDERS

The Antiquity of the Custom of Perfuming the Hair—Different Methods of Applying Perfumes—Antiseptic Properties of the Ingredients—Eau-de-Portugal—Modern Recipes for Perfumes—Persian Essence—Scented Pomades—Sachet Powders for the Hair

PERFUMING the hair is a very ancient custom, dating back to the days of the early Egyptians; the Greek and Roman ladies also perfumed their hair, chiefly by the use of scented oils and pomades.

Perfumes for the hair and the body were, no doubt, largely used, not only for their agreeable odours, but for their antiseptic and disinfectant qualities.

Dr. Monin, of Paris, tells us in his "Hygiene of Beauty" that the Egyptians chose resins and aromatics (galbanum, storax, mastic, cedar, myrrh, cinnamon, marjoram, etc.) in embalming, on account of their purifying and antiseptic qualities. Benzoin, the principal perfume of the Oriental incense-jars, conceals a chemical power really disinfectant, due to benzoic acid. This formed an important ingredient in ancient hair perfumes. Camphor, too, was used in making up hair-oils and pomades, and this has an immense antiseptic reputation. A great number of perfumes, notably those obtained from the lauraceæ, synanthæ, and labiates, contain camphor.

Scenting the hair by fumigation was a favourite method in ancient days. After

the hair had been washed, it was dried and then subjected to the fumes from burning aromatic balsams and oils, among the ingredients used being benzoin, myrrh, tolu, balsam, storax, Peruvian balsam, musk, ambergris, sandalwood, and oils of rose, lavender, clove, cinnamon, etc.

The practice of spraying the hair with lavender-water, eau-de-ologne, and other simple perfumes is widely spread, but there are some special perfumes which give distinctive odours to the hair and which are also more lasting. An example of such a scent is eau-de-Portugal.

In a French toilet handbook of the early eighteenth century, entitled "Hygiene des Dames" instructions for perfuming the hair are given as follows: "The practice of dipping the comb in perfumed water is very beneficial, particularly if care be taken not to moisten the roots of the hair, as this has been found not to agree with certain individuals. The hair must be brushed with a rather hard brush, dipped by the surface only in a mixture of water and eau-de-Portugal. It is to be afterwards combed with a comb that is rather fine, but not so

fine as to injure the skin of the head. The brush, again dipped in the eau-de-Portugal, is to be used if the hair is naturally greasy; but if dry, then some perfumed pomade will be preferable."

The recipe for eau-de-Portugal is then given. "The water," says the writer, "when imported from Portugal, as it sometimes is, soon spoils and becomes sour and muddy. In order to have it fresh and of fine quality, take a pint of orange-flower-water, a pint of rosewater, and half a pint of myrtle-water. To these put a quarter of an ounce of distilled spirit of musk, and an ounce of spirit of ambergris. Shake the whole well together and the water will be ready for use. Only a small quantity should be made at a time, as it does not keep long, except in moderate weather, being apt to spoil either with cold or heat."

Distilled waters for perfuming the hair were very popular. Most of the formulas are obsolete as alembic stills are no longer used. A perfume called "bouquet water," which was used as a spray for giving a delicate odour to the hair, was prepared from this recipe: "Take of the flowers of white lilies and Spanish jessamin, of each half a pound; orange flowers and those of the jonquil and pink, of each four ounces; damask roses, one pound. Let them be fresh gathered and immediately put into a glass alembic with a gallon of clean proof spirit and two quarts of water. Distil off until the faints begin to rise."

#### Honey Water

Honey-water (*aqua mellis*) was, according to the "Chemist and Druggist," an ancient preparation made by the destructive distillation of honey. It was used for centuries as a hair stimulant and perfume, and was replaced by a perfumed water made by Mr. George Wilson, a "faithful chemist," for King James II., as follows: Best honey, one pound; coriander seed, one pound; cloves, one and a half ounces; nutmegs, one ounce; gum benjamin, one ounce; storax, one ounce; four vanilloes; the yellow rind of three large lemons. Bruise the cloves, nutmegs, coriander seed, and benjamin; cut the vanilloes in pieces, and put all into a glass alembic with one gallon of French brandy, and after digesting forty-eight hours, draw off the spirit by distillation. To one gallon of the distilled spirit add damask rosewater, one and a half pounds; orange-flower-water, one and a half pounds; musk, five grains; ambergris, five grains. Grind the musk and ambergris in a glass mortar, and afterwards put all together into a large matrass and let them circulate three days and three nights in a gentle heat; then let all cool. Filter, and keep the water in bottles, well stopped.

A modern perfume to be used as a spray for scenting the hair is composed of the following ingredients:

Oil of verbena . . . . . 12 min.  
Oil of bergamot . . . . . 12 min.

Oil of lemon . . . . .	12 min.
Oil of orange . . . . .	72 min.
Otto of rose . . . . .	3 min.
Rectified spirit . . . . .	4 oz.

A delightfully fragrant preparation may be made up from the following formula:

Oil of orris . . . . .	1 min.
Essential oil of almonds . . . . .	1 min.
Oil of neroli . . . . .	2 min.
Oil of rose geranium . . . . .	5 min.
Otto of rose . . . . .	16 min.
Storax, liquid . . . . .	½ dr.
Musk . . . . .	1½ gr.
Coumarine . . . . .	3 gr.
Vanilla . . . . .	7 gr.
Essence of jasmin . . . . .	5 dr.
Essence of tuberose . . . . .	5 dr.
Rectified spirit . . . . .	5 ¼ oz.

Mix. The musk is rubbed up with a little water before adding it to the alcoholic solution. Macerate for a week, and filter.

Here is the formula for a famous perfumed spray for the hair, called Persian essence:

Oil of cloves . . . . .	1 ½ dr.
Oil of sandalwood . . . . .	3 dr.
Oil of lavender (English) . . . . .	3 dr.
Otto of rose . . . . .	2 dr.
Oil of bergamot . . . . .	1 ½ dr.
Musk (grain) . . . . .	15 gr.
Ambergris . . . . .	½ dr.
Tonquin bean . . . . .	4 dr.
Orris root (freshly powdered) . . . . .	1 ½ oz.

Rectified spirit, to produce 40 oz.

The Tonquin bean should be powdered, and the musk triturated with the orris, and placed in a percolator; the essential oils are dissolved in half the spirit and passed through the powders twice, afterwards passing the remainder of the spirit, and finally displacing the spirit with water.

#### Scented Pomades

Scented pomades have almost gone out of date, yet they are sometimes used, as are also scented oils. The following two recipes for "huiles antiques" are taken from a book of toilet recipes which has been out of print for nearly a hundred years: "Huile Antique du Musc.—Pound in a glass mortar a drachm of musk with four grains of amber, adding gradually, by little and little during the process, eight ounces of oil of behn. When they are well mixed, put the mixture into a small bottle, and, to take up every particle of musk and amber, put into the mortar four ounces of oil of behn, which is also to be put into the same bottle. Put the whole for twelve or fourteen days in a warm place, shaking it every day. Leave it then to rest for one day more; pour off the oil clear, and preserve it in small bottles, well corked, for use.

"Huile Antique à l'Orange.—With one pound of oil of behn mix three ounces of essential oil of orange, and put it into small bottles, well corked, with wax over them, to preserve it from the air and prevent the perfume of the orange oil from evaporating. In the same manner you may make Huiles Antiques au Citron, à la Bergamoite, au Cédrat, au

Girofle, au Thym, à la Lavande, au Rosmarin, etc. Take care, as a general rule, to proportion the quantity of the perfumed essence which you employ to its strength."

Millefleur pomade is a modern hair pomade with sweet-scented qualities. It is made from this recipe :

Jasmin pomade .. . . .	1 oz.
Cassia .. . . .	1 oz.
White wax .. . . .	1½ oz.
Tuberose pomade.. . . .	2 oz.
Orange pomade .. . . .	2 oz.
Rose pomade .. . . .	2 oz.

Melt together over a water-bath.

Scenting the hair by means of sachet powders is a favourite method, and a very delicate and subtle odour may be imparted by this means. It is advisable to make a dainty cap of very fine muslin, the material being double, with an interlining of wadded silk, thickly sprinkled inside with sachet powder of powerful odour. Any kind of sachet powder may be used according to the perfume required. Either of the following

recipes would be admirable for the purpose:

#### Frangipanni :

Powdered orris root .. . .	8 oz.
Powdered Tonquin bean .. . .	2 oz.
Musk (grain) .. . . .	5 gr.
Civet .. . . .	25 gr.
Otto of rose .. . . .	5 min.
Oil of sandalwood .. . .	5 min.
Oil of neroli .. . . .	5 min.

#### Heliotrope :

Musk .. . . . .	1 gr.
Otto of rose .. . . .	2 min.
Oil of bitter almonds .. . .	2 min.
Heliotropine .. . . .	1 dr.
Tonquin bean (crushed)	2 oz.
Orris root, in powder .. .	1 oz.

The oils are rubbed with the orris root, the heliotropine is then added, and finally the musk and Tonquin bean.

The scented cap is worn during the night, or for an hour or two in the boudoir during the day. When the sachet powder loses its fragrance it may be easily replaced.

## BEAUTY CULTURE FOR WOMEN

*Continued from page 1671, Part 1a*

### SIMPLE MAKE-UP

To say that the beautiful is true and the true is the beautiful may be to repeat a truism, but were we to act up to it we should become a more artistic people than we are now, which leaves a deal unsaid.

Realising this truism, many women who call upon art to give them beauty would cease to make the fearful blunders which they now commit in a laudable desire to present a pleasing appearance to the world. For art is permissible only when Nature fails, and to "paint the lily" is bad art.

Nature does not make mistakes—this is a certainty—so that a brunette desiring golden hair, and seeking to attain beauty by means of peroxide of hydrogen, is the one making the mistake. When she has succeeded in thus "improving" her hair, she finds that she must, unless she wishes to present a *bizarre* appearance, use many cosmetics in order to make her complexion tone in with her golden hair.

Nor is Nature failing, as a rule, when she touches the hair with strands of silver. Like the supreme artist she is, she tones the hair so that it shall form a pleasing frame for the face now taking the tints of autumn.

Fresh and clear as a complexion may be at forty, perhaps clearer and brighter than twenty years before, it still has not the tint of youth. The woman seeking by means of art to hide the marks of time defeats her own object, and she may possibly find herself looking artificial and "made-up" beside the man of her own age.

For this result much must be attributed to the not too charitable mind of the onlooker, who immediately, and perhaps unconsciously, discounts any natural advantages there may be because of the obvious attempt to mask some disadvantage.

It is the revolt of the mind against an attempt to dupe it, and there is always exaggeration where there is revolt.

For the rest, she has violated the laws of harmony and—perhaps by too red lips or cheeks, too bright hair, or too youthful a dress—has substituted the law of contrast. By force of contrast with brilliant cheeks, for instance, a woman's eyes may seem duller and older than they are in reality.

From all this it can be seen that the successful "make-up" does not seek to alter or replace but judiciously to aid. There are times when we desire to look our best, and when it may be necessary to hide the truth Nature is telling. Pain, fatigue, and worry are the real age-bringers. Without these a woman always looks her best, and can look young and pretty almost as long as she wills to do so. It follows, therefore, that the use of cosmetics should be intermittent, and never allowed to degenerate into a bad habit. Thus used, granted they are of good quality and properly applied, they will not hurt the skin as much as the "soap and clean water" advocated so strenuously by those who denounce the use of all or any cosmetics.

Of course, the habitual use of paints is opposed to hygiene—let this be thoroughly understood—because when the skin is covered its functions are impeded. All paints and powders should, therefore, be used sparingly, should not be used over too large a surface of the skin, and should be removed as soon as possible. A make-up should also be built up on a basis of a good cream or grease, as this at once protects the skin and facilitates the removal of the make-up when its use is over. This subject is more fully dealt with in Part 16.

# THE SECRETS OF THE AMERICAN BEAUTY

*Continued from page 1438, Part 12*

By MAY ISABEL FISK

How to Rest—A Physician's Advice—"Salt-cellars"—The Preservation of the Teeth—The Beneficial Effects of Massage to the Hair—A Well-kept Hand

As nothing is so detrimental to beauty as fatigue, the American woman, no matter how busy her day, contrives to get a certain amount of rest before dressing for dinner at night. She divests herself of stays and all constricting garments, and donning a loose peignoir, lies flat on her chest for as long a time as she can spare. This is the prescription of an eminent woman's physician. Without going into detail, the efficacy of this position can be comprehended readily when one reflects on the relation of the various vital organs and their position in regard to the spine, and how this attitude relieves, for the time, the pressure on the backbone.

#### How to Improve the Neck

Conspicuous "salt-cellars" and prominent shoulder-blades are seldom seen in an American woman. If she has not naturally a good neck and properly poised body, she follows a few simple exercises and soon remedies her shortcomings.

It should be noted whether the ear, shoulder, and hip are in a line, as this will prove whether or no the body is properly balanced. This ascertained, put the heels together, exhale the breath, then inhale it slowly—without raising the shoulders—with arms outstretched to the height of the chest. Bring them back slowly as far as they will go, then return, exhaling as the palms come together in front.

In the same position breathe out, inhale, and with arms straight and palms flat in front, slowly raise them straight over the head as far as they will go, then return to first position, exhaling the breath.

A third movement, not to be surpassed for the bringing out of a flat chest and relegating the shoulder-blades to their proper position, is the following: Stretch out the arms straight in front, with hands clenched; then bring the elbows to the sides with some force.

If these exercises are carried out faithfully twice a day, it is not possible to retain a bad carriage or bony, unattractive neck.

#### The Teeth

Most American women take great care to preserve their teeth, and pay a visit to the dentist every four to six months. They never use a really stiff brush, nor are they guilty of employing a tooth-powder the ingredients of which they are ignorant. They generally have recourse to a prescription recommended or put up by their own dentists. An excellent tonic and cleanser is the following:

Pulverised myrrh . . . . . 1 oz.

Pulverised camphor . . . . .  $\frac{1}{2}$  oz.

Pulverised Peruvian bark . . . . .  $\frac{1}{4}$  oz.

Bole Armenia . . . . . 1 oz.

Prepared chalk . . . . . 2 oz.

No powder or mixture should be used

oftener than once a day, though the teeth should be brushed after every meal.

#### The Hair

Hygienic principles are carefully carried out by the American woman in the care of her usually luxuriant hair. For some time each day she permits it to hang perfectly loose, unrestrained by a single hair-pin. Then she massages the scalp with the extreme tips of her fingers, performing this whenever possible in the air, or near an open window, to give the fresh air access to every part of the scalp. A blonde gives all the sun she can to her hair, as the rays act as a natural bleach, but the brunette is wary of letting the brilliant light directly upon her dark locks, as it will fade them. The American woman does not shampoo her hair oftener than every three or four weeks, particularly if her scalp is inclined to be dry. Below is a good tonic to be used after a shampoo:

Oil of sweet almonds . . . . .  $\frac{1}{2}$  pint.

Oil of rosemary . . . . .  $\frac{1}{2}$  oz.

Oil of thyme . . . . .  $\frac{1}{2}$  oz.

Oil of bergamot . . . . . 2 drs.

Oil of lemon . . . . . 1 dr.

Extract of triple rose . . . . . 1 dr.

The hair should not be over-brushed; a few minutes night and morning is sufficient.

#### The Hands

The hand of the American woman is usually well shaped and well kept. A lemon is rubbed into the nails night and morning, thus bleaching them and cleansing them about the cuticle, into which a little cold-cream is massaged before retiring.

Rubbing a few drops of pure glycerine into the hands while they are still wet and soapy, and then thoroughly drying them, will keep them white and soft through the most trying weather. Hands will never chap when treated thus. Loose gloves worn at night keep the hands white.

In the preserving of her good looks the American woman always bears in mind that nothing is so detrimental to beauty as worry and discontent; unpleasant thoughts tend to the relaxing and downward trend of the features. The corners of the mouth droop, and a corresponding sagging ensues everywhere. Impressed with the wisdom of the old adage concerning the assuming of a virtue when we have it not, she makes a point of preserving a happy outward semblance even when the whole world seems out of joint. She remembers to keep the corners of her mouth turned up. In any case, the lines caused by laughter are less disfiguring than those graven by anxiety or ill temper.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Antipon Co. (Obesity Cure); T. J. Clark (Glycola); Kathryn B. Firmin (Removal of Superfluous Hairs); Oatine Manufacturing Co. (Oatine Preparations); A. & F. Pears, Ltd. (Soap); Mrs. Pomeroy, Ltd. (Beauty Specialist).

## BEAUTIFUL WOMEN IN SOCIETY



Lady Beatrice Pretyman, daughter of the fourth Earl of Bradford and wife of Captain Ernest Pretyman, the well-known Unionist M.P. for Chelmsford. Like her husband, Lady Pretyman is fond of sport, especially fly-fishing. She is also a notable hostess, and has been honoured by entertaining Royalty

*From the painting by Ellis Roberts*



## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

### The Baby

*Clothes  
How to Engage a  
Nurse  
Preparing for Baby  
Motherhood  
What Every Mother  
Should Know, etc.*

### Education

*How to Engage a  
Private Governess  
English Schools for  
Girls  
Foreign Schools and  
Convents  
Exchange with Foreign  
Families for Learning  
Languages, etc.*

### Physical Training

*Use of Clubs  
Dumb-bells  
Developers  
Chest Expanders  
Exercises Without  
Apparatus  
Breathing Exercises  
Skipping,  
etc.*

### Amusements

*How to Arrange a  
Children's Party  
Outdoor Games  
Indoor Games  
How to Choose Toys  
for Children  
The Selection of Story  
Books,  
etc.*

## HOW TO ARRANGE A CHILDREN'S OBSTACLE RACE

By GLADYS BEATTIE CROZIER

The Double Ladder—Going Through the Tunnel—Climbing the Table—The High Jump—Running the Ladder—The Tape Tangle—Double Hoops—Climbing the White Wall—Running the Tight-rope—Crawling Through the Barrel—How to Start the Race

A GARDEN obstacle race for children is really amusing, and makes an excellent impromptu entertainment for a half-holiday tea-party.

A sufficiently exciting course may be made with the help of the most ordinary accessories, to be found in the house or garden in the space of half an hour, the course being laid out on the lawn, or any other wide space of turf, or in the corner of a field.

The difficulty of the various obstacles to be surmounted should vary, to a certain extent, according to the average age of the little guests, though a small, lithe, active boy of seven or eight years will often beat competitors ten or twelve years old.

The children should be invited to arrive at half-past three, for an obstacle race is by no means a lengthy affair, clad in their very oldest clothes—jerseys, with short knickerbockers for the boys, and short, close-fitting skirts, or kilts, worn over serge knickerbockers for the little girls.

Earlier in the day collect together a dozen long, ring-topped iron meat skewers, a clothes-line or skipping-rope, a bundle of white tape, an old travelling-rug, an empty barrel with both ends knocked out and all protruding nails carefully removed or hammered flat, so that there are no sharp

points sticking out anywhere, a long single ladder, a double ladder, if there happens to be one in the garden, a couple of big flower-pots, a long, narrow, springy plank, two big wooden hoops, a small roller-towel, a couple of walking-sticks, and a strong, deal-topped, four-legged table, besides a piece of wide white tape to act as starting-point and winning-post.

Have these accessories piled in the middle of the chosen course, and arrange them into obstacles, laid out in a large circle or oblong, from five to ten yards apart, in the following way :

1. WINDING IN AND OUT OF A DOUBLE LADDER. The double ladder is laid on its side and opened for a couple of feet at the free end, and pegged down to the ground to prevent its overturning. Competitors must wind in and out between the rungs from one end to the other.

2. GOING THROUGH THE TUNNEL. The tunnel consists of a travelling-rug firmly pegged down at the four corners, underneath which the competitors have to crawl. (N.B. A wide fold of a couple of feet at least must be made in the rug lengthways before pegging it down, in order to leave space for the children to crawl through. If it were pegged out flat, no one could get under it.)

## GARDEN OBSTACLES



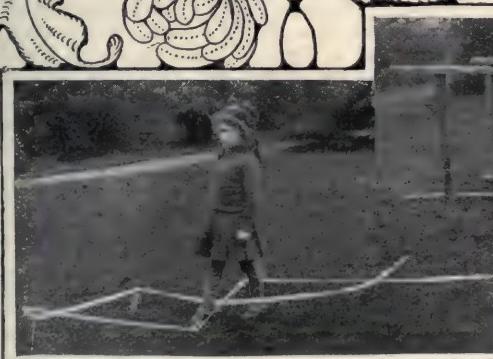
Running the tight-rope. This is done by requiring the competitors to run from end to end of a plank supported on two inverted flower-pots



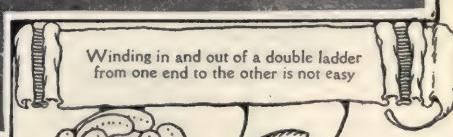
Climbing the table. Over this obstacle each competitor must pass



Crawling through the barrel is a difficult feat, since the latter is apt to roll over more than once with the luckless competitor inside



The tape tangle baffles many competitors, whose object is to pick their way from end to end of it without being tripped up



Winding in and out of a double ladder from one end to the other is not easy

3. CLIMBING THE TABLE. The table is placed as an obstacle, over which each competitor must climb.

4. THE HIGH JUMP. This consists of two garden chairs placed four feet apart, with a clothes-line or long skipping-rope tied to the back of each and brought under the seats and across the intervening space to form the jump. The seats must face each other, as this prevents them from toppling over.

5. RUNNING THE LADDER. The narrow ladder is laid flat on the ground, and the competitors have to run along it without missing a rung or losing their balance.

6. THE TAPE TANGLE. For this obstacle, which, if properly arranged, is one of the best of the set, the long, ring-topped skewers must be stuck into the ground to stand six inches above it, and about thirty inches from one another, in two parallel straight lines a yard apart. A criss-cross of white tape is made by passing it across and across from ring to ring. Competitors have to pick their way from end to end of the entanglement without being tripped up.

7. GETTING THROUGH THE DOUBLE HOOPS. The hoops are passed one inside the other in such a way that they make a skeleton ball, and are first tied top and bottom with a piece of twine where they intersect each other, and then pegged down into the ground. Each competitor has to crawl in and out of the ball.

8. CLIMBING THE WHITE WALL. The white wall consists of the roller-towel stretched out to its longest extent, with the walking-sticks passed through either end of it to keep it upright. Each competitor must climb over this.

9. RUNNING THE TIGHT-ROPE. The two flower-pots are inverted at such a distance apart as to just support the ends of the springing plank. Each competitor must run along the plank from end to end, and it adds to the general excitement if one or two Japanese umbrellas are provided, and if each competitor is forced to stop, pick up an umbrella from beside the plank, and, opening it, run the plank with it held over his or her head, like a true tight-rope walker.

10. CRAWLING THROUGH THE BARREL. The barrel is laid on its side, and each competitor must crawl through it before running on to breast the winning-tape. This is more difficult than it sounds, because the barrel, not being pegged down in any way, is apt to roll round and round with a competitor inside it before he or she can succeed in getting through. For a big party, as this is the last obstacle, two or three barrels may be arranged in a row, and this adds greatly to the general excitement, for the competitor who first succeeds in successfully negotiating the barrel is practically certain of winning the race, and the sight of several barrels rolling about madly, with frenzied arms and legs waving from either end of them, provokes a very gale of merriment from the spectators.

A two-yard length of broad, white tape, held between a couple of "grown-ups," makes the starting-post and winning-post.

To start the obstacle race, when all the children have assembled, arrange them in a line, five yards behind the starting-point, and standing one behind the other according to ages, the youngest in front and the eldest at the back of the line.

The starting-rope is now raised, to make a low jump for the small child who has to start the race, and is raised an inch or two for each competitor until it has become quite a good jump for the biggest boys and girls to negotiate as a start.

The time-keeper now cries "One, two, three—go!" and off dashes the smallest child of the party, who, being a nimble little person, in spite of her minute size, has wound in and out of the ladder and is well on towards the rug tunnel before No. 2, who is nearly a year older, gets his start. The time-keeper counts ten for each year of age, consulting a card upon which names and ages have been noted, and then cries "Go!" until, in this way, all the competitors have been fairly started.

The course consists of two laps—that is to say, the entire circle of obstacles must be negotiated *twice*; and it is only after the second time of passing through the barrel that each competitor makes for the winning-tape, which is held taut and breast high to receive each runner in true professional style.

The obstacle race in full swing is a most exciting spectacle—two children are struggling underneath the rug tunnel, one is balanced on the ladder, which is not nearly so easy to run as it looks at first sight. The tight-rope is bouncing and threatening to throw the big boy and girl who are balanced at either end of it at any moment—luckily the drop is not a high one, a foot or so at most. A big boy lies in the middle of the tape tangle, laughing helplessly where he tripped up, and five or six competitors are scrambling over the table, one or two of whom slide over it to land upon their heads, while a line of several frenzied and shouting children are crouched down behind the barrel, which twists and wriggles as if possessed, while four arms and legs fitfully emerge from either end, denoting that the block has been caused by two very slim jersey-clad six-year-old boys, who just managed to dash into one end of it together, and then got jammed and unable to move either way. A good pull from a "grown-up" finally releases them, and off they dart, none the worse, round the course for the second time.

The race over, and the winner having been duly congratulated and accorded a prize, the children will love to be allowed to play on the course, rolling each other in the barrel, dancing all in a row on the tight-rope, and chasing each other in and out of the double ladder and under the rug, until a bell announces that it is time to come in and get ready for tea.

# DANCING

*Continued from page 1675, Part 14*

## A CHILD'S LESSON ON THE AMERICAN BOSTON

By MRS. WORDSWORTH

*Principal of The Physical Training College, South Kensington*

Something About the Origin, Characteristics, and Form of the Boston—Reasons Why it Has Changed so Noticeably—The Easiest Way to Learn—The Correct, Original Step—Some Variations and Hints on Dancing the Boston

LIKE the two-step, the Boston is purely an American dance. Years before we even heard of it the Boston was enormously popular in the States. The two-step is a vague sur-

began longer, and, if possible, smoother. The original method necessitated practically straight backward and forward progression; but by degrees the steps were taken at a more acute angle, and so the star was eliminated. Finally, one series of six steps, with accents on two and five, completed the circle, as in the valse.

Before we ever saw the Boston it was very much danced in Paris. There it was popularised by various smart Americans about seven years ago (1904), and finally reached England about a year later (1905). On its first appearance, we were taught both the star, or two-Boston, and the subsequent development, in circles. The latter we accepted as the genuine Boston—which it certainly was—and the few remaining dancers in this country who are still able to Boston correctly perform that same step. We call it the three-Boston, as it has three steps for each foot; and is sometimes counted in three instead of six. This is done in order to achieve the long, dipping step on *two*.

We also danced the two-Boston, among many so-called improvements and innovations; and that is merely a two-step step danced to valse music. The steps never fit into the rhythm, and their monotonous



Fig. 1. First step. The pupil takes a small slide forward with her right foot; the instructor a small slide backwards with the left. Both steps are taken obliquely

vival of the calk-walk. The Boston owes its existence to the valse; considered broadly, it is merely a charming variation of the valse.

It originated in the city of Boston, hence the name, and was danced to valse music, in strict time, in the form of a star. For that reason, a single repetition of the six steps did *not* form a circle; it was only after finishing five or six complete series of steps, that the dancers described a circle. Naturally, this elongated movement carried them much further along the floor than an ordinary valse circle. Each step fitted into one beat of the music; but the Americans again demonstrated their partiality for emphasising the second step, by giving a long dip and accent on that beat, as in their two-step.

The Boston was universally danced in the States soon after Bostonians first invented it; and was known as the star Boston, or two-Boston, because of the shape and the long second step. Variations did not creep in for many years in America; but the star was gradually dropped. The step remained the same as in the original invention, but



Fig. 2. Second step. The pupil slides forward with her left outside the foot of her partner, who slides backwards with the right



Fig. 3. Third step. The pupil draws her right foot forward to her left; her partner, the left foot back to the right

sequence is only varied by sudden "runs" or "ruses" into the corners of ballrooms. As we valse to two-step tunes, and call the result the two-step valse, we are equally broad-minded, and two-step to valse music. The unpleasing result is known on this side of the Atlantic as the two-Boston, though it has no relationship to the original dance of that name. In America no dance is called a Boston that has the slightest connection with the two-step; every American Boston is some form of the valse.

Before going further, it may be wise to explain that the Boston referred to in this article is the original Boston as it came to us from the States, *via* Paris. It has nothing to do with the many stupid innovations prevalent nowadays (1911), which are, indeed, the sole inventions of various individual dancers, and have no connection with genuine Bostons.

The American Boston presented so many difficulties to English dancers that they would not take the trouble to learn the correct steps. Seeing the new dance, and gathering that it was a mixture of the valse, with many characteristics of the two-step—long second steps, and smooth, flat-footed motion—they invented a mongrel dance of their own, and called it the Boston. Nowadays a discerning observer could pick out fifty or more couples at any dance, all doing something different.

It is no exaggeration to state that in England there are *hundreds* of so-called Bostons being performed nightly. Each district, town, and set has its own form of that dance; and teachers are driven to despair. Their only hope is to teach children the correct step, before they have

time to realise that in this country Bostoners have become a law unto themselves. Children can seldom elaborate or improve on their own account. So if they are carefully taught, we may in time get back to the original Boston. The only course, therefore, in writing an article is to describe the dance as it was, and should be.

It is not necessary to stand exactly hip-to-hip in this dance; but it is wiser for the lady not to stand too squarely in front of her partner. The whole foot is kept on the floor; the long, dipping effect being obtained by bending the knee of the leg which is not moving.

The easiest way to teach a child the Boston is to stand by her side and make her do the step straight down the room. Insist on the long step coming upon beats two and five, occasionally making the pupil take sliding steps straight forward with alternate feet, as if running. These steps—which must be perfectly smooth—correspond to the "running" steps in the Boston. The "run" is concluded by drawing the feet together; the pupil always restarting the Boston step with her *right* foot.

The step may then be attempted turning, as in the valse. The following is the actual Boston step:

Step 1 (Fig. 1).—The lady takes a small slide forward with her right foot; and the gentleman a small slide backwards with his left foot. Both steps are taken obliquely.

Step 2 (Fig. 2).—The lady takes a long slide forward with the left foot, outside her partner's feet. The gentleman takes a long slide backwards with his right foot. These steps should carry the dancers well round the circle.

Step 3 (Fig. 3).—The lady draws her right foot forward to her left; the gentleman his



Fig. 4. Fourth step. The lady takes a small oblique slide backwards with her left foot; her partner, a small slide forward with the right

left foot back to his right, both closing in third position. The dancers are now *half* round the circle, and standing in opposite positions to Fig. 1.

Step 4 (Fig. 4).—The lady takes a small oblique slide backwards with her left foot, and the gentleman a small slide forward with his right.

Step 5 (Fig. 5).—The lady takes a long slide backwards with her right foot; and the gentleman a long slide forward with his left foot.

Step 6 (Fig. 6).—The lady draws her left foot back to her right; and the gentleman his right foot forward to his left, both closing in third position. The dancers having finished the step and described a complete circle, can continue as before, from step 1.

In dancing the Boston it will be noticed from the illustrations that the dancer's feet do *not* intermingle, but pass each other. The circle in the Boston is much larger than in the valse, as every step is taken at a considerable angle. The dancers stand further apart, and it is therefore unnecessary for their feet to pass between when moving. As in the valse, there is absolutely no rule as to the method of progression when Bostoning. Once the step is learned the dancers must use their own discretion regarding turning, reversing, or "running." These runs can be introduced at any time; or omitted entirely. If danced, their principal feature is their perfect smoothness, and regularity. There should be no jerks, hops, or unevenness in a good Boston step. Reversing in the Boston implies no variation in the step; it is simply a case of turning the reverse way. The gentleman's step, as in valsing, is precisely similar to the lady's,



Fig. 6. Sixth step. The pupil draws her left foot back to the right; her partner, the right foot forward to the left. This completes the movement

Photos]

[M. Jacolette

only starting with the left foot at step 4, and finishing at step 3.

In addition to the hundreds of incorrect Bostons there are several proper variations in set form. One of the most popular is the nine-Boston, so called because it consists of nine steps. Starting with one ordinary circle of six steps, the gentleman then *backs himself* towards the centre of the room, taking three smooth steps (left, right, left), the lady doing the same thing forward (right, left, right). A reverse turn then follows, starting at step 4; after which the gentleman again backs himself towards *outside* of room, taking three steps. In each case, the three backing steps are taken obliquely; the dance thus forming a zig-zag. This is a particularly pretty and fascinating form of the Boston.

The five-Boston consists of five sliding steps taken sideways, with a long dip on every *second* step. A sharp turn is taken on step 5, so that the dancers alternately face the wall. The two-Boston is the two-step to valse time. In addition there is the double-Boston. This—like most variations of the Boston—is a series of half-turns. An ordinary turn, a reverse, two backing steps, followed by another ordinary turn. The whole thing is then repeated with reverse turns, and *vice versa*. This Boston takes sixteen bars of music to complete.

The many freak dances which had sprung up like mushrooms in 1910, such as the Judy walk, one-step, crab step, and Boston trot, are not genuine dances at all. They are the unnecessarily officious inventions of those who are not sufficiently painstaking to learn the real steps.



Fig. 5. Fifth step. The lady takes a long slide backwards with her right foot; her partner, a long slide forward with the left.



## GIRLS' CHRISTIAN NAMES

*Continued from page 1683, Part 14*

**Leah** (*Hebrew*)—"Wearied." This was the name of Laban's eldest daughter, who was given to Jacob for wife instead of Rachel after he had served seven years for the latter.

**Leila** (*Arabic*)—"Darkness," "night." A name greatly in favour among the Arabs and Moors. By the Eastern poets it was used as the symbol for the dark-eyed daughters of their land whose languorous beauty was suggestive of the warm, heavy-scented nights of an Eastern clime.

**Leilah** and **Lela** are variants of above.

**Lena** (*Greek*)—"Light." An English contraction of Helena. See under "Helen."

**Lenora**—English and German forms of Leonora.

**Leonardine**—(*Teutonic*)—"Lion-strong."

**Leonarda**—Spanish and German form.

**Leonora** (*Greek*)—"Light." English and Italian variants of "Helen."

**Leonore**—French variant.

**Leopoldine** (*Teutonic*)—"People's princess."

**Lesbia**—(*Greek*)—"Sweet singer." Popular in Ireland.

**Lescinska** (*Hebrew*)—"God hath sworn." Russian form of Elizabeth.

**Lethild** (*Teutonic*)—"Fierce battle-maid"

**Lethœa** (*Greek*)—"Proud" or "Haughty." Letheea was the wife of Olenus, the son of Vulcan. As a punishment for her presumptive pride both she and her husband were turned into stone.

**Letitia**—(*Latin*)—"Joy." Another form of Letitia.

**Lettice** and **Letty** are variants of above, Letty being the common diminutive in England and Ireland.

**Leucadia** (*Greek*)—"White-skinned." From the Greek λευκός—"white."

**Leucothea** (*Greek*)—"White goddess." Ino was thus named after she became a sea-goddess, in reference to the white foam of the waves.

**Leucha** (*Greek*)—"White." This pretty but uncommon name is still fairly often used, and of course forms the root of the two former names, but is now never used with a suffix. Compare the root "Hilda" which is now similarly used by itself.

**Levana**—(*Latin*)—"Maternal love."

**Libby** (*Hebrew*)—"God hath sworn." Contraction of Elizabeth.

**Libera** (*Greek*)—"Regard."

**Lida** (*Slavonic*)—"People's love."

**Lieschen**—German contraction of Elizabeth.

**Ligea** (*Greek*)—"Clear-voiced."

**Lilian** (*Latin*)—"Purity," of which a white lily is the emblem. This familiar and ever-popular name has been much changed since its original form was "Cælius," and signified "heaven." Gradually this merged into Celio; then into Celia. The Venetians transformed it into Zilia and Ziliola; in Naples it appeared as Liliola. As Celia it is often used in England, but not nearly so frequently as in its altered form of Lilian.

**Lillas**—Popular Scottish form of above.

**Lilliota**—Another Neapolitan derivative. One tradition accounts for the birth of the lily by making it spring from the repentant tears of Eve as she went forth from Paradise.

**Lilith** (*Hebrew*)—"A serpent." According to the Talmud, the book of Rabbinical mythology, Lilith, or Liliis, was Adam's first wife before Eve; but refusing to submit to him she left Paradise for the air; but she still haunts the night as a phantom to frighten little children. The Romans had a similar nocturnal spectre they called Lamia. Rossetti in his "Eden Bower," has the reference:

It was Lilith, the wife of Adam,  
Not a drop of her blood was human,  
But she was made like a soft, sweet woman.

Some old writers say this fable was invented to reconcile the apparent discrepancies of Genesis i. 27 and Genesis ii. 22, the former speaking of the simultaneous creation of man and woman, and the latter that the man was made first:

Genesis i. 27: "So God created man in His own image, male and female created He them."

Genesis ii. 22: "And the rib, which the Lord God had taken from man, made He a woman, and brought her unto the man."

**Lilla** (*Hebrew*)—"Oath of God." Derivative of Elizabeth.

**Lillie** and **Lilly**—Variants and diminutives of Lilian.

**Lina** (*Latin*)—"Industry." She was the goddess of flax and weaving:

Inventress of the woof, fair Lina flings  
The flying shuttle through the dancing strings.

**Linda** (*Teutonic*)—"A serpent."

**Liris** (*Persian*)—"Wisdom." The story of Liris forms the second story of Moore's "Loves of the Angels," of which Lea is the first. As in the former case, Liris, a beautiful daughter of earth, was beloved by one of the angel-host, Rubi by name. Her great desire was attainment of knowledge. Entranced by all Rubi told her of the wonders of heaven and of God, she begged him to appear before her in all his glory. He granted her request, but when she yielded to his embrace was consumed to ashes by the rays which issued from him.

**Lisbet**—A Scandinavian contraction of Elizabeth.

**Lise**—French and German abbreviations of same.

**Lisette**—Diminutive of above.

**Liuba**—(*Teutonic*)—"Love."

**Liuya**—Spanish form

**Lizzie**—Popular English contraction of Elizabeth.

**Lois** (*Hebrew*)—"Better." (This is without the diaeresis.)

**Lois** (*Teutonic*)—"Famous war."

*To be continued.*

The following is a good firm for supplying materials, etc., mentioned in this Section: William Harbutt, A.R.C.A, (Plasticine).



## WOMAN'S WORK

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of **EVERY WOMAN'S ENCYCLOPÆDIA**, therefore, will serve as a guide-book, pointing out the high-road to success in these careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with:

### Professions

Doctor  
Civil Servant  
Nurse  
Dressmaker  
Actress  
Musician  
Secretary  
Governess  
Dancing Mistress, etc.

### Woman's Work in the Colonies

Canada  
Australia  
South Africa  
New Zealand  
Colonial Nurses  
Colonial Teachers  
Training for Colonies  
Colonial Outfits  
Farming, etc.

### Little Ways of Making Pin-Money

Photography  
Chicken Rearing  
Sweet Making  
China Painting  
Bee Keeping  
Toy Making  
Ticket Writing,  
etc., etc.

## HEALTH LECTURING AS A PROFESSION FOR WOMEN

By MARY WESTAWAY (Associate of the National Health Society)

**Increasing Demand for Health Lecturers—Cost of Training—Openings Available when Trained—Salaries Obtainable—A Lecturer's Busy Week**

WHEN women first appeared on public platforms, a current sneer dubbed them "the shrieking sisterhood." It soon became necessary, however, to differentiate among women, because it was discovered that many, far from lecturing for their own glorification, were engaged in a work which could not fail to have a beneficial effect on the nation at large, since, as the old proverb has it, "a nation's health is a nation's wealth."

Accordingly, the number of women health lecturers has increased as the value of their work has become more widely known, and when the public realise the importance of health as a national asset, and learn that health is controllable through simple means.

And, as more people will desire to learn the secret of health, there will be a still further demand for lecturers on the subject.

### The Demand for Health Lecturers

Already there is an increased appreciation of the value of hygiene. The Board of Education includes its study as a school subject, hoping that the simple teaching children receive in class will bear fruit when they are grown men and women. Some schools arrange for an outside lecturer to teach the children, but where it is taught by the staff they themselves must first be

taught. This means a demand for skilled lecturers in training colleges and teachers' certificate classes.

County councils in all parts of the country include hygiene and kindred subjects in continuation schools and evening classes generally, while popular lectures, mothers' meetings, girls' clubs, women's co-operative unions, and temperance societies afford openings for many workers.

### Training for the Work

Although there is nothing to prevent anyone setting up as a health lecturer, the work is such as demands special training, in addition to enthusiasm and natural aptitude, if success is desired.

The training is easily obtained. In England, Bedford College, King's College, and the Sanitary Institute offer training in sanitation, which is needed by all those who qualify for the post of inspector of nuisances, while the National Health Society (53, Berners Street, W.) gives similar training, and supplements it so as to prepare students for a diploma qualifying them to lecture.

The course of training under the National Health Society lasts for six months, and consists of lectures and demonstrations, and visits to places which have a special bearing on the work. Students are advised to spend

a further six months for clinical practice in a hospital, which, although not counting as training for a nurse, is a valuable aid to all who intend to lecture on home nursing.

The training course includes :

1. Building construction in relation to the sanitary construction of premises.
2. Municipal hygiene and the duties of sanitary inspectors.
3. Poor law administration.
4. Elementary physics and chemistry in relation to water, soil, air, and ventilation.
5. Elementary anatomy and physiology.
6. First aid in accident and disease.
7. Sick Nursing.
8. Care of infants and children.
9. Elocution, and the art of lecturing.

The fees are £15 15s. for the complete course, and £12 12s. for the sanitary inspectors' course (subjects 1 to 4 inclusive).

Further particulars can be obtained from the secretary of the society.

#### Other Qualifications which Aid Success

In addition to a comprehensive knowledge of all subjects relating to health, there must be a power of speaking, so as to impress an audience with the truth of what is taught. Thus, the lecturer must have strong convictions, and feel enthusiasm in spreading the gospel of health, since truths uttered in a half-hearted way fail to convince. The manner of speaking must be bright and attractive, so as to enforce attention, yet all teaching must be so tactful that none can take offence. The lecturer must have the power of adapting herself to the mental powers of her hearers, and adopt a different style when lecturing to a cultured audience from that used in addressing working women and young girls.

Since the lecturer must not talk over the heads of her audience, she would do well to study local conditions, for unless she appreciates the special difficulties of her listeners she will never be of real service to them.

In talking to the very poor, the lecturer must feel sympathy, and show it. It is idle to give a counsel of perfection to the very poor, but if the lecturer can show how to turn existing circumstances to the best possible account, good results will follow her teaching.

Personal appearance, also, is of great importance. A health lecturer must look healthy, or her audience will hesitate to put into practice the teaching which gives such poor results.

The style of dress adopted by the lecturer is likewise important. A tight waist and high heels can hardly be worn when lecturing on the hygiene of dress, nor a trailing skirt when inveighing against this insanitary fashion. All the laws of health must be obeyed before they can be taught successfully to others.

#### Other Openings for Health Lecturers

A fully qualified health lecturer can at any time fill the post of inspector of nuis-

ances (commonly called sanitary inspector). She can become a health visitor for a council, and is eligible to seek an appointment as inspector of factories under the Home Office, inspector of workshops and laundries under a municipal body, or as a relieving officer under a board of guardians.

#### Rate of Payment

The remuneration for lecturing varies, but when once a lecturer becomes popular and well known, she can make a good living. The National Health Society undertakes to provide work for all their students who can lecture well; but it takes time to work up a good connection, and is better to try for a regular engagement under a county council etc.

Seven shillings and sixpence may be regarded as the minimum pay for an hour's lecture; some experienced lecturers receive as much as three guineas. Travelling expenses are always charged as an extra, and the lecturer who travels much usually has hospitality extended to her.

It must, however, be remembered that the season of work lasts only from the beginning of October to the end of April, and there is scarcely any work obtainable during the bright summer weather. County councils usually pay by the year, the season likewise being short. The rate varies from £80 to £150 for eight or nine months' work, but during that period the whole of the lecturer's time, save Sundays, is at the disposal of the county council.

Some idea of the kind of work which falls to the lot of a health lecturer can be gathered from the following account of a week's work.

#### A Specimen Week of Work

No matter what the rest of the week may have in store, the unattached lecturer will generally be called upon to address a mothers' meeting on Monday afternoon—the time which is found by parochial workers to be the most convenient to the majority of working women.

This is a task which requires tact, for working women look upon a wedding ring as the "open sesame" to knowledge, and they resent any teaching which seems thrust on them.

Home nursing is usually the most successful subject, as it is easily possible to show that the women have not exhausted the subject in their practical experience, and at the same time valuable lessons in hygiene may be introduced incidentally. Having gained sympathetic attention, it is easy for the lecturer to plan other courses which will prove of service to the mothers in the management of their homes.

Tuesday, perhaps, brings a lecture to district visitors in the morning. This is important work, for district visitors can do much by incidental teaching to spread a knowledge of hygiene. In order to do this they must be prepared for the work, or they may do harm instead of good by

ill-advised, though well-meaning, counsel. Clergymen are awaking to the power of the district visitor as a social reformer, and many arrange courses of hygiene lectures for them, besides encouraging the distribution of practical pamphlets relating to health of the body as well as of the soul.

The afternoon may be taken up with addressing a drawing-room meeting. People are beginning to realise the truth of the words of the late Lord Derby : "Legislation can do much, but private enterprise can do more." Thus, many towns are starting health societies, babies' welcomes, schools for mothers, hospital guilds, and other philanthropic work, and people of leisure and social standing need to be aroused to support such work by active service or by gifts of money.

*Wednesday* may bring a visit to an out-lying suburb to examine two or three girls' schools in which hygiene, home nursing, and first aid are taught. At first sight this seems an easy task, since young girls cannot attempt more than the rudiments of the subject, yet the framing of questions suited to the capabilities of such youthful subjects is not so easy as dealing with more advanced work. Moreover, the examiner must ascertain what the girls know, and not what they do not know, and this she cannot do unless she possesses the attractive personality which sets girls at their ease and inspires their best efforts.

*Thursday* may be devoted to county council work. The London County Council has its own staff of lecturers, but the counties around London, while giving regular

employment to one or more lecturers, give occasional work to others. This lies generally in neighbouring villages, which means a long drive and very often the spending of a night away from home. In such cases the posting charge is arranged, and hospitality offered by a prominent inhabitant of the village.

*Friday* afternoon may bring a one-hour lesson in a girls' private school, while the late evening may see the lecturer at a girls' club. Although there is much in favour of health teaching for the young, the age catered for by girls' clubs is that at which such lecturing is most likely to carry weight. At that age girls have a natural unrest under existing conditions, and a longing for a home of their own ; they have either found "a mate for nest-building," or are hoping to find one. Accordingly, the mind is alert and ready for instruction, and if they can be filled with a high ideal of home they will strive to live up to it when they become wives and mothers.

*Saturday* does not often bring work to a health lecturer, unless it is a Saturday morning class for elementary-school teachers ; but the day need not be an idle one, for there is correspondence to be attended to, arrangements for next week to be made, and books and papers to be read by every health lecturer who does not wish to become old-fashioned and out of date.

With such variety, a health lecturer can keep mentally and physically fresh, and by taking pride in her work find pleasure in it.

## INDEXING

Prospects Offered to Trained Indexers—Training an Essential to Success—Where to Train—Openings Available—Remuneration Obtainable

INDEXING is a profession admirably adapted to a girl who has received a thoroughly sound education, particularly if she has a special acquaintance with one or more branches of knowledge—scientific, literary, historical, or technical in nature.

The necessary training is not unduly long or expensive, and the profession is one in which good openings are undoubtedly increasing. Government and municipal departments, newspapers, and the periodical press generally are becoming more and more keenly alive to the advantages of expert indexing. In many publishing houses even now, however, this work is entrusted to a subordinate clerk, but indexes thus produced are of very little value. It is not enough to make an alphabetically arranged list of the various main subjects of a book—a contents table would do equally well—but all the allusion and references, and the less obvious bearings of the subject should find a place in a good index, which thus forms a practical commentary on the work itself.

Many municipal authorities throughout the country have had their ancient records, mostly written in Latin, catalogued. The

more modern, though also ancient, documents have been bound up in subject volumes, and an index made covering a period of several years, the whole being brought up to date by an annual index of the records of each succeeding year. There is every prospect of this class of work increasing ; it is of an interesting nature, and the indexer has to visit each of the different towns in turn, since in no circumstances are the volumes allowed to leave their respective town halls.

### Training

Many people think that any well-educated person can compile an index.

Nothing, however, could be farther from the truth, as in no case can special training be dispensed with. Not only is the amateur's work unsatisfactory when finished, but she wastes much valuable time by roundabout methods ; she does not know the "short cuts" which enable the trained worker to eliminate many of the intervening stages in the building up of the index. Care should be taken to train under a lady indexer, who not only possesses a good connection, but also undertakes a wide range of work.

Six months is the minimum period necessary for even a superficial training. For technical and scientific indexing quite eighteen months is required.

One well-known lady indexer, Miss Mary Petherbridge, of the Secretarial Bureau, 52A, Conduit Street, London W., takes pupils and trains them in indexing and in secretarial work, the fee for the combined course being £75. Another lady indexer, Miss Bailey, of 12, Little College Street, Westminster, also gives the necessary training, and there are several others with whom would-be pupils can get into communication by consulting one of the societies established to assist the employment of gentlewomen, such as the Central Bureau for the Employment of Women, 5, Princes Street, Cavendish Square, London, W.; the Society for Promoting the Employment of Women, Berners Street, London, W., etc.

#### Salaries and Fees

Many women are employed in permanent posts at fixed salaries; the "Daily Mail" was among the very first to employ women in this capacity, and "The Times" also has a permanent staff. The salaries paid, of course, vary in different firms, being often £100, and sometimes £200 a year. Many women would do better in a post of this description than working on their own account, but such positions are not always easy to obtain, and the indexer must be prepared to work as an outsider while waiting her opportunity.

The majority of indexers are, in fact, engaged on piecework, and this is an even more lucrative branch of the profession for those who possess the qualities necessary to make it a success. Indexing is not a profession for those who cannot afford to wait; it is necessary to have money or friends behind one from the beginning until a connection is formed. It is for this reason that Miss Petherbridge will not take pupils for indexing alone, but combines it with instruction in general secretarial training, so that her students may have a second profession to fall back upon in case of necessity. Moreover, as in most professions, not everyone who is able to acquire a competent knowledge of the work will achieve practical success.

There are many men in the medical and legal professions to whom the passing of the necessary examinations presented no special difficulties, yet who are never able to work up a practice, and this is often the case in indexing, where much depends on personal qualities.

A woman working entirely by herself cannot hope to make more than £150 a year, but if she is fortunate enough to obtain plenty of work, she can open an office, and by employing others to work under her, add largely to her income, the training of pupils providing a further source of revenue.

The prices paid for indexing vary according to the class of work undertaken.

Government departments pay at the rate of 2s. per printed page for the indexing of Blue Books, and this may be taken as representing

a fair standard. For works of a scientific character the remuneration is sometimes as high as from 2s. 6d. to 5s. an hour, or from £2 2s. a thousand entries, but if the work is a lengthy one, such as the indexing of a great encyclopaedia, a salary of £3 or £4 a week is paid till its completion.

Publishers of ordinary books do not as a rule pay very well; many of them have a fixed price of £2 2s., irrespective of the nature of the work and its length. If the book is of a simple character from the indexer's point of view, such as a book of travels, the price may be fairly profitable, but where, for instance, it is a biographical work containing many allusions to little-known persons and events a great deal of research work at the British Museum and elsewhere is required, and the indexer should stipulate for a special price.

Competition is certainly growing keener in this profession, owing to the fact that women are beginning to enter it in larger numbers, and prices consequently show a tendency to fall rather than to increase. Where very low prices are paid, however, it is generally because many firms do not require the very best work, and a really first-class indexer should have nothing to fear in the long run, although before she has acquired a reputation these prices may affect her earnings.

Great care should always be taken in the preparation of one's first index, as by that the beginner is judged, and if it is well done it is certain to lead to further commissions.

#### Qualifications

To make a successful indexer, as has already been pointed out, something more is required than technical skill at the work, for much initiative and energy and a certain business instinct are also needful.

If one is ambitious to reach the top of the profession it is necessary to a large extent to create one's own work by calling on Government and other departments and on private firms and suggesting to them ideas for the indexing of their various records or publications. There is plenty of scope for originality, as indexes must be made to suit the special needs of the case. It very often happens that a particular set of public records has remained unindexed simply because no satisfactory method of doing this has presented itself to the officials in charge.

Miss Petherbridge, who undertakes the indexing of the Government Blue Books, and has several other Government and municipal contracts, says that most of her commissions were obtained entirely by her own suggestions.

It is often wise for a woman who possesses great technical skill, but is not clever at obtaining work, to go into partnership with another woman who has the very qualities she lacks. In this way a good connection may be built up.

On the whole, then, it may be said that indexing offers good prospects, especially as openings are continually increasing.

# THE EARLY DAYS OF BUSINESS LIFE

By H. LANGFORD HOE

*Continued from page 1575. Part 13*

## The Use of the Post Office Savings Bank—The Borrowing Habit—How the Business Girl Should Improve Herself for her Position

THE future seems so far away to the girl entering on her business life, and the amount that can be saved is so small, that she is apt to think it is useless to try to save anything at all.

This is the greatest mistake to make, and the sooner the habit of "putting by" is formed, the easier will it become.

A woman who is now at the top of the tree, and has an assured position, states that from the first, and especially in her early days, she made it a rule to use the Post Office Savings Bank whenever she had a shilling or half-crown to spare, and then when these small amounts had reached a total that could be used to any purpose, she withdrew it and invested it immediately.

Although some girls marry, it is absolutely impossible for all to do so, and so many mischances are the common lot that it is wise to take due precautions. Even if marriage should terminate business life, the insurance holds, and the provision for the future may be just as necessary when the time arrives for its payment.

Or the money will provide a trousseau should the bride's parents be unable to do so, and it will form a nice little nest-egg at the beginning of her wedded life.

### A Practical Suggestion

It will be found a very great assistance to keep a strict account of all expenditure. This does not mean an elaborate system of book-keeping, and will take less than five minutes each evening before going to bed. Buy a cash-ruled note-book, about six inches by four. On one page enter the amount of the salary, on the other all the outgoings under the separate dates, jotting down in the margin the balance in hand for the ensuing day. At the end of the week balance the account, carrying forward any cash in hand to the next week, and add it to the salary. Some days it may take quite a few minutes to remember on what an odd sixpence was expended, but it forms an excellent check on frittering away small amounts, and, too, the expenditure can be worked in, one day with another, without exceeding the amount allowed for the weekly expenses.

It is not at all uninteresting to glance through such a book from time to time and ascertain on what items the larger amounts are spent, or to calculate the yearly expenditure on dress, travelling, amusements, etc.

### Value of System

Without some such system, it is easy to get in the way of spending in a very haphazard fashion, and thus not to make the most of even a small salary.

A girl earning thirty shillings or even less a week may always have sufficient to meet her needs, while another, in the same office,

perhaps, who is in receipt of a higher salary, is constantly without a penny, and totally unprovided with money for her holiday, season ticket, or some one of the necessary items of dress. An unexpected turn of illness, slight in itself, but resulting in a doctor's bill, or a visit to the dentist, are then viewed in the light of a calamity. It would be impossible for such a girl to say how the money has gone, but she certainly has not got it when needed.

This entails forestalling her future income by borrowing from some member of the family to tide over the immediate need, and the paying back may certainly prove to be a check on further expenditure for a time, but it is not a satisfactory way of managing the finances.

### The Occasional Loan

When living on a small weekly salary, an occasional loan, which may enable some of the larger items of dress, for instance, to be bought advantageously, is naturally of great assistance. Its repayment can be effected without undue stress, but this is very different to having to borrow on account of lack of forethought in arranging the outgoings.

Every girl who takes her profession at all seriously will wish to improve herself in all its branches in every possible way, and advantage may well be taken of any available evening classes so far as her strength allows. It is, however, not advisable to undertake evening work if it renders her too tired, or unfit for her daily routine work.

### When to Take up Evening Study

But, as a rule, it is when holding a junior position and while the habit of study gained during her schooldays has not been broken, that the average girl will find it the most easy to take up extra subjects.

The particular circumstances of the individual must, however, decide the question of evening classes. If office hours be long or very elastic, or the girl's health not robust, it would be unwise to insist on study in the evenings. Instead, every opportunity should be taken for rational exercise, recreation, and a certain amount of rest. If she be musical, let her by all means keep up her piano practice. Singing, too, is extremely good for the general health, especially if studied under an efficient master.

Should a girl's speed in shorthand and typewriting be really good when entering on her post, the daily practice afforded by the work will probably keep her up to the standard, and her speeds will tend to increase. But if other forms of office work fall to her share it is wise to arrange for attendance at a speed class in shorthand.

*To be continued.*

# POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.,

*Editor of "The Encyclopedia of Poultry," etc.*

*Continued from page 1689, Part 14*

The Management of Breeding Stock—A Remunerative Branch of Poultry Keeping—Production of Winter Eggs—Mating of the Heavier Breeds—The Light Breeds

WHEN mating up the breeding stock, one should have a definite object in view concerning the purpose for which the chickens to be bred are intended.

We will first consider the mating up of breeding stock for the production of spring table chickens. Such breeds as the Orpingtons and Wyandottes should be mated together early in December, the object being to get as many chickens as possible hatched out in January and February.

### Producing Early Chickens

The production of well-fed chickens, weighing from two and a half pounds to three and a half pounds apiece, is no doubt a remunerative branch of poultry-keeping, where adequate shelter is available and the necessary appliances for hatching and rearing are properly managed. To produce and rear chickens very early in the year necessitates the use of incubators and brooders, as at this period broody hens are likely to be scarce, and, in addition to these appliances, there must be available a roomy shed under which the brooders can be placed in stormy weather, and under which the chickens can run for shelter when artificial warmth is dispensed with. The breeding stock intended for the production of early chickens should consist of a well-grown and vigorous cockerel mated to four or five two-year-old hens that have not been forced in any way for the production of winter eggs. Pullets should not be used for the breeding of early chickens, as they either produce infertile eggs, or eggs containing life-germs too weak to develop into chickens capable of battling against inclement conditions in the winter rearing quarters.

### When and How to Breed

Where there is a good number of hens, it is likely that some of them will have passed kindly through the moult, and will be redenning up for laying some time in October, and a sufficient number of these to form a breeding-pen should be carefully selected, due regard being paid to size, and these should be relegated to a well-sheltered run on which is erected a roosting-house and scratching-shed. If the birds are placed in the winter breeding quarters before they commence laying, they will have time to settle down to their new surroundings, and will produce eggs at a desirable time, whereas if they are shifted to new quarters whilst in lay the change will, as likely as not, put a stop to egg production, and much valuable time will be lost. The object of the attendant should be to get the birds

in their winter quarters early in October, and to get them in lay before the beginning of December, when the male bird should be introduced, and as many chickens as possible should be hatched from eggs produced during January and February. It is essential that the birds should be well fed on nourishing foods and allowed to exercise as much as possible in the open whenever the weather is fine, whilst in inclement weather they should be kept under cover and well exercised under the scratching-shed, otherwise many of the eggs produced will either be infertile or low in germ vitality.

### Heavy and Light Breeds

We will now consider the mating up of the heavier breeds of fowls with the object of producing chickens intended, when matured, for the production of winter eggs. The chickens should be out of the shells some time in March, when they will have ample time in which to develop before the arrival of October, during which month they should begin to contribute to the egg basket. If hatched out before March the young pullets are likely to produce eggs in August or September, lay a few, and then drop into moult. If hatched out after March, the birds may have to be kept till the new year before they begin to lay. March is the ideal month in which to hatch out the heavier breeds of chickens, when the object in view is the production of winter eggs. A good time to mate up the birds will be the middle of January, and as to how many females may be allowed to run with a male bird will depend to a great extent upon the size and nature of the run on which they are kept.

If the birds are confined to earth runs, such as have been described in the article dealing with combined vegetable and poultry culture (see page 1329), then the male bird must not be allowed more than seven hens; and to ensure strong fertility in the eggs, it is essential that, during fine weather, the birds be well exercised in the open. If the run is dug over in sections and the grain fed to the birds lightly buried in the soil, there will be offered ample opportunity for healthy exercise, whilst in inclement weather the grain can be buried in the litter under the scratching-shed. Should the bird be running on orchard land the male bird may be allowed from nine to twelve females, the conditions being more conducive to egg fertility than those referred to above.

The light breeds, such as the Leghorns represent, should not be mated up before the middle of February, the object being to get strongly fertilised eggs early in March.

An ideal month in which to hatch out the lighter breeds of chickens is April.

If the chickens are hatched out earlier in the year they will be in lay during August or September, and will then moult and remain fruitless during the winter months. The light breeds mature quickly, and if the birds are intended for winter egg production, the middle of April will be a good time to hatch them out with the expectation of getting eggs from them in October.

#### The Male Birds

With the light breeds it is as well to allow the male bird a full complement of females—that is, if they are to run in the orchard. Eleven to fifteen hens may be safely mated to a male bird. Should the birds be confined to earth runs, nine females will be a good number to run with a male, and the management of the birds should be such as I have recommended for the heavier breeds kept under similar conditions.

As pointed out in my last article, it is not advisable to secure male birds for breeding purposes long before they are required for use, as nothing can be gained

immediate returns on the outlay, but if the pullets are to be bred from they must not be forced for winter eggs, but must be rationally fed, and when the time for mating arrives, they should not be mated to cockerels, but to cocks about a year older than themselves, as the mating together of cockerels and pullets often accounts for weakness in the chickens. Care should be exercised in securing cocks for breeding purposes. They must not be more than two years old, and should be kept by themselves for several months before being bred from. To secure cocks that have been running with hens throughout the autumn and winter will be to experience failures in breeding during the months when chickens are mostly required. It is advisable that all male birds purchased should emanate from different strains to those of the hens or pullets, as breeding from related stock will result in weak progeny.

#### Reserve Birds

In addition to the males necessary for the breeding pens a few reserve birds should be secured. An eye should be kept on the males after mating them with the hens,

and should any bird prove spiteful to his mates and drive them from their food, he should be removed without delay, and one of the reserve birds put in his place. Sometimes the best breeding males become so affectionate as to allow their mates to eat all the food, with the result that they lose condition rapidly. Such birds are generally the best breeders if properly managed. They should be taken from the roosts each night, and placed in small houses by them-

selves, well fed each morning, and then returned to the breeding pens. The reserve males not used in the earlier months of the year will prove ideal breeders for the production of late chickens for table use if they are of the heavier breeds, whilst it will pay to keep the lighter bred reserve cockerels till the following February, when they will prove ideal breeders if run with pullets, but they should be kept out of sight till required.

[Questions relating to Poultry Farming will be gladly answered by the writer. Letters should be addressed to him, c/o the Editor of *EVERY WOMAN'S ENCYCLOPÆDIA*.]

*To be continued.*

The following is a good institution for the training of girls: Clark's College (Commercial Training).



A breeding pen of White Wyandottes. This variety is mated in December with the object of securing as many chickens as possible during January and February

by such a procedure. If the birds are bought in the autumn they will not only have to be kept singly in separate runs to avoid quarrelling, but they will entail much in the way of food and attention.

#### A Hint on Purchasing

Having secured a good laying strain, the cockerels mated to them should also emanate from parents that have been carefully bred for egg production, and no scruples should be made about the price paid for such birds.

Pullets, as a rule, lay better through the winter than hens, and probably many will stock the land with these with the object of getting, in the way of winter eggs, some



## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in **EVERY WOMAN'S ENCYCLOPÆDIA**. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with :

*The Ceremony  
Honeymoons  
Bridesmaids  
Groomsmen*

*Marriage Customs  
Engagements  
Wedding Superstitions  
Marriage Statistics*

*Trousseaux  
Colonial Marriages  
Foreign Marriages  
Engagement and Wedding Rings, etc.*

## THE AUTUMN OF MARRIED LIFE

**Home-making—The Folly of Losing Touch with Old Interests and Old Friends—The Wife Should Develop with Her Husband and Her Family—The Causes of Unhappiness**

IT is after the early years of marriage have passed that many wives begin to ask themselves if married life has realised their expectations.

The modern woman is rather given to self-analysis. She is introspective, imaginative, even exacting, to a degree that would have been considered "unwomanly" a generation or two ago. There seems to be a current of revolt at present against anything in the shape of drudgery, monotony, or sacrifice in married life. Women have a wider outlook to-day, but the mistake so many of them make is in imagining that married life curtails their mental development at all.

### The "Narrow" Woman

"It is impossible to keep up one's intellectual interests," a woman said to me the other day, "after a dozen years of kitchen work and making beds. One gets into the habit of drudging along and loses touch with life outside." Now this is the attitude of so many middle-aged women who could have a full, interesting life if they liked. They have allowed themselves gradually to become narrow and home-centred to a quite unnecessary degree. But there is no need even for domesticated women, whose marriage entails constant housework and domestic effort, to lose hold of the romance and interest of life.

It depends first of all upon a woman's point of view with regard to her domestic responsibilities and her relationship to her family. Fortunately for us all, the domestic sphere is coming to occupy a more important

plane than was the case even a dozen years ago. The old idea that domestic work was labour of an inferior order which could be left to servants—which, at any rate, was not suited to women of education, refinement, and intellectual ability—has given way to a healthier point of view.

### Domestic Science

The domestic science schools all over the country are providing educated girls with a thorough teaching in housewifery. Home-making has become one of the most important sciences from the woman's point of view, and this is a splendid thing for the country. The women trained in housewifery will do all housework better and with far less toil and drudgery. Thus they will have time for self-development as well. Further, the wife who knows the business of home management will make a happier home sphere for the husband and children.

Fifty per cent. of unhappy marriages might be traced to the wife's ignorance and lack of method in the domestic sphere. One of the first essentials of a happy marriage is good management in the home. Careless wives make irritable husbands and undisciplined children, and some unhappy marriages, at least, can be traced to the fact that, after the first enthusiasm for home-making is over, the wife in middle life becomes slipshod, indifferent, tired of what she calls the monotony of everyday life.

Now, there is something despicable about a woman who takes up the management of a house and does it badly. Many women

deserve credit and admiration because they manage well on small means and insufficient domestic help for the size of house and family. But many others do not regard house-management as a work requiring attention and study, method and regularity, like any other business or profession. They do not put "brains" into their house-management. They muddle along, get into a groove, lose interest in their work, and deteriorate consequently in character.

In many instances the husband suffers. The bright, capable girl, who took an interest in music and literature, who was always neat and well turned out, gradually becomes machine-like. How many girls drop their music or other accomplishments after they marry, and stand still intellectually at twenty-five. "They have no time." That is the invariable excuse. The real truth in most cases is that they do not apply method and thought to the management of the household as a man would to his business, or the professional or business woman is compelled to do with her daily work.

#### **Take an Interest in Life**

The result is that the housewife's time is always occupied; she loses interest, and her work deteriorates still further. Work that is not well done never gives pleasure. One secret of married happiness in middle life is to take an interest, to find enjoyment, in the routine of every day. It would make an enormous difference in most households if the wife first studied in detail how her house-work could be done well with the minimum effort, and applied method and routine to every section of it.

In the second place, it is the greatest mistake for the married woman to abandon her interests and hobbies with the idea that she must devote herself entirely to her household. A woman must be a good wife and mother first of all, but she is an individual also, with duties to herself, with a mind and brain that she ought to develop year by year. There is not the slightest need that the home sphere need be neglected because a woman does a certain amount of public service according to the time she can devote to it. It does not necessitate spending half one's day at committee meetings, or neglecting one's own family with the idea of improving the conditions of poorer children. The clever woman makes time for both, and is healthier and happier as a result. The great mass of women would be happier in married life if they cultivated more outside interests. And the result would probably be a happier condition of things between husband and wife.

Some wives allow the petty trials of domestic worries to absorb them, and get into a habit of worrying unnecessarily over the inevitable little jars and discords that arise in nearly every home. Many a serious disagreement between husband and wife begins as a result of some little misunderstanding which the wife broods over and

cultivates, simply because she has not enough to occupy her mind and fill her interests. The woman who takes life too seriously requires a healthy, interesting hobby, as much as possible removed from everyday work. It is a good thing to give thought and energy to home work, but it is a bad thing to concentrate one's whole mind and soul on making puddings or turning out the bedrooms.

Take the case of a woman who has given up everything in order to devote herself entirely to her husband and children in the early years of married life. She has dropped her friends, her music, her reading, her little social pleasures and games. After perhaps fifteen years of domestic concentration her children grow up and go to school and no longer require her complete devotion. The husband has all the time been facing the world, mixing with men who are probably cleverer and more cultured than himself, learning and assimilating all the time. If he has got on in the world, the wife may not require to do anything except superintend the household, which takes up a couple of hours of her time every day. The danger is that they grow away from each other, because the husband has been developing intellectually, and the wife has not progressed in the least since her marriage.

It is a pathetic situation from the wife's point of view. She feels intensely the fact that she is no longer necessary to either husband or children, as was the case during the early years of marriage. Sometimes real tragedy results. As a rule, the wife is vaguely unhappy and disappointed, but does not seem to realise that it is not too late to renew her interests in life again. Of course, she has herself to blame. Her mistake was in letting her friends and interests slip, in not *making* time for the recreation and outside interests that are absolutely necessary if a woman is to keep herself well balanced. Let the married woman determine from the first to do her work well and thoroughly as a wife and mother, but at the same time not to let it absorb her entirely

#### **Avoid Falling into a Groove**

The woman who cultivates her mind, who develops in character and brain, will be a more interesting wife, a better mother, other things being equal, than the merely housekeeping wife. A woman *must* make interests for herself if she is not to stand still, to deteriorate, particularly if she has reached the middle-aged period and her children are growing up and making their own way in the world. She must have definite hours for study, she must read the newspapers and follow the great questions of the day. If every woman devoted some time to public service work, it would be a splendid thing for the country as well as for women themselves.

Do not allow yourself to get dull, become unhappy, misunderstood, to brood over "the emptiness of life." It is the dull

women who find life dull and uninteresting. The type of woman who counts in this world is she who makes the best of her environment, and raises it by the mere force of her presence. This is the right attitude. It will do much to make husband and wife better friends, comrades, and companions. It is during the middle-aged period that many wives and husbands drift apart, who might find life so much more pleasurable and happy if they cultivated mutual interests, mutual friends and hobbies.

Life is fuller and more worth living if we do not narrow it down to home interests or a very small circle. The danger is that as people get older they cease to care to make friends, to go out, to take up new interests. When that happens it means that you are growing old, even if you are only forty years of age. The woman who can study a new language at fifty, who enjoys meeting new people, and is always interested

in any new movement which makes for good, is young in her mind and ideas, and probably younger far in her appearance, than her contemporary whose interest is devoted to croquet, the delinquencies of the cook, and the reading of the ladies' column in the local paper. The great lack in the lives of middle-aged people is enthusiasm. They have ceased to feel keenly, to care about things. They find it almost impossible to take an interest in anything. So cultivate enthusiasm. Take up new interests, get out of your groove. Thus, whatever your age, you will find life delightful, satisfying, worth living. So much so that you will no longer magnify the petty discords and jars of married life. You will be happier, sunnier in temper and disposition, more companionable. It is the wife who finds life interesting, who is attractive and interesting herself, who makes the continuance of married life the happiest time of all.

## WEDDING DRESS

The Modern Bride—A Duke's Daughter and Her Crested Train—Colour in the Bridal Robe—The Court Train

I HAVE written about the wedding dress of old, and have described the all-important toilette in its Eastern as well as its European aspect. I have dwelt upon gowns chosen by queens and their subjects, and of those worn by peasants in long-past times. Dresses of the nineteenth century have rustled through the halls of memory, and now we come to the twentieth century bride and her predilections, which are many in one pretty way and another.

Primarily, let me say that the typical girl of the period is not like the modest violet of fifty years ago, shrinking from the publicity of a marriage solemnised before a

great congregation. She delights in a grand wedding, to her credit be it said. Why should the proudest and most joyful hour of a lifetime be passed in an almost empty church, without the moral support of friendly faces around one, and the beauty of fair frocks, flowers, and music to symbolise the happiness of the occasion?

I think it is a very auspicious sign of the times that the brides-elect of this day take a keen interest in the arrangements made for their wedding day, and that each one succeeds in individualising her own by some carefully thought-out and original scheme affecting, as a rule, her own dress



The beautiful wedding dress worn by Lady Violet Manners, daughter of the Duke of Rutland, on her marriage to the Honourable Hugo Charteris. The crest of her house and that of her husband were embroidered on the train, a sumptuous affair of gold tissue, brocaded with white velvet. The dress itself was covered entirely with old lace  
Photo, Emery

or the costumes of her attendant maids. To dismiss the subject of the wedding dress of the moment with the brief announcement that it was a white one is not to give an inkling of the various modes of diversification chosen by the modern bride. To take an example, there was the case of Lady Violet Manners, the second daughter of the Duke of Rutland, whose marriage was a great event of the month of February, 1911. Lady Violet had a beautiful dress, covered with old English lace and furnished with a sumptuous train of gold tissue, brocaded with white velvet. Just a few days before her wedding the young bride had a very happy thought. She decided to have the crest of her own illustrious house and that of her husband-to-be embroidered at the foot of the train, and sent a message to that effect to her dressmaker, with rough sketches of the peacock of the house of Rutland and the swan of the house of Wemyss for her guidance. The result was an historic toilette which was greatly admired.

The Duchess of Rutland and her daughters are in every way artistic, and it was therefore not surprising to find that the bridesmaids' toilettes were copies of a robe in Botticelli's picture, "Primavera." To compose them crêpe - de - Chine was

shoes, also, were decorated with knots of the beautiful flowers.

It is by no means surprising in these days to find a touch of colour upon the bridal toilette, such as green or pink, and silver is found to be a delightful and effective choice for the wedding gown.

An exquisitely beautiful dress was made for Miss Trefusis, the bride of Captain Edgar Brassey, of silver broché, with a huge pattern upon it.

The gown was designed in the Renaissance manner, with the utmost simplicity of line, and in order that a rare piece of point - de - Venise lace, which is a family possession of the utmost value, might be exhibited to due advantage, an emplacement of it was applied to the corsage, and the silver broché was cut away upon the shoulders, so that the lace could also there be displayed.

The bride who chose this wonderful toilette for her wedding garment elected to wear sleeves quite in keeping with the rest of the design. Moulding the arms closely, they fell over the hands in mittens, with thumb-slits. In this case no gloves were worn. A ghost visiting these scenes might well be excused if she fancied the bride a fourteenth century maid.

Every bride is a law unto herself, not only in this matter, but in that of arranging her veil, and though it was deemed in past times the prerogative of Royal brides to go unveiled to the altar, so that all the congregation might see that no mere proxy was present, but

the real and expected bride, many girls in these days prefer not to cover the face, and follow the excellent fashion of queens and princesses of having their veils arranged over the hair instead of over the face.

Highly important is the moment that arrives for arranging the wedding veil, and an expert's judgment and skilful manipulation are needed to secure perfection of effect. Should a lace veil be worn, it is a good plan to decide upon throwing it



On her wedding day Lady Gort honoured her nationality by having her dress embroidered with shamrocks of pearls and crystal, the foliage of which was tied up with true-lovers' knots  
*Photo, Central News*

dyed a special shade of parchment white—called sometimes, very impolitely, "dirty" white—and the material was covered with an application of silken flowers, here a pink one, there a green one, in another place a red blossom, and so forth. The skirt was scalloped at the hem, to show a red velvet petticoat, and the bridesmaids wore tulle caps the exact colour of the background of the dress, edged with gold lace, with a bunch of red roses over each ear. Their

back from the face, though if the bride be modestly desirous of covering her face, she may wear two veils, one of tulle to fall over her face, and the other of lace pendant at the back. It is more customary, however, at the present time to choose a tulle veil, hemmed with crystals or pearls, and to use the lace one upon the dress or Court train, making a drapery of it, or a little hanging mantle falling from the shoulders.

Then comes the question of the wreath. Tiny brides rather like the effect of the tiara-shaped ornament composed of spikes of orange-blossom, white heather, and myrtle, which gives them height; but for the tall and stately bride, the all-round chaplet is a suitable and becoming resource. It is passed over the veil so that that drapery forms a kind of cap, and the bride looks like the subject of an old-world picture. In a few cases lately two wreaths have been used with due effect, one to show when the veil covers the face, and the other beneath it, to come into view when the veil is turned back in the vestry.

Those brides whose names are Violet, Margaret, Myrtle, Lily, or Ivy almost invariably represent their names by the bouquets they carry, or by the way in which their toilettes are embroidered. A Margaret who was married this spring wore beneath her wedding-dress a petticoat ruched and wreathed with marguerites made of chiffon and satin, and very specially asked her dressmaker to supply a couple of pale blue rosettes for the skirt, centred with turquoisees, in order that she might wear the "something blue" that is considered a lucky choice for a bride.

At a recent Irish wedding the dress worn by the bride, who was the present Lady Gort, was marked by the embroideries upon the wedding toilette which represented shamrocks in profusion, some tiny, some natural size. For their making, fine pearls and crystal tubes were used, and the foliage was tied up with huge true-lovers' knots.

The pretty thought occurred to Miss Gould, the bride of Lord Decies, of decorating the house and church with English ivy, symbolical of the bridegroom's nationality, intertwined with Alabama smilax, to signify the

union of an English and American couple. We may fall short of our ancestors in many matters symbolical, but of sweet sentiment the weddings of the present day are not bereft.

It was a beautiful idea that occurred to a wealthy bride of wearing an absolutely plain white crêpe-de-Chine dress, the material for which, by the way, cost a very large sum a yard, and of girdling her waist with a garland of myrtle blossoms, the German marriage plant, a pot of which is given to a girl upon her confirmation, and carefully tended by her until in time to come

she wears the leaves and flowers at her bridal.

In all cases where heirloom lace is a treasured possession, it is handed from bride to bride from one generation to another all round the family, to be worn on the marriage day, and in many instances the satin used for the dress is dyed the special shade of the lace, though in others a complete contrast is preferred.

One of the most successful wedding frocks that I can remember was worn by a recent bride who wished to appear in lace the colour of ancient parchment. It was felt that to use satin with it of the same colour would be to give the bride too dark a toilette, and therefore satin of the purest white was chosen, with the result that everybody pronounced the dress perfection. Many brides now wear

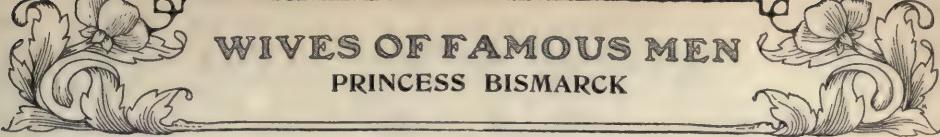


Miss Drexel on her marriage with Lord Maidstone wore a superb gown of white satin, draped with lace, with a Court train of gold brocade. The train has returned to favour with recent brides after a period of disuse

*Photo, Topical*

Court trains, in order that they may be ready for their presentation.

The opportunity is afforded in such cases of choosing a train in direct contrast to the dress with which it is to be worn. Miss Drexel, whose marriage to Lord Maidstone was an event of 1910, looked supremely beautiful in a white satin dress draped with lace, and a Court train of gold brocade, splendidly radiant, and yet in keeping with the purity of the marriage robe.



## WIVES OF FAMOUS MEN

### PRINCESS BISMARCK

By H. PEARL ADAM

**W**HEN the letters of Bismarck to his wife were first published there was a chorus of astonishment. From the time he became famous this man had been known throughout Europe, and indeed throughout the civilised world, as a stern, hard being, not susceptible to any sentimental weakness, not troubled with any of those annoying softnesses and hesitations which accompany the possession of a heart.

His nickname was the "Iron Chancellor." His personal reputation was that of a powerful man with keen eyes and appallingly bad manners. There is a delightful story of a great function in Berlin at which the Papal Legate suddenly found himself being badly hustled by a fellow guest who wished to pass. He looked round in some surprise at being treated in one of the high places of the world as though he was fighting for the last omnibus. The offender, perceiving that speech was required, said: "You don't seem to know who I am. I am Bismarck." The Papal Legate bowed. "Oh," he said, "if that is not an apology, it is at least a perfect explanation."

A man who is known as an amiable blend of dragon and bulldog in public, and sheer, unadulterated bear in private, is armed in unbreakable mail. Everyone fears and admires him, and takes it for granted that he has no love in his composition. It was not till after Bismarck's death that the publication of his letters to his wife revealed him in the light of a tender and ardent lover, an attentive and charming husband.

#### Bismarck the Lover

In 1844 there was a wedding in Germany at which one of the bridesmaids was introduced to a great friend of the bridegroom's, a certain young Otto von Bismarck-Schonhausen. He was a gay young man, of acknowledged capabilities, but of frivolous habits. He was only heir of a small squiresome, and the size of his patrimony did not make up for the extent of his gaiety. All parents frowned upon him, including a certain Herr Henry von Puttkammer and his wife, the Lady Luitgarde, born Von Glasenapp of Keinfeld. They had a very charming young daughter of twenty, who rejoiced in the names of Johanna Frederica Charlotte Dorothea Eleonore von Puttkammer. Under this baptismal burden, no doubt the shortness of the name Otto appealed irresistibly to her. However, they did not meet very often until two years later, when some mutual friends, travelling in the Harz country, invited them both to be of their party.

On this expedition it became obvious that

Johanna Frederica Charlotte Dorothea Eleonore and Otto were about to engage in that old-world drama of ardent children and cold parents which, no doubt, began when Abel chose his wife. The lady's parents were rather austere and puritanical, but they also were devoted to their daughter, and they finally came to the conclusion that they had better invite Bismarck to stay, in order that all parties might inspect each other more fully. This was done, it being made quite clear that no engagement had been sanctioned.

On his arrival, however, Bismarck did things his own way. He caught Johanna in his arms, gave her a thoroughly good hug and several loud kisses, claimed her in the hearing of all as his dear and his bride, and by the time Herr von Puttkammer and his wife had got their breath it would have been more improper to forbid the engagement than to sanction it.

#### The Woman Who Made Him

And, after all, Bismarck was already recognised as a coming man. He was a "von," he had enough to live on, and if they did forbid it such a very determined and impetuous young gentleman might confidently be expected to elope with Johanna, if he had to blow the house up to do it. So on July 28, 1847, they were married, and went off to Switzerland and Italy for a honeymoon which cost a thousand thalers—nearly £150—an expenditure which further impressed on all parents the imprudence of the bridegroom, and on the bride the ardent affection her husband had for her.

All her life Princess Bismarck loved to talk of this trip—how Otto had not an overcoat, and caught a dreadful cold; how the King of Prussia invited him to dine at Venice, and he had to borrow clothes from various sources, and finally went, looking almost ridiculous, but not in the least embarrassed. This interview had a great influence on his future career, for the King was much impressed by his great ability, and not at all shocked by his motley attire. Each detail of the happy weeks of the honeymoon was dwelt on over and over again in after years by the princess.

They were indeed admirably paired. Johanna was well adapted for the rôle of a great man's wife. She had great intelligence, but did not want to use it for any advancement of her own. She was content to support his intellect, adapt his home to his tastes, and generally look after him mentally and physically. The arrangements of her household were perfect—indeed, she concentrated on them. In the early years of their marriage

she found it a hard thing that so much time had to be given to public work; but she resigned herself to this, and drew much comfort from her three children, Marie, Herbert, and William, born in '48, '49, and '52.

She was very democratic in her views, devoid both of egoism and vanity, and moreover she was an admirable hostess, her perspicacity providing her with consummate tact. She was not a brilliant conversationalist, but she had the gift of making others talk well, and displayed an acute judgment in choosing topics for discussion. Her amiability and her graciousness brought her many friends, and enabled her to conduct parliamentary *soirées* with a success that stood for much in strengthening the position of her husband. On such occasions many matters were introduced by the prince that could not have been discussed elsewhere. Towards the end of the evening, when all but intimate friends had left, the guests would gather round Bismarck, as children round a father, and listen to his words while he smoked his great pipe—Bismarck smoked in the drawing-room, and, indeed, everywhere in the house. The atmosphere of homeliness might have been banished instantly by a less tactful hostess.

#### The Hall Mark of Power

Bismarck could not have been an easy man to live with. He was dogmatic, extremely obstinate, and excessively irritable. His wife, moreover, suffered from bad health, and was in particular afflicted by asthma and sleeplessness. Yet her patience was invariable, and perhaps this was the reason why her influence over her husband was so remarkable. "No general in command could survey a battlefield more completely than the princess controlled a dinner-table," says Sydney Whitman in his personal reminiscences of Prince Bismarck. "She was in supreme command, and overlooked everything." And the remark could have been applied more widely.

Bismarck's political career was meteoric, and soon after he had been recalled from Paris to Berlin, on account of the political situation, an attempt at assassination stamped him with the hall mark of power.

At the end of the year 1871 Bismarck found himself a prince and a rich man. With the £60,000 given him by the Emperor for his services during the war with Austria, he had bought a large estate at Varzin. After the Franco-German war, he added to this Friedrichsruh. Many busy years followed, during which Bismarck rose to the position of unacknowledged ruler of the country, a period which was only closed in 1888 by the death of William I.

Two years later there arose the situation which stupefied Europe. The Kaiser had provided history with a number of surprises of various kinds, but he has never outdone the sensation which he caused when he "dropped the pilot"—in other words, when he showed Bismarck so plainly that he was going to rule his country himself that the

prince felt compelled to resign, and had the humiliation of finding his resignation accepted. Europe waited for Germany to go to pieces. They could not believe that it could hang together when its unacknowledged rule had been dismissed.

From that time Prince Bismarck lived quietly on his estate, and for the remaining years of her life Princess Bismarck recaptured some of the peace and quiet which she had never tasted since the winter after her marriage.

Princess Bismarck had strong dislikes, and often unreasonable prejudices. Snobs she detested. She thought the English word "snob" peculiarly expressive, and used it frequently. "Don't you think X is very much snob?" she would inquire of a friend. Her racial prejudices were very marked, and in this she differed entirely from her husband, who liked Englishmen, Americans, and Russians. Her hatred for the French was such that during the German march on Paris Bismarck received a letter from her, and, on reading it, turned to Count Hatzfeldt, and said: "My wife will yet drive me to do the French a good turn." And on another occasion, when standing before a picture depicting the cavalry charge of Gravelotte, during which her son Herbert was wounded, she pointed to a heap of wounded French in the foreground, and said: "Those rascals nearly killed my poor son." Her voice rang with a passionate hatred that the listener never forgot.

#### The Ruler and the Man

But she had suffered much during the war, and her affection for her husband and children absorbed all her sentiments. As her children grew up the bond grew stronger rather than weaker, and her influence over her sons and daughter was as remarkable as it was over her husband. Prince Bismarck's love letters form the noblest monument to her memory. They are extraordinarily delicate, tender, and poetical. "My dear heart," he calls her; "my darling, my pet." And she writes to him, "My beloved boy." The letters, as published, extend from the year of their engagement to the year 1888. Their tenderness never decreases. "My darling," he writes, four years after their marriage, "I have been suffering all day from homesickness." And again: "My beloved heart, I am very unhappy, because I have not yet had a letter from you, and am tortured by anxieties on that account." And in 1862, writing from St. Petersburg, he says: "My dearest heart, it is horribly empty here, and I am painfully homesick for you, and full of regret for the whilom unconsciousness that you were sitting in the little room near by, and that I could go to you if I would."

Princess Bismarck died in November, 1894. The prince never recovered from the blow of her loss, and no better epitaph could have been given her than these words of his, written during her lifetime: "You cannot imagine what this woman has made of me."



## WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of *EVERY WOMAN'S ENCYCLOPÆDIA* is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library, in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with :

*Home Nursing  
Infants' Diseases  
Adults' Diseases  
Homely Cures*

*Consumption  
Health Hints  
Hospitals  
Health Resorts*

*First Aid  
Common Medical Blunders  
The Medicine Chest  
Simple Remedies, etc., etc.*

### NERVES

*Continued from page 1699, Part 14*

### THE STRENUOUS LIFE

Waste of Energy—Nervous Tension and Excitement—Unnecessary Fatigue—Economy of Nervous Force—The Art of Resting

THERE is something alarming in the amount of nervous tension that is becoming so apparent in modern life. Have you ever carefully watched the faces of people in a train, bus, or lecture-hall? If so, you must have noticed that most of them display signs of strain and tension, and the more highly "nervous" show an expression of abnormal concentration which is almost pitiable.

The other day a woman came into a lecture-hall, a typical example of the jerky, nervous type of modern woman who becomes a victim to nerves. Instead of waiting quietly for the beginning of the lecture, she kept up a constant rapid speech with her neighbour, accompanied by vehement gestures. She sat on the edge of the seat, with every muscle tense. She screwed her face up, clenched her hands, and lived just about twenty times as rapidly as was necessary and right. During the lecture she proved a good listener, but any pleasure she derived must have been of the painful order, owing to the nervous tension she kept up all through.

#### The State of Chronic Hurry

All the time she was wasting energy, mental and physical, too. The way she twitted her face and moved her hands restlessly spoke eloquently of nervous tension and excitement. That woman was living too hard, periodically spending her nerve force in a way that was absolutely unnecessary and almost absurd. What she needed—what nine out of ten women need—was some teaching in the art of relaxation, and the conservation of nerve force.

Far too many women live in a state of chronic hurry, and then wonder why they are always tired and out of sorts. They do every little act on tension, and spend too much nerve energy

every day of their lives. The proof of nervous tension is not difficult to find. Look at the number of people whose muscles are always overstrained. Whatever they are doing is done with a sort of morbid concentration and force; even when they are supposed to be quietly "thinking" their facial muscles are contracted in an alarming frown. Their jaws are clenched, their throat muscles on tension, their hands tightly closed. They are living too hard every hour, every minute of the day.

#### Women and Railway Journeys

Even in sleep the victims of high tension are not really resting. They are not even lying in bed, because their muscles are not relaxed as Nature intends during sleep. Probably the knees are drawn up, the fists clenched, the neck muscles contracted, the spine rigid. The person is not resting in the real sense of the word. So it is in nearly every action in daily life. In writing, the pen is grasped feverishly, the mind runs away from itself, and the muscles are cramped. In reading, there is no sense of muscular rest and relaxation. Mind and body, too, are in a state of tension. Even the pleasures of life are not enjoyed as they should be, because of the strain and consequent fatigue. "People make me tired," says the woman subject to tension; the real truth of the matter being that she spends all her emotion and energy in over-talking, unnecessary movements, and superfluous strain.

People suffer from a vast deal of unnecessary fatigue because of this habit of nervous tension. If they go a railway journey, for example, they are on the strain all the time, anxious about their connections, worrying stupidly as to whether the train will be up to time, and thinking

ahead. A railway journey could be utilised for rest if you could cure this habit of nervous straining against the motion of the train. You are probably sitting uncomfortably, instead of relaxing your muscles when you have the chance. Worry is one outcome of habitual overstrain of mind and body. Worry is simply a symptom of nervous prostration, although many women seem to believe that it is something to do with their particular temperament.

#### Avoiding a Breakdown

If you wish to cure the worry habit it is necessary to relax and to keep quiet. It is abnormal excitability that saps the vitality of people, and paves the way for nervous disorders, and even mental disease. If you suffer from nerves, ask yourself if you have got into the habit of over-tension, jerkiness, eagerness, and anxiety; if you work on tension, sleep on tension, amuse yourself on tension all the time. If so, you will have to alter your whole mode of life if you wish to regain nerve repose and nerve control. It is quite a mistaken idea that living hurriedly and excitedly enables us to do more work. The quiet, easy workers are the efficient women. The fussy, anxious, hurrying type is hindering herself all the time.

Some women know that they take too much out of themselves, and when they can stand the strain no longer they go to bed for a day or two if their circumstances permit. And the rest—provided they really rest, which is not likely if they continue their anxious worrying mental habit, and keep their muscles all the time on tension—has a most wonderful effect. Their nerves are quieter, their worries less oppressive, they feel happier, soothed, and rested. The social and domesticated woman has the opportunity for this rest. The worker, the business or professional woman, in most cases has to go on. After a time, an attack of nervous prostration may mean a compulsory rest cure, which invariably is expensive, awkward, and something of a calamity. It might have been avoided, too, just as the nervousness and the prostration need never have occurred if, at the beginning, the evils of "tension" and the wisdom of relaxation had been realised. A day in bed—a rest cure—alleviate the condition, because they provide rest. The harassed, overstrained, over-stimulated nerves are crying out for rest. The rest is only a temporary measure unless a new way of life is practised in the future.

#### Economy of Nervous Energy

The one thing necessary if a cure is desired is to learn to economise nervous force. Once a woman realises the folly of driving in tacks with a sledge hammer, of over-emphasising every little remark by a sort of convulsive contortion of the whole face and body, a good beginning is made. The writer once watched a "nervous" woman ironing at a domestic science school. She put her whole weight and strength and force into every sweep of her arm over the teacloth she was working on. She did the thing with ten times the force that was necessary, and therefore expended ten times the amount of energy that was really required of her. At the end of an hour's ironing that woman must have been

utterly tired and worn out. Her nerves would probably be on edge before six o'clock at night. That is because she never learned to economise nerve energy. If she, or any other woman, could acquire the secret of living quietly and working easily it would make a wonderful difference to health and happiness.

Now for the remedy. Learn to economise all along the line. Cease spending extravagantly the vital nerve force of which you have only a definite allowance. Realise that your chief sin is high tension of mind and muscles, and make up your mind that you mean to learn the art of relaxation. In a later article of this series will be given special directions on the training of mind and muscles. Meantime, you can begin by making a few rules for yourself, and keeping them. Always let your muscles off duty when they are not called upon for definite work. If you are lying in bed, rest so that your muscles are relaxed, not tense and taut with a force that is tremendously fatiguing. Let the muscles be flaccid and relaxed. The jaw must drop, the fists unclench, the spine and legs and arms resting, relaxed, and quiet. In the same way, when you sit down, sit right into the chair, and allow it to support you comfortably. When travelling in bus or train do not resist the motion, but relax yourself into as comfortable a position as you can.

#### Breathe Restfully

The dropping of the jaw may not add to the facial expression, but it is a wonderful aid in mind relaxation. Then, learn to breathe quietly, regularly, deeply, rhythmically, and restfully. The woman who breathes twenty or twenty-two times per minute is expending energy which could be preserved if she only breathed fifteen. When feeling worried and anxious the same fact of breathing quietly and deeply for a few minutes has a wonderful influence for good. Then, stop the hurrying habit. The domesticated woman who rushes through her morning, makes beds, dusts, tidies up at express speed is living too hard, even in the depths of the country. Too many women are always on the rush. If they are business women they attack their work with feverish haste, write letters, see people, arrange work, with all the time a sense of hurry at the back of their minds. Then they rush out to lunch, gulp it down, and return to a strenuous afternoon. It is all so useless, so unnecessary. They would get on just as fast if they attacked their work deliberately and quietly. They would probably get through a great deal more without the peevishness and irritability which spoil so many women's lives.

#### Work Quietly

The great thing is to work quietly, in one's mind, at any rate; to refuse to harbour the sense of worry and hurry. Thus, one can get through a tremendous amount of work without fatigue, without the danger of succumbing to the nervous prostration which the woman who is always in a hurry has to face in the end. This subject will be continued in another article, entitled "Health and Relaxation."



## HOME NURSING

### NURSING INFECTIOUS AILMENTS

*Continued from page 1699, Part 14*

*A Series of Articles on What the Amateur Nurse Should Know*

**Fevers—Infection—Contagion—Stages of a Fever—Principal Infectious Fevers—How to Isolate a Patient—Nursing Rules—Disinfectants—The Protection of the Nurse Against Infection**



A carbolic spray may be used in the room with advantage during infectious illness

4. Then the period of decline follows; when the rash disappears, the temperature falls, and the patient begins to get well.

5. Convalescence.

The chief infectious fevers are scarlet fever, measles, German measles, typhoid, typhus, smallpox, chicken-pox, whooping cough, mumps, diphtheria, erysipelas. When these diseases occur in outbreaks they are said to be epidemic, and it is only by careful isolation of patients contracting an infectious fever that epidemics can be prevented. Anyone in charge of a fever case has a vast amount of responsibility resting on her shoulders. Upon her depends, not only the safety of the patient, but the safety of many other people, who may contract the disease if the nurse is in the slightest degree careless and irresponsible. If mothers would study some of the commonest infectious ailments of childhood, they would be able to diagnose these conditions in the early stages. Thus a doctor would be summoned earlier than is generally the case. The child would be isolated, and the risks of infection spreading considerably reduced. Later will be considered the signs and symptoms of the various infectious fevers, and also their mode of spreading. Meantime it will be sufficient to say that if a child shows symptoms of definite illness, such as headache, sickness, sore throat, and fever, particularly if a rash is present, he should be isolated at once.

**I**NFECTIONOUS fevers are diseases due to the entrance of microbic germs into the body. Each fever is caused by a distinct special germ, which gets into the body in various ways, and there multiplies during the period of "incubation." During this time the germs are hatching in the blood, and when they have accumulated to a certain extent, at the end of perhaps ten or fourteen days, the special symptoms of the particular fever develop.

These germs may get into the body by the stomach—as, for example, when typhoid or cholera is contracted by drinking water, or when scarlet fever and tuberculosis are spread by milk. Germs may find their way into the throat, and be inhaled into the lungs, or they may find their way into the system through the skin. Some infectious fevers are more easily transmitted than others. Scarlet fever, for example, is very "infectious," because it is easily passed from a sick person to another by the clothing, drinking utensils, food, etc. Diphtheria, on the other hand, is more correctly called "contagious," because some degree of close contact is usually necessary before the disease can be passed from one person to another.

Fever is divided into certain marked stages:

1. There is the period of incubation, following upon the entrance of poison into the system, when the germs are multiplying, as has already been said, or hatching.

2. Then there is the period of invasion, when the symptoms of headache, sickness, sore throat may perhaps develop.

3. During the period of eruption the rash appears.



All bed and body linen must be soaked in a disinfectant solution, and hung out of doors before being washed



All feeding cups, plates and dishes used in the sick-room should be washed in a disinfectant fluid, and then further disinfected with boiling water, which destroys germs

#### How to Isolate a Patient

If he is to be nursed at home, no person should be allowed in the room except the nurse in charge of the case. The window of the bedroom must be kept open day and night, and the fireplace should never be blocked up. Before putting the patient into the room, the best plan is to remove all curtains, ornaments, pictures, unnecessary furniture, as well as the carpet. Have nothing in the room except what is required for the patient's use and comfort. At the door of the sick-room a sheet, kept wet with one in twenty solution of carbolic acid, should be hung. After the room has been cleaned and washed with a disinfectant fluid, and thoroughly aired and dried, the patient may be put to bed, with a fire burning in the grate, the window open, and the bed protected from draughts by screens. During the illness a carbolic spray may be used in the room, and a disinfectant should be freely employed for all toilet dishes, in order to minimise the spread of the germs excreted by the patient. In very small houses it is almost impossible to keep a patient efficiently isolated, and unless one person can attend upon the patient, and prevent any communication with the rest of the household, it is much wiser to have the case nursed in hospital. Cases of measles and whooping cough, however, are generally nursed at home, and if proper precautions are taken, there is no reason why the disease should spread further than the original case.

The following rules must be strictly observed :

1. All dishes used in the sick-room must be reserved for the patient's use. A cup or tumbler that the patient has drunk from is a real danger to everyone else, even if it has been thoroughly washed in hot water. Only boiling water will destroy the germs of infectious disease.

2. No food which has passed into the sick-room should be allowed into the general larder or kitchen. It is much safer for the nurse to burn all scraps of food in the sick-room.

3. Newspapers and magazines, books and toys used by an infectious patient, should be burnt. A pack of cards has been known to spread infectious disease to a dozen people. A letter, again, will carry infection to the recipient.

4. All bed-linen and body clothing must be soaked in a solution of carbolic, and hung out of doors for forty-eight hours before being washed.

5. Blankets and woollen garments must be baked in an oven of 200° before washing.

6. The drains, cisterns, and drinking water of a house, when an infectious case is in residence, require special attention. All basins, sinks, and closets must be cleansed with a disinfectant daily.

The strength of carbolic disinfectant for flushing drains is one in sixty of water. But many doctors do not care for this strong poison to be used, and each doctor should be asked to recommend the one of the patent disinfectant fluids he prefers.

#### Nature's Disinfectants

The nurse, however, must remember that heat, sunlight, and fresh air are natural and safe disinfectants at her command. Pure fresh air will dilute infected matter, and in many cases destroy the microbes of disease. Microbes also die on exposure to sunlight, and if a liberal allowance of fresh air and sunlight is provided in the sick-room and house generally, the risk of infection is enormously reduced. Then, if everything possible used in the sick-room is boiled, safety is largely ensured. For example, all feeding-cups, basins, plates, etc., should be disinfected with boiling water. Bed-linen and cotton or linen under-garments can also be boiled, as also can any instruments used in the sick-room.

The nurse must be very careful to guard against infection herself. She will require to



The floor and furniture should be wiped with a clean cloth wrung out of a disinfectant fluid. For this reason cushioned chairs are out of place in a sick-room.

wear a short washing dress and large white apron. She must try and avoid unduly coming in contact with the patient's breath. She should, for example, sit between the patient and the open window, so that the fresh air passes over her before reaching the patient, not *vice versa*. She should always wash her hands in some disinfecting solution after attending to an infectious patient, and take a warm bath with a disinfectant soap every evening, washing her hair regularly also. If the hair is worn plainly braided and covered with a white cap, the risk of infection is diminished. Remember that it is when the vitality is lowered that everybody is most liable to infection. It is specially important, therefore, in nursing a fever patient, for the nurse to attend to her health. She must have her meals served regularly. She must have special hours off duty, and get sufficient exercise out of doors. Everything should be done methodically and in order. When she has swept and dusted the room in the morning, for example, the collected dust should be burnt. The floor and furniture should be washed over with a cloth wrung out of the disinfectant solution recommended by the doctor. The patient should be covered up carefully, and the room flushed with fresh air several times daily. If the window is kept open day and night, this will ensure proper ventilation.

#### The Nurse Wanted

Special precautions have to be taken in typhoid and scarlet fever, in diphtheria and measles, so that the nursing of the commonest types of infectious fevers will be considered in a later article. Afterwards the disinfecting of the sick-room will be described in detail, so that the amateur nurse may know exactly how to care for her patient and at the same time prevent the spread of infection to other people. No one who is easily alarmed about infection should

ever try to nurse a case of fever. Fear of infectious disease will increase the liability to contract it. When we are in good health, strong in mind and body, we are not susceptible to infection. If we take proper hygienic precautions, the risks of contracting it from a patient are inconsiderable. At the same time it is wise to have someone in physically good condition in charge of a fever case, as continual attention and care are necessary, and the strain cannot be ignored. In some cases relapse during convalescence, if the nurse is in the least degree careless in her work, is very apt to occur; and it is in fever cases especially that strict obedience to the doctor is called for, and a trustworthy nurse is absolutely essential.

#### Useful Disinfectants

Common disinfectants used for nursing infectious cases are :

1. Chlorinated lime for flushing drains. Add two ounces of this to a gallon of water, and use it liberally for pouring down the drain.
2. Certain proprietary disinfectants made from coal tar are useful and safe. The doctor will always recommend one of these.
3. Carbolic acid is an excellent disinfectant, but very poisonous, especially in the pure state. The most useful strength is one in sixty of water. If, for example, a teaspoonful of carbolic acid is stirred up in a basin containing about eight ounces of water, a useful solution is obtained. This can be used for washing linen, dishes, etc. A stronger solution is one in twenty, which is generally used to keep the carbolic sheet moist.
4. Permanganate of potash is a safe but not very strong disinfectant. The usual strength is one ounce of the crystals to three pints of water.
5. Carbolic and other disinfectants can be purchased from any chemist.
6. Use plenty of sunlight, fresh air, and boiling water for disinfecting purposes.

## HEALTH AND HYGIENE IN THE NURSERY

*Continued from page 1703, Part 14*

### THE GRACEFUL CHILD

Gracefulness Must be Cultivated—The Art of Standing—Poise of the Head—The Value of Bare-foot Dancing—Exercises

THE popular idea that all children are naturally graceful is quite erroneous. Far too many children are ill-developed, and from sheer neglect are allowed to get into the habit of adopting faulty positions, which may lead to permanent lack of grace and symmetry.

Even at six or seven years of age there are children whose shoulder-blades stick out like wings behind, and whose little chests are sunken and depressed. Later on in childhood, at fourteen or fifteen, lack of grace is still more apparent; and the hobbledehoy girl, in spite of popular ideas on the subject, very rarely grows into a graceful woman.

To make a child graceful, systematic care is necessary, from the beginning. It requires constant watching to prevent a child developing bad muscular habits, which may be impossible to eradicate if left indefinitely to Nature. "She will grow out of it," says the careless mother with a daughter who stoops, and the same remark is sometimes made concerning slight degrees of lateral curvature, which is far more prevalent than mothers know. "His right shoulder is a little higher than the other, but it is not of any serious consequence," I

heard a mother once remark concerning her little boy, who had a very marked curvature of the spine, in blissful ignorance and an almost criminal airiness of manner. A child, in nine cases out of ten, will not grow out of a muscular deformity. Further, in the later stages of these cases the bones, as well as the muscles, become involved, and permanent deformity is the result.

This article is written with the idea of teaching mothers some simple methods of making a child graceful in its early years. It will, in the second place, if the directions given are followed carefully, prevent the occurrence of minor deformities, of round shoulders, weak backs, weak ankles, which in their slighter degrees are very common causes of apparent lack of grace.

#### Standing Gracefully

In order to make a child graceful it is necessary to teach her how to stand. Watch how the child stands when at ease. Note if one shoulder droops, or if she has any tendency to stand in a lop-sided position, with the stomach protruded or the head thrust forward. Teach her how to maintain balance by rocking backwards and

forwards on the balls of the toes and the heels alternately. Instead of continually telling the child to stand straight and walk erect, provide her with a few simple exercises which will ensure what you desire. One of the best is for the child to walk up and down a room balancing a light box or basket on her head. Another is to practise regularly a few simple muscular exercises to tone the muscles, such as are described in the Woman's Medical Book, pages 509 and 622 of this ENCYCLOPÆDIA. Devote a short time every day to dancing exercises.

A child, especially a little girl, is very imitative, and if you will take the trouble to show her a few dancing movements she will soon display pleasure and pride in practising them. This should be done to a musical accompaniment, and in a spirit of enjoyment, not as a mere task which the child has to get through. Let her stand easily, and raise the arms one higher than the other as the first movement. Then teach her to keep time to the music whilst moving her arms up and down, first the right hand

up and left down, and then vice versa. If the child is only five or six years of age it is very rare to find that the muscles are supple in the first instance. You will probably be surprised to discover how stiff and ungraceful she is.



It is essential to teach the child a supple and graceful movement of the arms



Bare-foot dancing is of benefit to the muscles of feet and ankles, and tends to preserve the beauty of the foot and develop the calves



To acquire a graceful carriage of the head the child should clasp the hands behind the head and bend the latter as far back as possible

Then teach her a few steps. Let her rest on one knee with one arm raised. In a few days she will do this simple movement more easily and gracefully, because her muscles are being educated.

#### Poise of the Head

The little girl who knows how to carry her head gracefully has learnt one of the secrets of grace and beauty. Head and

neck exercises are excellent for developing the muscles. Let the child kneel with her hands clasped behind her head, and bend her head backwards as far as she can. Then bring the head to the natural position again. Repeat this exercise standing, with the arms folded behind the shoulder-blades. Another exercise consists in resting the hands on hips, and bending the head sideways towards the right shoulder. Be very careful that she does not raise her shoulder to meet her head. Repeat this movement alternately to the right and left six times. The graceful child must practise balance. The first time she raises her left foot forwards and outwards she will find it extremely difficult to maintain the position, but let her repeat the exercise several times during the day, and gradually she will acquire "co-ordination," which simply

means the power of controlling the muscles. To practise the art of balancing, let two children stand together and support each other with the arms raised on the other child's shoulder. Let them at the same time raise their right foot outwards and forwards, and then their left.

#### Dancing and Health

Dancing, as well as toning the muscular system, is an excellent health tonic. The free movement provides that the child must breathe deeply. Thus the expansion of the chest is improved, and after six weeks dancing the "chest expansion" will be found to have increased half an inch to an inch. That, in itself, makes for grace and erect carriage. Dancing also increases the circulation of the blood. The blood flows more rapidly through the brain, the organs, and the tissues, and a good supply of rich, healthy blood is one of the essentials of growth and development. The deep breathing previously mentioned means that more air is taken into the chest, hence the blood gets a liberal supply of oxygen, which feeds the tissues throughout the body.

Deep breathing is the best possible measure for the prevention of consumption. The lungs are exercised, the fresh air penetrates to all parts of the lungs, and the seeds of consumption have far less chance of settling in later life if the lungs have been properly developed in childhood.

Dancing acts beneficially upon the digestive system. It tones the muscles of the abdomen, and prevents constipation. It ensures good appetite and the easy digestion of food. Every organ is improved in tone, whilst the effect of dancing upon the muscular system is very great. The child who is taught dancing at home learns unconsciously how to move gracefully. She will never walk on her heels, as women who have never learned the art of motion are apt to do. She does not turn her toes in, because "pointing the toes" is one of the very first things the child who is to be graceful has to learn. She learns how to move her arms. Suppleness of the wrist is gradually acquired if the child is taught how to move her arms up and down.

## COMMON AND THEIR

*Continued from page 1704, Part 1A*

**Hysteria** is the name given to an unstable state of the emotional and nervous system, producing various symptoms which may simulate other diseases. The condition is said to occur most commonly in young women, but men and children are also affected. It appears very commonly in families of a nervous, highly sensitive type, and heredity and education are two very important factors. The present system of mental and physical overstrain at school during the period of rapid development directly encourages the onset of hysteria in young girls who are not particularly robust. Anything having an unfavourable influence upon the health, such as badly ventilated rooms, unwise diet, late hours, and excitement, encourages the appearance of hysteria. As a rule, some emotional shock, worry, or fright can be traced as the direct cause of an attack of hysteria. In mild cases the only symptoms may be that a girl is difficult to manage, subject to emotional

Whenever possible bare-foot dancing should be practised. The benefit to the ankles is very great, as also it is to the muscles of the feet and calves, because the natural heel is not falsely supported by a shoe. The *tendo achilles*, which is the tendon for raising the heel from the ground, is strengthened, with the result that the child dances naturally on her toes. Most of the well-known dancers strongly favour the idea of dancing with bare feet. From the medical standpoint, it is the best way of preventing such everyday deformities as flat feet, weak ankles, and wasted calf muscles. The child's foot is a very much neglected part of its anatomy. The foot of the young baby is beautiful, but the foot of the girl of twenty is rarely fit to be seen. A graceful carriage with a cramped, ill-developed foot is an impossibility. Too many women walk badly and almost waddle who might be graceful to-day if they had learned dancing bare-foot in their youth.

#### A Supple Waist

The graceful child must acquire suppleness of the waist muscles. Bending exercises will best ensure a supple body and graceful line from chest to hip.

Let the child stand straight, with the arms raised above the head, and then bend slowly until the finger-tips touch the toes. This should be repeated four times at first, and afterwards, when the muscles respond more easily, the movement should be repeated six or eight times in succession.

Whilst standing straight, with the arms horizontal, the child should bend, first to the right, dipping the right hand downwards at the same time, and then to the left.

In a later article "skipping" will be dealt with fully, as it is one of the best exercises for providing grace and health in the nursery. One of the advantages of dancing, skipping, and simple movements such as are described above is the pleasure conferred upon the child. There is plenty of variety. The child likes the idea of music, and prefers "dancing exercises" to stereotyped "drill," and the interest of the child grows as she finds that she has more command over her muscles.

## AILMENTS TREATMENT

outbursts, easily swayed and influenced, and displaying occasional hysterical attacks. Depressed appetite and dyspepsia are very common. There is difficulty in swallowing the food, due to a spasm, and the patient complains of a lump in the throat. The hysterical attack may take the form of a fit, when the patient throws herself about, clenches her fists, and falls in an apparent fit on a couch. It is not difficult to distinguish an hysterical attack from a genuine fit such as epilepsy. In hysteria the patient is never completely insensible. There is no regularity about these spasms, or convulsions, and no discolouration of the face. Firm treatment is necessary, and the application of cold water to the face. It is very important to give after treatment to prevent future hysterical outbursts. In severe hysterical disorders a great variety of symptoms may occur. There may be a paralysis of the muscles, pain and swelling of the joints, and often mental symptoms such as

delusions. The disease is never fatal, but it renders the hysterical subject's life miserable, and is a distinct anxiety and perpetual worry to those around her. A great deal can be done by judicious treatment. Regular occupation which is not too severe is excellent. A lazy, frivolous life fosters an hysterical tendency. In bad cases isolation from sympathetic friends, combined with judicious diet and massage, may be necessary.

**Indigestion.** (*See Dyspepsia and Gastritis and articles on pages 360 and 504.*)

As considerable information is given under the above headings, it need only be said that "indigestion" is the name given by people to a feeling of discomfort in the stomach, with sickness, headache, depression and pain after taking food. The causes and treatment of this condition are fully given under the above headings. Indigestion is generally due to an affection of the lining membrane of the stomach, curable in most cases by careful attention to diet.

**Infantile Paralysis** is an ailment occurring during the first two or three years of child life, which is followed by loss of power in certain muscles. The child appears to be a little feverish and unwell and is noticed to have lost the power of one limb. Pain may be present, and the paralysis usually comes on during the first day. The limb afterwards becomes wasted. The paralysis generally improves, but complete recovery is rare. A certain number of deformities are due to infantile paralysis. The cause of the disease is not definitely known. Parents generally believe that it is due to the carelessness of the nurse in letting a child fall, but this is not at all likely. It has also been said that cold and chill, the irritation of teething, and fatigue, may cause it. It has occurred in epidemics. Whatever the cause, inflammation of the spinal cord is said to produce infantile paralysis.

Treatment is very important. In the early stage a purgative should be given, and the child kept in bed with the affected limbs wrapped in cotton-wool. The child should be carefully fed with good nourishing food, and, as soon as possible, taken out of doors into the fresh air. The mother can do a great deal by systematic rubbing and massage of the muscles with a little sweet oil, and this may require to be kept up for months or even for a year. In some cases electricity will do good, but proper massage by the mother is of greater value, as it can be done night and morning. It is a great mistake to leave a case of infantile paralysis without treatment before calling in the doctor, with the idea that the child will get well, as the muscles gradually waste away, and deformities from contraction are very apt to occur. With careful attention, improvement is bound to take place, and the child should afterwards be guarded against chill and errors of diet. Blisters and other counter-irritants are not of much good, and only irritate and unnecessarily pain the poor child. They should, at least, be applied by a doctor, and the same is true of electric treatment and medicinal remedies. After a few lessons, however, any intelligent mother can be taught how to use electricity, and massage and electric treatment combined, systematically pursued for a few months, may have extremely good results, even in severe cases of paralysis. Plenty of fresh air, good milk, and gentle exercise when the paralysis is in the upper part of the body, must be provided. Unless in the very severe

cases, gradual restoration of power in the muscles can be anticipated, even although complete recovery is not likely.

**Influenza** is an infectious fever which occurs in epidemics often during the spring of the year. It has been known for hundreds of years, and it will not be stamped out until the public recognises the infectious nature of the disease, and realises that it requires isolation and after disinfection, as much as scarlet fever. It is an extremely dangerous disease because of the great prostration it causes, and the fact that it is liable to be followed by pneumonia, rheumatic fever, and heart failure. There are various types of influenza, the commonest being associated with the respiratory system, when the symptoms are similar to those of every feverish attack—headache, catarrh, etc. This form of influenza is liable to attack the lungs, and may go on to bronchitis or pneumonia.

The second variety affects the digestive organs chiefly, and sickness, diarrhoea and vomiting may be the most evident symptoms. Thirdly, nervous symptoms may be pre-eminent. Great depression, prolonged mental dullness, and even neurasthenia frequently follow this type of influenza.

Even the mild forms of influenza ought not to be regarded lightly. For one thing, the patient in going about exposes himself to chill, and is liable to other diseases such as pneumonia; and, secondly, he infects a great many other people who may take the disease very badly.

Influenza is most dangerous when it attacks old people and children; and they should be guarded against infection as much as possible. Whenever an epidemic of influenza is in progress—and nearly every year a wave of the disease seems to spread over the country—people ought to be isolated immediately. The early symptoms of catarrh, with aching bones and prostration, make their appearance. A remarkable feature of the disease is that it strikes people down suddenly, which is the reason why it is called in France "la grippe." A man may be perfectly well one day, and unfit for work and as weak as a child next morning. A woman may contract influenza within a few hours of an important social engagement, and is wise in her generation if she gives in at once. It is absolute folly to fight against the disease, and to refuse to go to bed, and put oneself in the hands of the family doctor. Of course, the typical influenza is all-compelling, as its effect is so depressing that the most unwilling is forced to yield. There is, however, what is called a mild influenza, and the victim to this, although feeling exceedingly ill, suffering from virulent catarrh and aching limbs, can go about with an effort of will and, at the same time, disseminate the microbes of influenza to all those unfortunates with whom he comes in contact.

The disease is due to a microbe which is found in the secretions, and which passes into the atmosphere, and probably mingles with dust. Inside omnibuses, railway trains, stuffy offices, and shops, the influenza bacilli are present in hundreds, exhaled by perhaps one individual member of the company suffering from the disease. To avoid influenza shun the inside of trams and omnibuses when there is an epidemic about, and ride outside whatever the weather may be like. Try to sit near an open window when in a railway carriage packed with people, since any one of them may be shedding influenza microbes around him.

*To be continued.*



- Halsbury's -

## THE LADY OF QUALITY

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon :

*Presentations and other Functions  
Court Balls  
The Art of Entertaining  
Dinner Parties, etc.*

*Card Parties  
Dances  
At Homes  
Garden Parties,  
etc., etc.*

*The Fashionable Resorts of Europe  
Great Social Positions Occupied by Women  
Etiquette for all Occasions, etc.*

## WOMEN IN GREAT SOCIAL POSITIONS

*Continued from page 1705, Part 14*

### THE WIFE OF THE GOVERNOR-GENERAL OF AUSTRALIA

A Position in which Character and Manner Tell—The Qualities Most Appreciated by Australians—Some Popular Governors-General and Their Wives—Society in Sydney—The Origin of the Dudley Family Fortunes—A Governor-General as Cupid's Messenger

ALTHOUGH he is a man of engaging personality, who possesses a very wide knowledge of affairs, and is already acquainted with colonial life, since he went through the Boer War, Lord Denman, who has been chosen as the new Governor-General of Australia, will find it no easy task to follow Lord Dudley, on his retirement in July, 1911. Our cousins "down under" have a very warm regard for Lord Dudley. In the same manner that he thoroughly identified himself with everything appertaining to Ireland and the Irish people during his term of office as Viceroy of the Emerald Isle, Lord Dudley, when he went to Australia in 1908, gained immense popularity by the readiness with which he adapted himself to the tastes, wishes, and welfare of the people of that vast colony.

#### A Journalist's Tribute

No small measure of his success as Governor-General, however, has been due to Lady Dudley, and there is no doubt that Lady Denman, a charming, accomplished lady, and a clever hostess, will prove an admirable successor to Lady Dudley and a valuable helpmeet to her husband in his new and difficult position.

A striking tribute to the capabilities of Lady Dudley was paid by that remarkable journalist, Mr. W. T. Stead, when her husband's appointment as Governor-General of Australia was announced. "Lord Dudley is the right man for Australia," wrote Mr. Stead, "because he has the right woman for his wife. Before he married Rachel Gurney, the young peer was a sportsman, a young man about town, who did himself well and took little interest in public affairs. And

then, at the age of twenty-five, he had the good fortune to woo and wed the grand-niece of Elizabeth Fry, a beautiful daughter of the Gurneys, who had been left penniless by the Overend-Gurney crash in the financial crisis of 1866."

Mr. Stead, of course, was referring to the fact that before her marriage, in 1891, Lady Dudley was Miss Rachel Gurney, the youngest daughter of the Quaker banker, Charles Gurney, whose financial troubles caused him to give up his business and surrender every penny of his money to his creditors. For a time his daughters earned their own living as milliners in London. Miss Rachel, however, was adopted by Adeline, Duchess of Bedford, who introduced her into society, where she quickly became very popular. Among her many friends was Lady Edith Ward, Lord Dudley's sister. His lordship happened to meet Miss Gurney one day, immediately fell in love with her, and proposed shortly afterwards. In 1891 they were married, their wedding proving one of the big society events of the year.

#### A Suspicious Democracy

Such are the romantic circumstances which have led to the daughter of the Quaker banker, as wife of the Governor-General of Australia, taking a prominent part in strengthening the bond of union which knits the Commonwealth to the Mother Country. At first the democratic Australians regarded askance the ceremony which Lord and Lady Dudley observed. They did not like the display of outriders and powdered footmen, and the somewhat exclusive ways of the new Governor-General. But they quickly discovered that these were but the trappings,

so to speak, of official life; and when Lord Dudley and his wife were found to be moving freely amongst all classes, and firmly refusing to obey the dictates of the social circle of either Melbourne or Sydney, opinion veered round in favour of the successors of Lord and Lady Northcote, who for four years previously had resided at Government House, Sydney. It has since been admitted by Australians themselves that Lord Dudley never puts on "side." When preparations were being made at Government House for the arrival of Lady Dudley, Mr. Deakin, the Premier of Australia, went to call on the Governor-General, and found him energetically shifting the furniture about, trying it first in one position and then in another, to find out how it would "go" best. The story got into the Australian papers, and, needless to say, Australians did not think less of a Governor-General who was ready to turn his hand to anything.

#### A Lady Bountiful

And when Lady Dudley, soon after her arrival, began to evince a keen interest in movements for the benefit of poor women, just as she had done as Vicereine of Ireland, Australia at once recognised in her a woman of kindly, generous thought. Lady Dudley's sympathies have always turned in a philanthropic direction. In earlier days she even sang in East End clubs to audiences of flower and factory girls, while in Ireland she did much to promote home industries and brighten the sombre lives of the poor. She it was who established a fund to supply trained nurses to poor people in the remote country districts of Ireland, and secured for it a grant of £180 per annum from Queen Victoria's Jubilee Institution. During her husband's term of office in Australia, Lady Dudley has been equally energetic on behalf of colonial women, although, as she recently confessed, ill-health has curtailed efforts which she would liked to have been more strenuous. But Lady Dudley has also achieved many social triumphs. Mention has already been made of the democratic tastes of the people of Australia, and nothing could have been happier than the manner in which Lady Dudley has won the regard of the women of Australia.

#### Government House Visiting List

"She is so unaffected, so charming," says one who met her at one of those enjoyable viceregal functions, a garden party in the grounds of Government House. "Efforts have been made from time to time by a certain section of Australian society to keep these garden parties strictly exclusive; but Lady Dudley has always insisted that the list of invitations should be supervised so that representative women, no matter in what circumstances they might be, should be invited."

While insisting that the *élite* should not control such lists of invitations, however, Lady Dudley has not been forced to take

the drastic step of her predecessor, Lady Northcote, who caused no small sensation when, shortly after Lord Northcote became Governor-General in 1904, she struck off her list of guests the names of several smart colonial girls whose deportment had offended herself and her husband at the Government House festivities. As the viceregal circle is to colonial society what the Court is to British, this, of course, meant social ostracism. But it was agreed at the time that Lady Northcote was quite justified in her strong action.

#### Official Hospitality

This incident recalls an amusing story told of Lord Beauchamp, when, in 1899, he became Governor-General of New South Wales, in which colony he was noted, amongst other things, for the exclusiveness of his official entertainments. The story goes that for one function he issued tickets of different colours—blue ones for the more important guests, and yellow for those who stood lower in the social scale. By some error a certain dignitary and his wife got cards of different colours, and on arriving at Government House were requested to enter by different doors. The lady's anger rose, and she paralysed the funkey by exclaiming: "I'll let them see that my husband and I are not a seidlitz-powder!"

There are many official functions—dinners, balls, dances, concerts, "at homes," and garden parties, held at Government House, and on account of the limited accommodation of the rooms only a certain number of invitations are issued for each function, in order to prevent overcrowding. Beginning at 9 p.m., the viceregal dances and concerts usually terminate shortly before midnight. Gorgeous toilettes at these functions are usually conspicuous by their absence, and, with the exception of diamonds, little jewellery is worn. Australian women seem to care little for display, and a low-cut dress is the exception rather than the rule. Invitations to the garden parties are issued on a more liberal scale, and sometimes as many as fifteen hundred people attend these functions. Music is provided by military bands, and refreshments, including cold chicken and ham, strawberries and cream, and champagne, are supplied on a most liberal scale. The expense of these entertainments is considerable. On one occasion the guests consumed several hundredweight of strawberries and many gallons of cream.

#### Government House

The grounds of Government House are some forty acres in extent, and are exceedingly beautiful. From a balcony adjoining the private apartments of Government House a splendid panoramic view of Sydney Harbour and the surrounding country is obtained. Indeed, the beautifully laid out gardens and shrubberies extend almost to the waters of the harbour. A curious custom is observed, by the way, in the ball-room. In a recess on one side is a dais and a throne-

like chair, the latter being symbolic of the British throne. This chair is never used, even by the Governor.

On January 1, 1901, the inauguration of the Commonwealth took place at Sydney, a message from Queen Victoria being read to the people of Australia by the first Governor-General, the late Earl of Hopetoun, subsequently created Marquess of Linlithgow. And it may be remembered that in May of that year King George and Queen Mary visited Australia and declared Parliament opened at Melbourne. There were gay doings in Sydney during that year. No less than £150,000 was spent on processions, banquets, and entertainments to mark the inauguration of this new era in Australian history, and nothing could have exceeded the enthusiasm with which the multitude welcomed Lord Hopetoun and his wife. The following incident added not a little to their popularity. The wife of a colonial became the mother of triplets. The husband applied to the Governor for the Queen's bounty. Lord Hopetoun replied that the Queen's bounty did not extend to the Colonies, but that he had much pleasure in sending a cheque for three guineas from himself and his wife, "with best wishes for the health of the mother and little ones."

Having been Governor of Victoria from 1889 to 1895, Lord Hopetoun, of course, had had considerable experience of colonial life when he became the first Governor-General of the Commonwealth. During his term of office in Victoria he and Lady Hopetoun delighted the colonials with their democratic ways and unconventionality. Attired in the dress favoured by the native-born bushman—riding-pants, coloured shirt, top boots, and broad-brimmed hat—his lordship rode a great deal in the Australian back blocks. Lady Hopetoun often accompanied her husband on these excursions. On one occasion they visited New Zealand, and indulged in several days' deerstalking. Near Auck-

land, Lady Hopetoun shot a very fine buck. This drew attention to her skill with the rifle, and a few days later she made some fine hits at a rifle-range. On marking the bull's-eye, an enthusiastic bystander amused the spectators by exclaiming loudly: "Isn't she a nailer!"

On another occasion, during an extensive tour on horseback through the north-west of Victoria, Lord and Lady Hopetoun, mud-covered and generally dishevelled, rode into a town where the principal residents were waiting to present an address of welcome. After a few minutes his lordship ventured to ask for what they were waiting. "We're waiting for the Governor and his wife," said the spokesman of the party. "Well, I am the Governor, and this is Lady Hopetoun," his lordship replied. His remark, however, was greeted with incredulous laughter, and it was only when their friends overtook them that the Governor was able to convince the unbelieving residents of their identity.

Mention of Lord Hopetoun's unconventionality reminds one that Lord Dudley has had an experience which fell to the lot of no other Governor-General of Australia. A short time ago, his Excellency was to attend a military review, but his motor-car broke down miles from the spot.

Luckily, the place where the delay occurred was close to the railway line, and a couple of locomotives were seen approaching. The drivers were signalled to stop their engines, and the situation was explained to them. One of the drivers thereupon remarked that if his Excellency was prepared to risk the grime and grease of the ride on the engine he would be able to reach Ballarat in time to drive out to Sebastopol, where the inspection was to take place. Lord Dudley thereupon took up a position with one of his companions on the front engine, and upon arrival at Ballarat station shook hands with the railway men, who gave him three cheers.

It is fairly common knowledge that Lord



Lady Denman, wife of Lord Denman, the Governor-General of Australia. Lady Denman had already won a great reputation in England as a political hostess before leaving for her new and onerous position in Australia.

*Photo, Thos. Underwood*

Hopetoun resigned the post of Governor-General in 1902 because he found it impossible to keep up the requisite state, even by spending much more than his salary—£10,000 a year. Lord Hopetoun was not a rich man, and while in Australia he found the expenses of his position such that he asked for an increase of salary, which was refused. On the other hand, both Lord Northcote and the Earl of Dudley are extremely wealthy, and were able to maintain the dignity of their position without overtaxing their resources.

The Earl of Dudley is immensely rich, owning 30,000 acres in this country besides large estates in Jamaica, while the Dudley jewels are amongst the most wonderful in the world. And yet, curiously enough, the family fortunes of Lord Dudley had their foundation in a chance customer at the shop of an ancestor in Lombard Street. This ancestor, William Ward, opened a goldsmith's shop in Lombard Street, and quickly amassed wealth. A Lord Dudley of that day, being in want of £10,000, came to Ward and asked for a loan. He was able to offer little in the way of security, however, and here Ward saw his chance. He had a son and Lord Dudley a granddaughter, and, if Lord Dudley would consent to the match, the money would be handed over. This was accordingly agreed upon, and the fortunes of the family have gone on increasing ever since. So, at any rate, says tradition.

#### **Lord and Lady Northcote**

Lord Northcote, too, is very rich, and became still richer when, in 1873, he married the adopted daughter of Lord Mount-Stephen, cousin of Lord Strathcona, and one of the millionaire makers of modern Canada. Lady Northcote endeared herself to the Australians as a most amiable hostess—"always gracious and womanly, always tactful and sympathetic." It was while in the Commonwealth that Lord and Lady Northcote were taken down a famous goldmine in the Bendigo district to a depth of a thousand feet. Lady Northcote was taken to a particular spot and presented with a pick, and, after digging a little, she came upon a nest of nuggets, which were immediately presented to her as souvenirs. Distinguished visitors usually turn up nuggets on these occasions.

Lord Northcote is fond of telling the story of a curious use which was made of him while he was acting as Governor-General of Australia. Strolling one night through an

avenue of sombre trees to a friend's house to dinner, he was suddenly pounced upon by a maid-servant, who kissed him effusively and pressed a little parcel into his hand. "Here's a sausage for you. I can't come out to-night, as master has company," she whispered, and mysteriously disappeared. When he reached the house, Lord Northcote found one of his servants loitering by the gate. "What are you doing here?" asked his lordship. "I'm waiting for my sweetheart," the man stammered. "Where is she?" "In service here." "Ah, then I am right! Here is a sausage from your sweetheart, and she wishes me to tell you that she cannot come out to-night, as her master has company." Seeing that the man looked nervous, Lord Northcote added kindly: "She also gave me a kiss for you; but perhaps you would rather wait until you see her. Here is five shillings instead."

#### **Lord and Lady Denman**

Before her marriage, in 1903, Lady Denman was Miss Gertrude Mary Pearson, only daughter of Sir Weetman Pearson, now Lord Cowdray, the well-known multi-millionaire. Lord Denman is a grandson of the first baron, that famous Lord Chief Justice of England who, with the even more famous Lord Brougham, undertook the defence of the hapless Caroline of Brunswick, the "injured Queen" of George IV. The same Lord Denman was also instrumental in quashing the conviction for conspiracy of the Irish patriot, Daniel O'Connell, in 1844. It was at this time that, in denouncing the system of jury-packing, he originated the well-known and often-used phrase, "a mockery, a snare, and a delusion."

Although, both in his own right and in that of his wife, Lord Denman is a very rich man, he has proved his worth as a worker. When he served in the South African War he won the warm appreciation of his men as well as of his superiors. He was noted for the care he took of his men's comfort whenever possible, and he shared whatever luxuries he had with them. Both he and Lady Denman are enthusiasts in all forms of sport, a fact which will strongly appeal to the people of the Commonwealth; while it is safe to affirm that Lady Denman, who has won a great reputation as a political hostess in this country, will worthily maintain the hospitable traditions of Government House, and strengthen the links that bind together the Mother Country and her daughter colonies.





## ETIQUETTE WITH ROYALTY



By "MADGE" (MRS. HUMPHRY)

TOWARDS the close of Queen Victoria's reign and throughout that of King Edward there was much less stiffness and formality of intercourse between Sovereign and subject than had been the custom previously.

In the reign of King George these qualities will be still further relaxed. At the same time, there are certain rules to be observed in intercourse with Royalty with which it is well to be acquainted.

Our Royal Family are no sticklers for formality, but they are accustomed to a certain routine, and it is more comfortable and convenient that all concerned should be acquainted with it.

#### **How to Address the King**

Formal presentation to the Sovereign at Court on some ceremonious occasion is so regulated by officials that the individual presented has no difficulty whatever in knowing what to do. Every step is guided. Hence it is impossible to do the wrong thing.

But it happens sometimes that a presentation is informally made. The things to remember in such cases are few in number. The first is that a deep bow is made by a man, a courtesy by a woman. A man holds his hat in his hand throughout the interview. He also takes off his right glove. But in no circumstances is a woman expected to unglove when in the presence of Majesty.

Should the Royal person enter into conversation with the individual presented, the latter must be careful to refrain from originating any topic, but must confine himself to replying, with restraint and brevity, to the observations addressed to him. In doing so he should refrain from repetition of the words "Your Majesty." "Sir" is the correct word, usually pronounced at the end of any response made.

#### **Courtesies and Bows**

Should the Royal person shake hands, a deep bow is made by the subject, if a man. A woman makes one of those curious Court courtesies which consist in a swift bending of the knees without bending the head, and an equally swift return to an upright position. It is not always an easy thing to do, for one must not press in any way upon the Royal hand, but must keep one's own at the level of the latter. This courtesy is quite different from that made by ladies presented at a Court. It is the salutation made by the ladies who have a position in the palaces, and is also the courtesy made by all women who receive recognition from Royalty.

In the same way as the King is addressed as "Sir," the Queen is spoken of as "Ma'am." The foreign mode of saying "Majesty" instead of "Your Majesty" has come to the front a little of late. Other members of the

Royal Family are addressed as "Prince" and "Princess," and occasionally "Your Royal Highness."

As a nation, the English do not bow gracefully. There are exceptions, of course, but, as a rule, men either half-bow or else bend till the upper part of their body makes a right angle with the lower, and this with a suddenness which is almost alarming.

Even graceful women do not always bow gracefully. But to bow ungracefully is better than not to bow at all or to bestow a stiff little nod such as is entirely out of place from subject to Sovereign. When an interview with Royalty is finished, the subject makes a deep bow, and retires without turning the back upon the Royal personage.

When the King consents to unveil a memorial, lay a foundation stone, open a public building, or any other function of a similar character, his Majesty is respectfully begged to fix a date and the hour.

Every precaution having been taken that things should go without a hitch during the ceremony, his Majesty would be met on his arrival by the mayor and other prominent officials of the town, and perhaps by the lord-lieutenant of the county. Permission would have been obtained beforehand for the presentation of an address, and a copy of it would have to be forwarded previously to his Majesty. This is necessary in order to prevent the insertion of any words or allusions that might prove unpleasing to the King.

No previous permission is needed for presenting a bouquet to the Queen or any other Royal lady.

#### **Entertaining Royalty**

It is usual for the Royal person at these functions to command that a few of those connected with the matter in hand shall be presented to him. This is done by the mayor, and all those presented unglove the right hand, if they have not already done so.

When the Sovereign is entertained at a banquet the arrangement of seats is left to the discretion and *savoir faire* of the hosts. On one occasion of the kind the King and Queen sat under a canopy and all round them were members of their family.

Toasts are drunk without speeches, some very high functionary such as the Lord High Steward proposing the health of the Monarch. Royalty, with excellent taste, leaves every detail to be arranged by the entertainers, whose only difficulty is that of precedence, always difficult, and becoming more involved with every year and the multiplication of posts and dignitaries.

In a later article the etiquette of private visits, of Court balls and concerts, of private dinners, with particulars of the correct dress for all occasions in connection with Royalty, will be dealt with.



## WOMAN'S DRESS

In this important section of **EVERY WOMAN'S ENCYCLOPÆDIA** every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in :

### Home Dressmaking

*How to Cut Patterns*

*Methods of Self-measurement*

*Colour Contrasts*

**Boots and Shoes**

*Choice*

*How to Keep in Good Condition*

*How to Soften Leather, etc.*

*Home Tailoring*

*Representative Fashions*

*Fancy Dress*

*Alteration of Clothes, etc.*

**Furs**

*Choice*

*How to Preserve, etc.*

*How to Detect Frauds*

### Millinery

*Lessons in Hat Trimming*

*How to Make a Shape*

*How to Curl Feathers*

*Flowers, Hat-pins, Colours, etc.*

**Gloves**

*Choice*

*Cleaning, etc.*

*Jewellery, etc.*

## THE ART OF WEARING THE CORSET

By MARY HOWARTH

When the Grown-up Stay Should First be Worn—Old Time Tortures—Correct Way of Putting On the Stay—Best Laces to Choose

THERE has never been any doubt as to the position of importance the corset occupies in dress. If controversial discussion argues distinction, most certainly that garment is entitled to the epithet, for more wordy wars have raged round it than around any other item of dress. The Chinese foot has not raised diatribes more scathing than the hour-glass waist.

At this time women are much more sensible than they were in the seventeenth century, when extreme tight-lacing was used. To-day, instead of aiming at a thirteen-inch waist, women are satisfied with a measurement that is ten inches and more greater, provided it is in keeping with their height and general build. To achieve a supple, neat, and trim figure is their

aim, and such a figure can be secured by exercise, discretion in diet, and wearing good corsets, which do not distort the female form divine in any way, but render and keep it comely to extreme old age.

It is the real province and in the power of the properly made stay so to do. When the yea and nay of corset-wearing raises a storm of invective, the symbolism of the stay should reconcile affairs. As the word implies, the garment is meant to be a support, moral as well as physical, and indeed is, for the woman who through life never "lets herself go," and refuses to submit to "the elderly spread," is the one whose appearance and whose wits tally. She is alert, alive in every way, and a thorough blessing to those around her.



A curious seventeenth century corset, made of padded green silk and cords, of a straight-fronted style. This period was one of tight-lacing  
From the Musée de Cluny, Paris

I shall endeavour to explain here what the corset should be, individually, for stout and thin, old and young, the matron and the maid. First of all it should not be an instrument of torture for anyone, though it is in many cases. A *corsetière* of world-wide fame says that she has had frequently orders from schoolmistresses for punishment corsets, that is to say, corsets in which to lace recalcitrant girls up to a thirteen-inch waist, and in that state of torture to keep them day and night until their crime, whatever it might be, was expiated. Killing two birds with one stone in this manner is a plan less frequently resorted to in these days than in the past; indeed, such conduct savours of the early nineteenth century, when it was no uncommon practice for a mother to lay her daughter down upon the carpet, and placing her foot on her back, break no fewer than half a dozen laces in tightening her stays.

Tortures such as these no sane person would recommend. They are as foolishly and senselessly pain-giving as the making of the tiny Chinese foot, and a barbarous method of rendering what should be the pleasantest and most beneficial of supports an instrument of cruelty. For ask a hundred doctors whether they recommend the corset to be abandoned altogether, and ninety-nine of them will say "No"; only they will add the strict proviso that a mistress of her subject, who knows the anatomy of the human frame from beginning to finish, is to supply it and no other.

"No girl should be allowed to wear a 'grown-up' stay until she is fifteen," says a *corsetière* who has made a life-long study of the subject. "From her babyhood she will have been given a garment called a stay to keep her warm, but until she is fifteen this corded bodice, for such it is, should be the only semblance of a corset allowed. Abnormal cases, of course, must be dealt with separately."

The girl who develops quickly, as do the daughters of the sunny South, those of Italy, Greece, Spain, and the tropics, may require a change of pattern before fifteen. So may the girl who stoops; but her case is a special one, requiring individual treatment. She should be made to lie

down flat on her back at school, and if the old system of reclining on a back-board were re-introduced on her behalf, and that of girls with protruding shoulder-blades, there would be a great many more healthy and comely women in the world than there are.

The healthy, normal girl is not ready for the *corsetière* before she is fifteen, and then,

no matter how large and clumsy her waist may be, it can be trained gradually, but surely, into graceful symmetry. The process should be undertaken between the ages of sixteen and seventeen, when the young bones are so supple that they can be moulded into shape without harming the organs they protect in any way. French mothers are most particular as to the training of their daughters' figures, by means of specially modelled and carefully boned belt corsets.

Take the analogy of a tree to illustrate the point. You know how easy it is, by degrees, to train the crooked stem of the young tree straight. If the task be left until the tree has stiffened with age into an obstinately perpetual crook, it were best to abandon any but alleviating

means, for under drastic circumstances the stem would break rather than bend.

It is because a very large number of girls neglect their figures entirely—or have been allowed by their mothers to neglect them—only to wake up some day to the fact that they lack the graceful physique other girls possess, and are noticeably clumsy, that so many cases of tight-lacing with disastrous results occur. Without knowing in the least what they are doing, girls of nineteen and upwards will buy stays far too small for them, and engage to get into them.

The body is very malleable. Young flesh can be squeezed into a marvellously small compass. So the agony of compression is borne, during the night in many cases as well as the day, until it is second nature to the self-torturer scarcely to know how to draw an easy breath, and never a good long one from the very depth of the lungs. Always weary and disinclined for exercise, at last the doctor is called in, and the stay-laces are cut, let us hope in time to save the poor, foolish victim from the anguish of a mortal illness.



A corset suitable for a girl up to the age of fifteen; such a corset affords all necessary support without undue pressure

Madame Dowding

People blame the corset when cases of rib pressure upon a vital part terminates in lung trouble and even death, and perhaps they are right, but it is only the surface of the mischief that they see. They do not grasp the fact that every blessing may be distorted into a curse, or realise the truth that commonsense should in this particular, as in all other mundane affairs, be called upon to avert disaster and bring about comfort and beauty.

That is why mothers whose girls show signs of having awkward figures when they are seventeen are advised to consult a *corsetière* who knows her business, and is conversant with the anatomy of the feminine form.

She will train the figure, model the waist, round the hips, see that the spine is straight and the gait erect, correct little awkward habits of poking the head forward, and prevent that ugly disposition of girlhood, the protruding shoulder blades, from gaining permanent prominence.

For the *corsetière* who is heart and soul in her work is not merely the maker and seller of stays ; she is the helper of hygiene, and consequently the bringer of beauty. She will recommend the mother whose young daughter's back shows signs of weakness or spinal curvature, to buy the finest salad oil procurable, and with a ball of wadding dab the oil gently on the spine every morning and evening, and having given her good advice as to the rest such a spine should be afforded, and the advantages of breathing exercise in pure air, will fit her with stays that will be of the greatest help in the furtherance of the treatment.

The practice of wearing corsets all night in order that the lines of the figure may be made to conform to fashion's demand for long, straight lines, is heartily to be condemned. There are indiarubber belts worn for the same purpose that are unhealthy in every way. Under the impression that wearing them whilst in the Turkish bath induces more profuse perspiration than when without them, some devotees of slenderness adopted the habit of winding a

swathery of indiarubber round their waists and hips for the bath. But so disagreeable to other people was the result that the proprietors of a very well known bath in London had to forbid the practice, in accordance with the wishes of the bulk of their clients. Americans are very prone to this form of flesh reduction. At smart bathing centres, such as Trouville or Etretat, and some of the English resorts, corsets, made of special material, are worn beneath the bathing-dress.

If a sleeping-corset must be worn, let it be made of woollen stockingette. It will be quite firm enough to mould the form, and hygienic as well, which the unventilated rubber belt certainly is not.

At the age of eighteen a girl generally begins to take a personal pride in her figure. There is now no need to see that she is corseted suitably ; she must be warned against tight-lacing and be made cognisant of the fact that if her waist measurement is unduly curtailed and her stays are worn too

tightly pulled in above the waist, her appearance will seriously suffer, as well as her health. And this, because the flesh pushed away above the waist will bulge out beneath it and the foundation of a bulky hip measurement will be laid.

The long-legged girl, with the short-waisted trunk, can correct her fault by wearing a stay that is long-waisted, yet perfectly modelled to her build.

Tragedies are revealed to the *corsetière* many and many a time, sometimes without words, in other cases in explanatory language. Women who view with equanimity thinning hair, knowing they can buy more, a fading complexion, well aware that it can be artificially supplied, and missing teeth, because they can be replaced, are horror-struck when their pretty figures begin to deteriorate.

Too many let their below the waist, and above it flaccid, without any effort to amend matters. Yet it is just under such circumstances that the *corsetière*'s art should become so valuable to them.



Corsets are worn beneath bathing-dresses by women who do not swim or take their bathing very seriously

Madame Dowding

# PRACTICAL LESSONS IN DRESSMAKING

*Continued from page 1720, Part 1.*

By M. PRINCE BROWNE

## FIFTEENTH LESSON. A WRAP FOR DAY OR EVENING WEAR—continued

The Sleeve Bands—To Cut the Wrap in Double-width Material—Interlining—The Lining—To Prepare the Design for the Trimming

FOR the pattern for the sleeve bands, cut a strip of paper 21 inches long and  $2\frac{1}{2}$  inches wide—this includes half an inch for turnings all round.

For the pattern for the cuffs, cut a strip of paper 23 inches long and  $9\frac{1}{2}$  inches wide, and fold it in half.

For the rounded curve at the top of the cuff, measure two inches *down the end* of the folded paper, make a mark, and from it draw a line curving gradually outwards to the top of the fold; cut on this line through the double paper.

For the hollow curve at the bottom of the cuff, measure two inches *up the fold*, make a mark, from it draw a line curving gradually to the *lower* end of the folded paper; cut on this line through the double paper. For the correct size for the bottom of the cuff measure *from the fold*, and on the *lower* curve,  $10\frac{1}{2}$  inches (half the cuff measure, plus half an inch for turnings at each end), make a mark, and from it draw a line with the square to touch the *end* of the top curve; cut on this line through the double paper.

This gives the pattern for the cuff, including half-inch turnings all round. Unfold the paper, and it should appear as in Diagram 1.

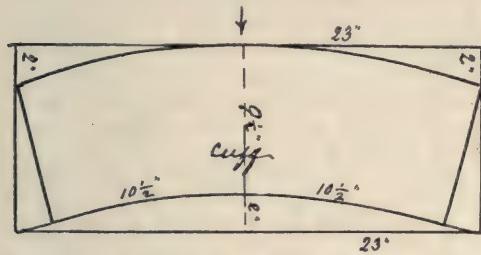


Diagram 1. The pattern of cuff as it should appear ready for cutting out.

Place the pattern of the piece for the sleeve along the selvedge of the material, so that it may be joined to the sleeve, "selvedge" to "selvedge," cut it out by the paper pattern, and cut the piece for the second sleeve in the same way.

Place the pattern for the sleeve band on the material *selvedgewise*, and cut it out by the pattern; and the second in the same way.

Place the pattern for the cuff on the material with the two ends of the lower curve touching the selvedge, as shown in Diagram 2, cut it out by the pattern, and cut the second cuff in the same way.

N.B.—The reason *these* cuffs must be cut along the selvedge is that the grain of the material in these may match that in the sleeves.

The lining can be cut exactly the same

size and shape as the material, and from the wrap which has just been cut out.

### To Cut a Wrap in Double-width Material

If the wrap is to be made of double-width material, it can be cut without a seam down

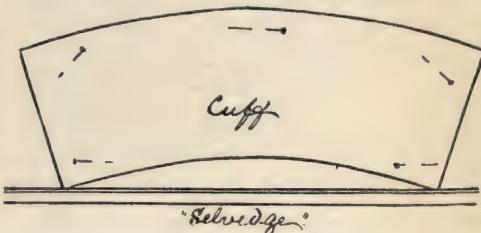


Diagram 2. Place the pattern for cuff on the material with the two ends touching the selvedge

the centre-back, by placing the material folded double on the table, with the centre-front and the centre-back of the bodice pattern down the fold, instead of down the selvedge. The fold down the centre-front will, of course, have to be cut open. The rest of the cutting-out can be done from the instructions given in the last lesson for single-width material.

The wrap, whether of single or double-width material, should have an interlining of soft book muslin. This should be cut exactly the same size and shape as the material.

If extra warmth is required, domet can be used instead of muslin; it is warm and light in weight, and improves the appearance of the edge of the wrap.

N.B.—Domet is an interlining very little known to amateurs, but it is a good deal used in business houses. It is made in black and in white, and is a loosely woven woollen material. It can be had at most draper's, and at all tailor's trimming shops, and costs about 7d. or 8d. a yard.

For the wrap made of single-width material, the centre-back seam must next be pinned, tacked, machine-stitched, and pressed open. The pinning and tacking must be done with the material lying flat on the table, *not* with the material held over the hand.

If there are selvedges on the turnings of the back seam, these should be well "snipped" at frequent intervals, in a slanting direction, before the seam is pressed open.

N.B.—The edge of the selvedge is frequently rather tight, and if it is not "snipped," it will spoil the set of the seam when it has been pressed open.

Join the centre-back seam of the lining in the same way, snip, and press it open.

Next join on the pieces to lengthen the sleeves, both of the material and of the lining,

pin, tack, and machine-stitch them ; snip, and press open the seams.

Put the lining aside until the wrap has been trimmed.

The interlining must next be put in. This must be most carefully done, or it will spoil the "hang" of the wrap. Place the material flat on the table, wrong side uppermost, and the interlining smoothly over it. It must on no account be put in "tight"; if anything, it should be slightly "eased." Tack it securely to the material all over, but not too near the under-arm seam and the seam of the sleeve—tack it to within about three inches from the edge. Turn back the interlining all along the edge, and stick in a few pins to keep it out of the way.

Pin, and then tack the under-arm seams and the seam of the sleeves—in the material only—exactly on the line of "tailor tacking," and with the material lying flat on the table. Remove the pins and the short threads, and machine-stitch the seams. Notch the edges at *frequent intervals* round the curves, and press the seams open, then unpin the interlining which was turned back, and bring it *flat* over the seam, one edge over the other.

N.B.—The joins in the interlining must not be made like ordinary seams; the edges must be lapped one over the other, and tacked together flat in that position.

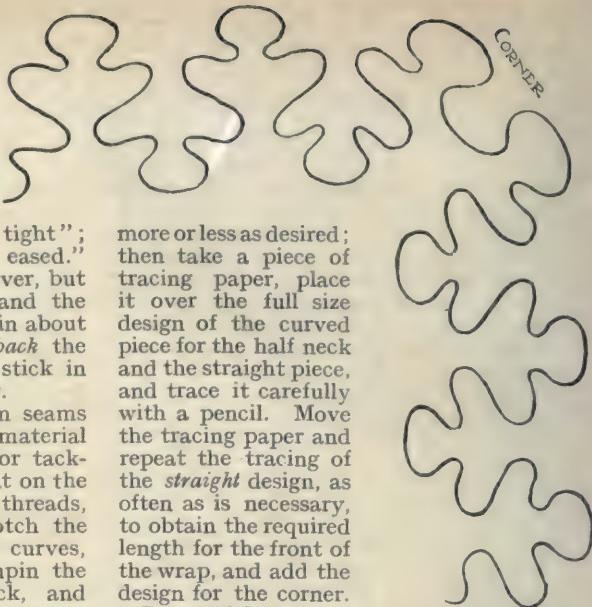
The reason that it is better to interline the wrap before the under-arm seams are joined up is because it is so much easier to do it correctly whilst the wrap can still be spread out flat on the table.

The wrap is now ready for the design for the trimming to be traced on it.

The design given in this lesson (Diagram 1) is the one illustrated in the finished sketch, page 1719, Vol. 3. It is very simple, but for this style of trimming this is essential. The pattern should be a running one, for if the lines were crossed, the work would be too clumsy, and as the satin piping is rather thick, a close pattern is not desirable; whereas, for ordinary *braiding*, this pattern would be far too simple.

#### To Prepare the Design for Tracing on to the "Wrap"

The design for half the neck and a short piece of the straight pattern, also one corner, must be enlarged to about 3 inches in width,



more or less as desired; then take a piece of tracing paper, place it over the full size design of the curved piece for the half neck and the straight piece, and trace it carefully with a pencil. Move the tracing paper and repeat the tracing of the *straight* design, as often as is necessary, to obtain the required length for the front of the wrap, and add the design for the corner.

Be careful to make the pattern *meet* and *match exactly* each time the paper is moved.

N.B.—It is not necessary to trace more than this amount, as the same piece can be used again in tracing the design on to the second side of the wrap, and round the bottom of it.

As the tracing paper will probably not be long enough for the length of the wrap, it can be cut and sewn together. Place something soft on the table—an ironing blanket will do excellently—and lay the traced strip over it.

Take a steel pin or a push pin (illustrated on page 72, Part 1), and prick through the lines of the design rather closely—about twelve pricks to the inch. When all the pricking is done, remove the paper from the blanket.

N.B.—Large sheets of thick tracing paper can be had, 40 inches by 30 inches, for 2½d. or 3d. per sheet.

The design is now ready to be marked on to the material. Instructions for doing this will be given in the next lesson.

*To be continued.*

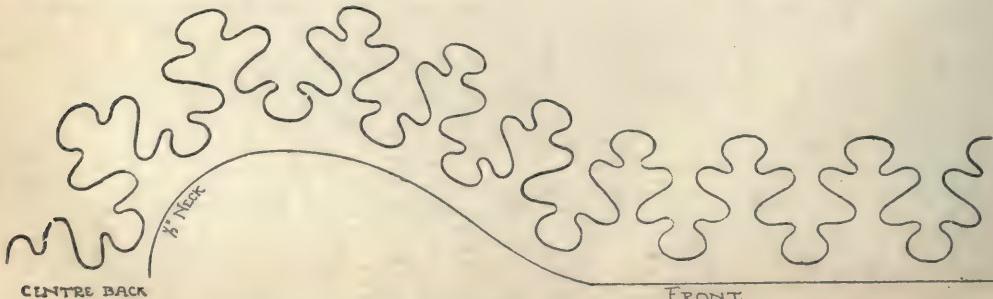


Diagram 4. Design for half the neck and a short portion of the straight pattern

# PRACTICAL LESSONS IN TAILORING

## FOR HOME WORKERS AND OTHERS

*Continued from page 1718, Part 14*

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

### FIFTEENTH LESSON. DOUBLE-BREASTED COAT AND SKIRT—continued

Cutting Out the Skirt in the Material and Lining—To Cut Out the Back Gores—How to Place the Fronts on the Material—Cutting the Lining—Stitching the Seams of Skirt—Adjusting the Darts

To CUT OUT THE BACK GORES. Place the material, double, on the table, and the pattern of the back gore on it, with the edge of the "side seam" along, and 1 inch from, the fold; the bottom of the gore 2 inches from the cut edge.

N.B.—This extra width and length is to allow for turnings, as the pattern was cut the net size.

Pin the pattern to the material, and cut it out, allowing  $\frac{1}{2}$  inch at the "curve for waist" for turnings, and  $1\frac{1}{2}$  on the centre-back. Leave the pattern pinned on.

N.B.—This wide turning on the "back seam" makes it set better.

Now open out the material, and place it single on the table, *wrong side uppermost*, and place the patterns of the front in the position shown on Diagram I, with the edge of the right front near the selvedge at the bottom, and 3 inches from it at the top.

N.B.—The *centre-front*—marked by a faint line on the diagram—must be "on the straight" of the material.

An easy way to ensure this is to fold over the pattern at the crease marking the "centre-front" line; from the selvedge of the material measure 5 inches, and mark this distance at intervals with pins; place the edge of the fold in the pattern along this line of pins, and *perfectly parallel* to the selvedge.

Open the fold, pin the pattern carefully to the material, and cut it out, allowing 2 inches beyond the bottom edge, 1 inch on the "side seam," and  $\frac{1}{2}$  inch on the "curve to waist" for turnings, as shown on the diagram. Place and pin the pattern of the left side of the front in the position shown on the diagram, and cut it out, allowing 1 inch on the "side-seam,  $\frac{1}{2}$  inch on the "curve for waist," and 2 inches at the bottom, for turnings. Do not remove the pins from either piece.

N.B.—The directions for placing these two pieces on the material must be carefully followed, or it will probably be found that the pieces have been cut out for the wrong sides.

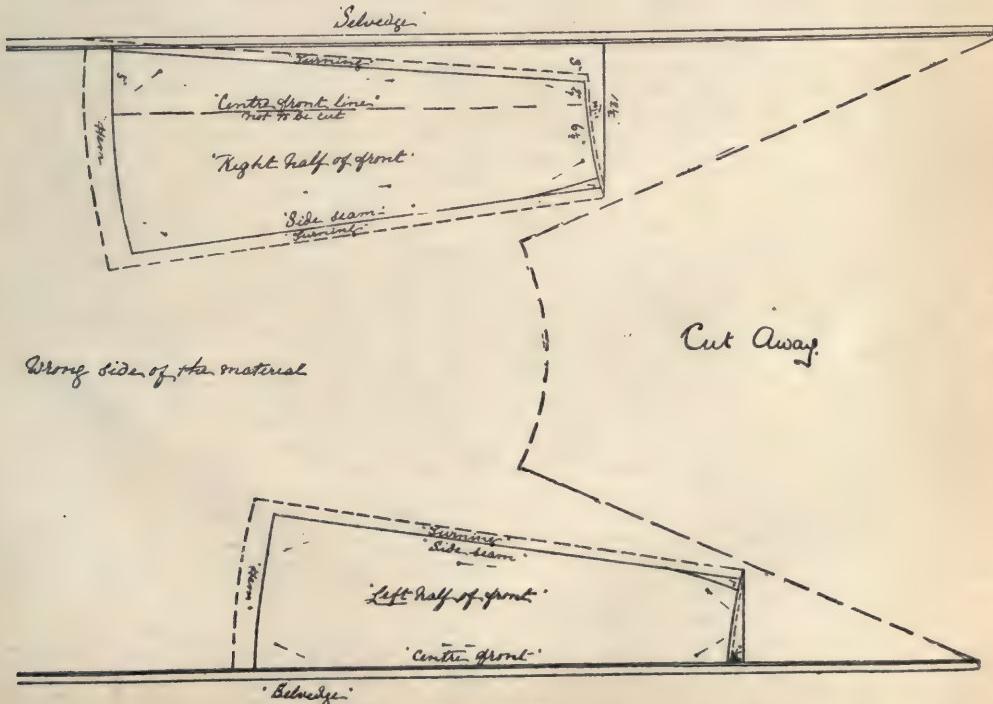


Diagram I. Showing position for cutting out the two pieces for the front after the backs have been cut out from the material

Before removing the pattern from each front, run a row of tacking stitches, with coloured cotton, all round the edge of it, to mark for the turnings. "Tailor tack" round the edge of the pattern of the back, as that was cut on the double material; remove the pattern, cut through the fold to separate the two pieces, and cut through the threads of the "tailor tacking," according to the instructions given for "tailor tacking" on page 74, Vol. I. If the skirt is to be lined, fold the lining in half—the two cut edges together—and place and pin one piece of the back on it with the bottom of the gore about 2 inches *below* the cut edge, as it is not necessary to turn up the lining as well as the material for the hem, and would make the skirt clumsy round the bottom.

Cut out the double lining by the material, along the side and round the top. Open the remaining length of lining, place it single on the table—wrong side uppermost—and place and pin one piece of the front on it to the best advantage, with the right side of the material uppermost, and the *straight* side of the gore along the selvedge of the lining. Cut out the lining by the material, along the side and round the top, but about 2 inches shorter at the bottom. Do the same with the left half of the front, then take a tracing wheel and mark through the material *to the lining*, along the row of tacking stitches denoting the position for stitching the seams. Do the same on each gore. Unpin the material from the lining. The seams must next be fixed.

Place the two halves of the back together—right sides "facing"—flat on the table. Cut a strip of linen, selvedgewise, about  $\frac{1}{2}$  inch wide and the length of the back seam, and place it *over* and all *along* the line for the back seam, and tack it through the double material to prevent it stretching. The other two seams can be tacked together without the strip of linen, as one side being "on the straight," they cannot stretch.

N.B.—All the seams of the skirt must be tacked together with the material lying flat on the table—not over the hand, or the seams will be puckered.

Remove the threads of "tailor tacking" before the seam is machine-stitched, so that they may not be caught in with the stitching.

Unfold the back, but still keep it flat on the table. Take the right half of the front, and place it on the back piece, with the most sloping side to the straight side of the back,—the right sides "facing"—and with the edges of the "curve for waist" level. Commence pinning the two pieces together from the top. Each pin must be stuck *exactly into the line of tacking stitches of the front, and through, and into, the line of "tailor tacking" of the back*.

N.B.—The edges of the seam must constantly be turned over to see that the pins are being put through the line of "tailor tacking."

Tack it carefully together by the pins, and exactly *on* the line. Remove the pins

and the threads of the "tailor tacking." Pin, and then tack, the sloping side of the left half of the front to the other side of the back, in the same careful way.

Now try on the skirt, *right side out*. Pin the top of the centre-back seam to the back of the waist, bring the *left* side of the skirt round to the front, and pin the *top* of the line for the "centre-front"—which is just beyond the selvedge—to the front of the waist. Bring the *right* half of the front round, and pin the *top* of the "centre-front line" over the *left* side front line.

Fit the right half of the skirt at the seam, and, if necessary, make a "dart" about 5 inches long over the hips. This dart must be very carefully pinned, and it must be finished off as gradually as possible, so as to prevent any fulness at the point. Remove the skirt, and place chalk marks over the pins, on *both* sides of the seams, on the right side of the material; and if there is a dart make chalk marks over the pins down each side of it, and a mark *across* the bottom of it. Remove the pins, and place the skirt flat on the table, right side uppermost. Hold the chalk upright between the thumb and first finger, and perfect the outline of the dart, keeping it to the size denoted by the chalk marks, and to the length shown by the mark across the bottom of the dart.

Fold the skirt in half, right side out, pin it together, and correct the second half by "tailor tacking" through the chalk lines to the under side, being careful to make a *small* stitch of the tacking at any point that needs special marking, such as the "head" of the dart. Remove the pins, cut through the "tailor tacking," and unfold the skirt. Pin, and then tack, the seams of the lining together—from the top downwards—on the wheel-marks, just as the material was tacked.

Fold it in half, and again place it flat on the table, the material over it, being careful that the material and lining lay smoothly one on the other, and that the seams correspond. Pin them together, and with a tracing wheel mark the corrected lines and the darts through to the lining.

Separate the material from the lining, then pin each dart together on the wrong side, from the top to the point, being careful that the pins are stuck through the line of tacking on *both* sides. Tack each dart from the top to the point, exactly on the line of "tailor tacking." This tacking must be done neatly, and most *carefully* and gradually finished off at the point, to avoid any fulness there. Take out the pins and the short threads of the "tailor tacking."

Pin and tack the darts of the lining in the same careful way, through the line of wheel marks. Machine-stitch the darts both of the material and lining, *from the top downwards*, in order to work the points gradually off to nothing.

Machine-stitch the back and the two side-seams, both in the material and in the lining.

*To be continued.*

# INEXPENSIVE JEWELS

By THE HON. MRS. FITZROY STEWART

*Continued from page 1478, Part 12*

**The Garnet, its Colour and History—The Topaz—Onyx, and How to Use It—Obsidian—Zircons—Coral and Coral Fishing—Kunzite and Benito—Aquamarines**

THE garnet is a gem of some interest. It is the stone for January, and its name probably owes its origin to the similarity of the colour of this stone to that of the blossom of the pomegranate.

Garnets remind us of our grandmothers. About fifty years or more ago, they were much used for brooches and pendants, and although never of much value, their rich red colour had a certain attraction. Of late they have had a second return to favour. They are used with dull gold, small pearls, and enamel, and lend themselves well to the needs of artistic jewellery.

Garnets are fairly hard stones, but this quality varies in different varieties. Red garnets—chiefly used as gems—rank seventh or eighth in the table of hardness; they are harder than quartz, but less hard than topaz. The green garnet is much softer. It can be scratched by quartz, but is hard enough to scratch glass, by which means it may be distinguished easily from glass imitations.

The garnet is almost worldwide in its distribution. It occurs in India, where the mines are of great importance. It is found also in Ceylon, Brazil, East Africa, South Africa—where it is known as the "Cape ruby"—and in South Australia. It is found in Europe, and a certain number of stones are collected in the Alps, the Tyrol, and Bohemia. Those who go abroad will remember that garnet ornaments are much seen in jewellers' shops at Homburg, Carlsbad, and Marienbad.

Bohemia is, in fact, the home of the garnet industry. About three thousand men are employed in cutting the gems, and there are five hundred goldsmiths, and some three thousand five hundred working jewellers. The collecting of the stones gives work to over four hundred persons, and, including others who are engaged in the business, it may be said that in all from nine to ten thousand persons gain their living by the garnet industry.

Garnets vary in their colouring. Their most common colour is a shade of red, but there are green, yellow, brown, and even black varieties. Green garnets of a pale tint come from Siberia, brown or brownish black from Finland, and amber coloured from Ala,

in Piedmont. Black garnets are sometimes used in mourning jewellery. Green garnets are apt to be passed off as emeralds, and red garnets used as a substitute for rubies. In fact, a fine red garnet approaches very near to a ruby in colour. The fraud, however, can easily be detected, as a garnet lacks the hard lustre and transparent colour of a ruby, and also has none of its dichroism. By the way, garnet in the form of powder is a valuable grinding agent for precious stones and other hard substances, and it is also used in the manufacture of so-called emery paper.

Garnets vary in size, from the smallest that can be worked to stones the size of a hazel nut. Larger ones are common, but they are seldom free from impurities. The flaw that is usually found in this stone is the presence of fissures, along which it may easily fracture. Garnets are, however, as a rule, extremely pure.

Garnets differ widely in value. The worth of a stone depends upon the beauty of its colouring and the purity of its appearance.

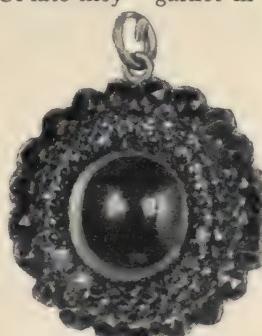
The almandine is a deep dark variety, to which was once given the name of carbuncle. It has a rich, red claret colour, and is the most esteemed of the whole family of garnets. The difference between a carbuncle and a garnet is simply that the former is cut *en cabochon*, while the latter is usually cut with a table and facets. The forms of cutting employed for garnets are those best suited to stones that are more or less darkly coloured. By far the larger number are cut *en cabochon*,

but what may be called grains of garnet seem to be often provided with small facets.

The garnet was a great favourite with the ancients. Pliny called it "carbunculus," from *carbo*, which means a live coal, and antique gar-

nets have been found in Roman and Grecian ruins. In former days the garnet was often engraved, and beautiful specimens are to be seen in Paris, Rome, Turin, and St. Petersburg.

The topaz is a semi-precious stone that has a wide range of colouring. One variety is white, or, rather, colourless, and such stones are apt to be passed off as diamonds. The fraud can, however, be easily detected, because a topaz is much less hard than a diamond. There are also light blue, light



A pendant of garnets with a carbuncle as the centre stone. Garnets are now popular stones, and lend themselves to artistic treatment.

Photos, Bolak



Onyx buttons. This stone was formerly much used for cameos, a use for which its variety of colouring was well adapted



A beautiful necklace of pink coral beads.  
This shade of coral is the most valuable and  
commands a high price

green, orange, and straw-yellow topazes. Pink topazes are not real but manufactured. Their pink colour is attained by subjecting sherry-coloured topazes to a moderate temperature.

The hardness of the topaz stands at 8, and it is surpassed in this quality only by the diamond, ruby, and sapphire. When rubbed, it becomes strongly electrical; it is also magnetic, and will attract to itself any light atoms, such as shreds of thin paper.

The topaz is a cheap gem, and the stones are valued according to their depth of colour. Pink topazes are now more popular than yellow. The golden-yellow stones come from Brazil, the sea-green variety from Bohemia, and the white and pale yellow from Saxony.

The topaz is one of the few semi-precious stones found in the British Isles. It occurs at St. Michael's Mount in Cornwall, in certain parts of Scotland, and in the Mourne Mountains in County Down, Ireland. In Scotland, it appears in the south-east of Aberdeenshire, where it is found in granite rock, and is easily recognised by its hexagonal shape, and its tip pointed very much after the manner of a sharp lead pencil. The deeper the shade the more precious the stone, and a cairngorm, as it is called, should be sherry-coloured.

The topaz may be a gem of no special charm, but it is cheap, and its varied tints combine well with other stones, and are often used in artistic jewellery.

#### The Onyx

Onyx is a variety of tinted agate formed of alternating stripes of white and black, or white and dark-brown chalcedony. The finest specimens come from India, and the stone also occurs in Egypt, Arabia, and Armenia. Onyx, like garnet, belongs to the age of our grandmothers. About fifty years ago, it was much valued, and was used for bead necklaces, brooches, and other ornaments. Mr. Streeter relates that £1,000 was once paid for a very fine row of beads that had been procured with great difficulty.

Onyx has been found in such large masses that small pillars have been made of it. There are six such in the basilica of St. Peter's at Rome, and some are also to be found in Cologne Cathedral. The finest onyx

in the world is said to be over the pulpit of St. Mark's in Venice.

Obsidian is a stone of small price, but when cut and polished it has a certain brightness and beauty. Its colours include red, green, grey, brown, and black. Its hardness is 5 to 5½, that of window-glass; it is very brittle, and breaks easily into sharp, angular pieces, but it takes a high polish, and can be used for brooches, pendants, and earrings. When seen at its best, the green variety resembles a green tourmaline. Black obsidian is used in mourning jewellery, and was employed by the ancients for making mirrors. When worn in mourning, it can easily be distinguished from jet, as the latter (which is a variety of coal and a bad conductor of heat) feels warm to the touch, while obsidian is cold. Obsidian occurs in Spain, Hungary, Iceland, and Mexico.

#### The Zircon Stone

A stone called zircon has a certain vogue, and is by no means expensive. It takes its name from Zirconia, where it was discovered in 1789. Zircon is 7½ in hardness, and admits of a brilliant polish. The best stones are of a brownish shade of orange. Some in pale straw-yellow are called jargoons, and others of a yellowish brown shade are known as hyacinths.

Owing to the brownish shade of these stones, they are not a success when used for brooches or earrings, but the writer once saw a neck-chain of dull gold set with zircons that made a handsome ornament. This was priced at £15.

Zircons are found in Ceylon, in one district of the Urals, and in Southern Norway.

The home of coral is in the Mediterranean, and the chief fisheries are off the coasts of Corsica and Africa. The working of coral is an Italian industry. Dainty small articles are made, and pieces of large size are used for the sticks and handles of parasols and umbrellas. If the coral is of fine quality, it is often carved in an exquisite manner, which adds much to its value. The Queen of Italy owns a parasol handle said to be worth £360. Coral fisheries are, as a rule, from four to six miles out to sea; nearer the shore the coral is collected by divers. The best pieces grow at

depths which are inaccessible to divers, even when provided with the best appliances. Therefore, for fishing the coral from these vast depths there is in use a special machine, which has been used for centuries in the Mediterranean. This contrivance is known by the Italian term *ingegno*.

A new stone seems as welcome to jewellers as would be a new animal for food to anxious housekeepers. A few years ago, a new gem was seen in London, known after its discoverer (Professor Kunz) as kunzite.

Kunzite is somewhat soft, with a hardness of only 6·5, but it has lustre, and takes a brilliant polish. It occurs in San Diego County, California. Good specimens of this stone, averaging five carats, can be obtained for from £5 to £7. Owing to its softness,

kunzite does not stand hard wear, but forms good brooches and pendants; and combines well with diamonds, olivines, peridots, and tourmalines.

A new stone called benito has also been found in California. This gem is of a deep blue colour, as fine in shade as a sapphire, and even more brilliant. It will most likely be sold as a sapphire, for in the matter of new stones we English are most conservative.

Aquamarines possess a pale green colour that suggests the hue of sea-water. They come from Brazil, Siberia, and the Ural Mountains. One of the finest known specimens is the sword-hilt, which was in the collection of the late Mr. Beresford Hope, formerly exhibited at the South Kensington Museum.

## DRESS FOR BUSINESS WEAR

*Continued from page 1355, Part II*

### Gloves—Millinery—The

**I**F cotton or lisle-thread hosiery is preferred, it is considered more hygienic if the soles of the stockings are of natural wool.

Several pairs of stockings in consecutive wear will save the busy girl tedious darning, as also will those with "double" heels and toes. Nothing, however, is better than adherence to the old-fashioned method of "running" new hosiery before wearing. Thin wool should be used for this, the loops cut at the end of the rows of darning, which should not make a straight hard line at the top of the running; a waved or uneven line that comes well above the shoe is the best. Some workers claim that darning or running diagonally across the material is far better than the old-fashioned square darning. The new thread, they say, "gives" better to the stretching of the woven foundation.

### Gloves

Gloves are an item of dress that must not be overlooked when apportioning the dress allowance. They are apt to form a considerable addition to the necessary expenditure unless due foresight is exercised.

For practical wear choose gloves that fit easily and do not cramp the hand, for opening railway-carriage doors and getting on and off omnibuses is a strain, and an otherwise perfectly satisfactory make will split solely through being stretched too tightly.

Neutral colours, tans, and nut-browns are among the most serviceable shades, and in one of the various makes of chevrette, or what are known as nappa, or driving gloves, will give good wear.

Fabric gloves have now been brought to perfection as regards their cut and fit, so that many women use them in preference to those of leather.

Although the hat, with other outdoor garments, is not worn in the office, it comes under the rules guiding the business girl's attire. It certainly requires to possess hard-wearing qualities, for it is impossible to always protect it from the rain by the umbrella.

### Difficulty of Shopping

Extremes in size and style should be avoided, and a good ribbon trimming, with a wing or quill feather, will wear and look well to the last, and will bear one or two renovations.

### Hats

In the summer straw and chip hats are available, with darker straws and felts for winter wear. Flowers and ostrich feathers are apt to give a tawdry appearance to a hat after a very short period of use, and while the hat will often "make" a costume, the contrary holds good, and it often "mars" one.

Reserve the wearing of tweed hats for the country; they do not often give a good effect in town, and unless of excellent quality are apt to get out of shape rather quickly besides being heavy in weight.

On very windy days a veil should be worn, even if it is not in general use, as it is invaluable in keeping the hair in order, and also protects it from the effects of rain. A fringe net also is most useful for the same reason.

A business woman, engaged from morning to night is greatly handicapped by lack of the time in which to select and care for her clothes. Should her office happen to be situated near the shopping quarter she may certainly be able to give up her lunch hour to the purchase of materials, or of a coat or costume, but unless the "hour" is an elastic term it does not allow much time for comparison or choice. At the end of her day's work the best shops are closed, or on the point of closing, and it means, in winter at least, buying by artificial light. An occasional walk round to look at the goods displayed in the windows, either at lunch-time, or in the evening, or Saturday afternoon, when many windows are obligingly left unshuttered, is by no means waste of time, as it gives an idea of what is being stocked, and where the best value can be obtained.

*To be continued.*

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. The Acta Corset Co. ("Acta" Corsets); Clark & Co. (Dyeing and Cleaning); Jason Hosiery Co. (Underwear).



## NEEDLEWORK

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be :

*Embroidery  
Embrodered Collars and Blouses  
Lace Work  
Drawn Thread Work  
Tatting  
Netting*

*Knitting  
Crochet  
Braiding  
Art Patchwork  
Plain Needlework  
Presents  
Sewing Machines*

*Darning with a Sewing Machine  
What can be done with Ribbon  
German Appliqué Work  
Monogram Designs, etc., etc.*

### SWEET-PEA EMBROIDERY

By MRS. F. NEVILL JACKSON

*Author of "A History of Hand-made Lace," etc.*

(SEE COLOURED FRONTISPICE)

The Charm of the Sweet-pea Design—Uses of the Pattern in Dress and House Decoration—Needlework Pictures—Court Trains—How to Use the Pattern

SOME sweet-pea lovers have a society of their own, the National Sweet-pea Society, but if all lovers of sweet-peas belonged to it, the membership surely would include all the inhabitants of the world.

There is a subtle appeal in a sweet-pea hedge that we look for in vain elsewhere. It suggests beauty and homeliness, fragrance and harmony. A flower lover happily placed where choice orchids flourish, where the feathery mimosa, the flaunting cactus, and pink-petalled oleander grow in tropical luxuriance, yet thinks with longing of the soft-hued pinks and delicate mauves of the English sweet-peas.

We all love sweet-peas, and that little-known Sicilian monk, Francis Aspasia, did the world a good turn when, a couple of centuries ago, he sent a few seeds of the wild sweet-pea to his friend Dr. Wredale, of Enfield.

The flower that delights us during the summer needs no special introduction to

the embroiderer who wishes to transfer to her household belongings the dainty remembrance of this princess amongst the blossoms.

We are but fulfilling the loudly expressed wish of hundreds of clever workers in supplying a really artistic design in a sweet-pea pattern. The flower readily lends itself to fine effect, and the smooth-petalled or waved varieties are equally beautiful when portrayed in needlework. The Hooded Standard is easy to work, and is so characteristic of the flower that, with comparatively few stitches, a fine effect can be achieved.

The foliage, again, is delightfully attractive. Unlike many flowers, whose leaves are apt to be unwieldy in appearance when worked, however beautiful in nature, the sweet-pea leaves are daintily separated and sparsely growing, so that they present no difficulty to the needlewoman.

Then there are the tendrils, rioting in close-curled spirals or open-spread fingers, ready to



Pocket of rose-coloured linen embroidered in white flourishing thread



Table-centre, the small corner worked in mauve, with narrow sprays in continuous line for the border

catch on to any stick or support. These, again, give a charm to a sweet-pea pattern which sweet-pea growers and mere members of the National Society have failed to grasp, or, if they have noted it, have failed to point out its special attraction from the embroiderer's point of view.

#### A Riot of Colour

With regard to colour embroidery, this daintiest of flowers leaves nothing to be desired. So varied is the range that, whatever the colour scheme of the room where our sweet-pea cushion is to abide, whatever the colour of the dress the sweet-pea embroidery is to decorate, we can choose our silks with perfect assurance that Nature will be represented faultlessly.

Every shade of oyster, snow, cream, and dead white may be found in sweet-peas. Each shade of red, from the most delicate shell, blush, pale rose, deep rose, ruddy crimson, deep blood colour, to red of almost a black shade, is true to Nature. The same with blue; palest hyacinth, the deep blue scentless pea, to almost blue-black petals on some of the newer varieties—all are seen in our gardens.

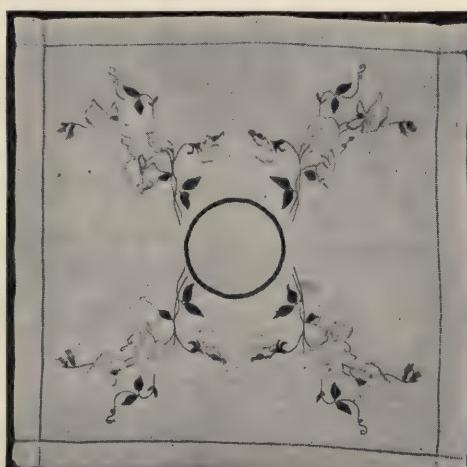


A sweet-pea spray worked in outline is effective against a darned background

In purples we may choose our silks from bundles of palest heliotropes, delicate mauves, waved lavender overlaid with rose, purple, ruddy purple, and deep Royal purple, shades that vie with the regal decorations of the imperial robes.

Let each needlewoman take a handful of the sweet-peas she loves best and matching her silks in Nature's own colours, let her embroider her pattern with a bowl of sweet-peas in front of her. Thus will she embroider more successfully than ever before, and will create a colour scheme which will be a joy to look at long after the sweet fragrance has departed from the bunch which inspired her needle.

The patterns shown in the frontispiece and on our next page are specially designed for reproduction in many ways. The large spray can be used singly as a centre ornament for a tea-cosy, sofa cushion, bodice embroidery, or for the fashionable pocket where a wide, short ornament is desirable. This pocket is of rose-coloured linen embroidered in white flourishing thread, the fringed knobs of twisted



Another suggestion for a centre, the design from the frontispiece being worked in green and rose colour

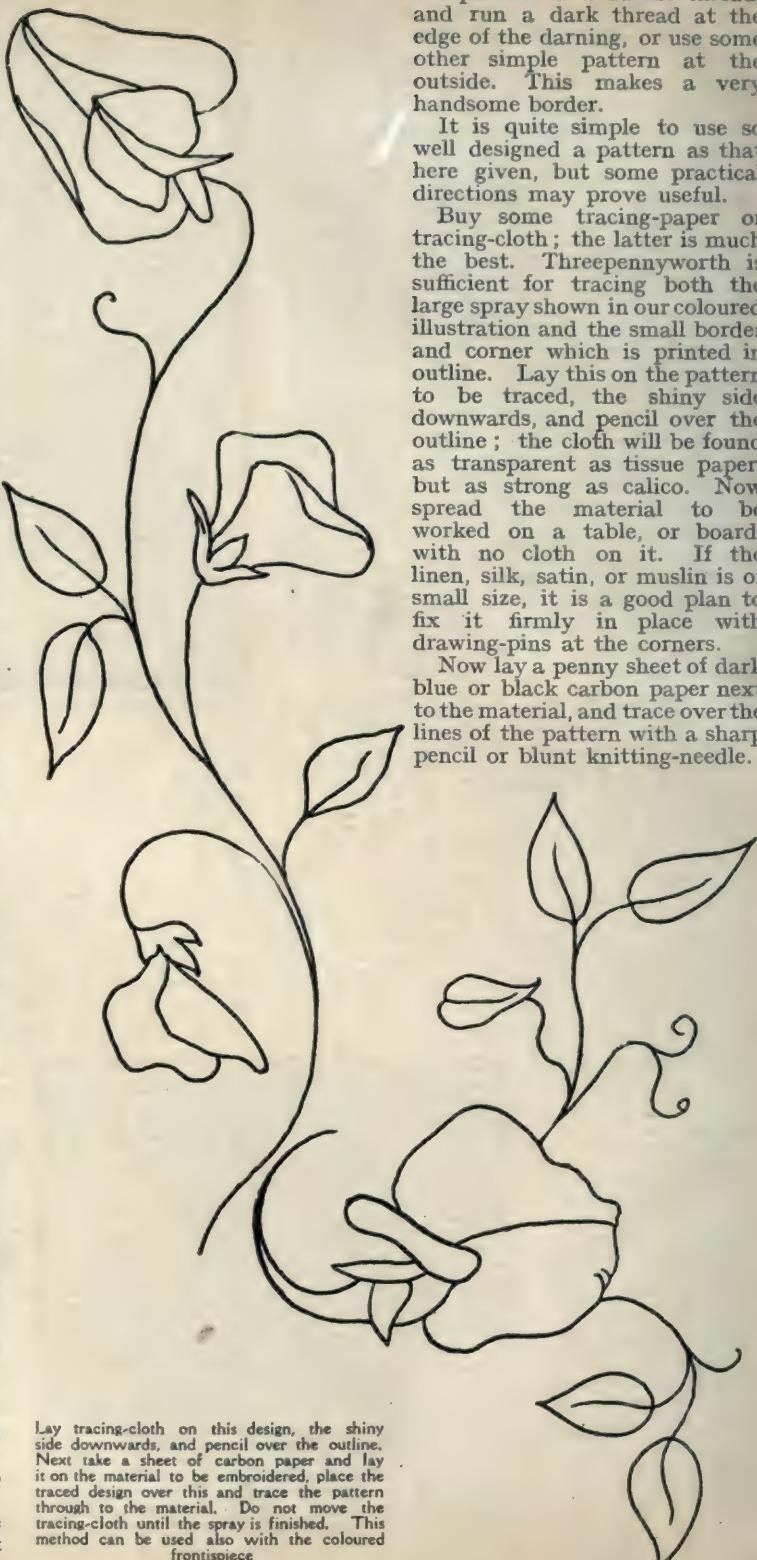
white linen braid. Rose cord forms the handle, which may be worn hanging on the shoulder.

The bag was made to wear with a rose linen frock with panels of sweet-pea embroidery, ornamented with the narrow spray, which repeats with artistic continuity.

The large spray also "repeats," and in this way can be used as a wide skirt or tunic edging. Nothing could be more lovely than such a wide border round a cream soft satin Court train worked in a creamy blush or a waved pink variety.

A table-centre showing the small corner worked in waved mauve (Marquis) and the narrow sprays in continuous line would be very lovely. A single or double line of ribbon in the foliage green might form an outside border. Or, for workers who can spend much time on their handicraft, a buttonholed curved outside border, with a single dot of green satin-stitch in each curve, would make a good outside finish. This green dot, representing the pea, would be quite in the picture.

This pattern can also be very effectively worked if the background is darned. Trace the design on a linen of good coarse round thread, darn the whole ground closely and evenly, taking up one thread in every five. Continue the darning one inch beyond the pattern in the widest part. It is a good plan to use a fine huckaback; this indicates the threads to be caught up clearly. Outline



Lay tracing-cloth on this design, the shiny side downwards, and pencil over the outline. Next take a sheet of carbon paper and lay it on the material to be embroidered, place the traced design over this and trace the pattern through to the material. Do not move the tracing-cloth until the spray is finished. This method can be used also with the coloured frontispiece

the pattern in a darker thread, and run a dark thread at the edge of the darning, or use some other simple pattern at the outside. This makes a very handsome border.

It is quite simple to use so well designed a pattern as that here given, but some practical directions may prove useful.

Buy some tracing-paper or tracing-cloth; the latter is much the best. Threepennyworth is sufficient for tracing both the large spray shown in our coloured illustration and the small border and corner which is printed in outline. Lay this on the pattern to be traced, the shiny side downwards, and pencil over the outline; the cloth will be found as transparent as tissue paper, but as strong as calico. Now spread the material to be worked on a table, or board, with no cloth on it. If the linen, silk, satin, or muslin is of small size, it is a good plan to fix it firmly in place with drawing-pins at the corners.

Now lay a penny sheet of dark blue or black carbon paper next to the material, and trace over the lines of the pattern with a sharp pencil or blunt knitting-needle.

When the spray is finished; but not before, lift up the tracing-paper, and the pattern will have been transferred to the material to be embroidered. Repeat this process as many times as the arrangement of the pattern requires.

Thus may we take lasting portraits of

these lovely but all too ephemeral blossoms to give as souvenirs to our friends; thus may we embroider for our own pleasure or that of others life-like needle-pictures, which will be a joy through those dreary months of winter, when their beautiful living prototype can no longer gladden our eyes.

## FLORESTORE WORK

Articles that Can be Made—Materials Required—How to Make Sprays—Fuchsia Blossoms—Virginia Creepers—General Instructions

**FLORESTORE** work will be found a most fascinating form of crochet work. When soiled, it can be made to look like new if carefully washed and a sufficient quantity of salt added to the rinsing water to keep the colours from running.

The illustrations given show several articles to which this work can be applied.

The sprays or wreaths are made separately, and are afterwards affixed to the article they are intended to adorn.

The beginner should master at least two small details. First, how to hold the wire. This should be held with the thumb, as in the case of the padding cotton in Irish crochet. Secondly, care should be taken to bind the stems. A crocheted stem would appear ugly, so that it is not to be recommended.

Materials required for working sprays of fuchsia :

"Gem Brighteye"—pink, Nos. 392, 393; mauve, Nos. 331, 332; pale pink, No. 379; red, No. 384; cream, No. 459; green, Nos. 351, 352, 353, 493, 494; for binding stems, Ardern's "Grove" No. 493.

Fine wire, obtainable in small reels at any florist's. Ribbon-wire, a small quantity for stems, obtainable at the draper's. Hooks, sizes  $1\frac{1}{2}$  and  $4\frac{1}{2}$ .

*Fuchsia Blossom.* The outer bell. With the medium shade of pink thread work 23 chain; turn, 1 double crochet in second chain from hook, 1 double crochet in next chain, 1 treble in next chain, taking up loop of wire formed by turning about 1 inch of wire back; now, over wire, 1 treble in each next 8 chain, 1 double crochet in each chain to end of chain; 1 chain, turn, \* 1 double crochet into each double crochet of previous row, bend back wire, and work over wire; 12 chain, 1 double crochet in second chain from hook, 1 double crochet in next chain; 1 treble in next; here bend back wire and take up loop as before; proceed to work over wire, 1 treble in each chain, until double crochet of previous row is reached, then double crochet into double crochet of previous row, and over wire to end, 1 chain, turn, and repeat from \* until the four petals which form the outer bell are worked.

*The Inner Petals.* With a mauve shade, and using hook No.  $1\frac{1}{2}$  (wire not being re-

quired), make 6 chain, 1 long treble in fifth chain from hook, 6 long treble of 3 times over the needle in same chain, 1 long treble, 5 chain, finish off with 1 double crochet; four of these petals are needed for each blossom.

*For the Stamens.* Eight short lengths of pink thread are required; knot cream thread at the end of each, cut off tidily; twist a piece of fine wire round these to keep them in place; let one stamen hang down much longer than its fellows; arrange the four petals round the stamens and lightly sew them; sew the outer bell round, and make a little green cap to fit on the top; 5 chain, 1 double crochet in second chain from hook, 1 double crochet in each of the other three stitches, 1 chain, turn, 1 double crochet in each stitch, 1 chain, turn, 1 double crochet in each stitch of previous row—four stitches in all—1 chain, turn, 1 double crochet in each stitch; this completes the small green part; sew this round the base of the flower; with thread of the same shade twist it down the stem for



Photograph frame decorated with a fuchsia design in Florestore work. This work gives a wide scope for artistic taste and is not difficult of execution.

about 2 inches between the finger and thumb.

*Fuchsia Bud.* Work 10 chain, 1 double crochet in second chain from hook, 1 double crochet in next chain, taking up wire just as in pink petal, 1 treble in next chain, 1 treble in next chain, 1 long treble in next chain, and 1 treble in each stitch to end of chain; finish off with double crochet. Four of these are required. Sew together and bind, after making the little green cap and fixing at base of bud.

*Fuchsia Leaf.* Fuchsia leaves invariably have a little red colour in the centre. With No. 384 work 15 chain, join on a deep green shade, 1 double crochet into first chain, starting at second chain from hook; have ready fine wire; place reel of wire on table to the left, thread to right of you, work over wire 1 double crochet into first stitch, leaving a short length of wire to the right to be used as a stem; 5 chain, 2 long treble of 3 times over the needle in next chain, and, still over wire, repeat in each of next 5 chain; over wire work 2 long treble in next chain, 2 treble in next chain, 3 double crochet to round top of leaf; here work down other side of chain, over wire, 2 treble in first chain going down other side, 2 long treble into next chain, 2 long treble of 3 times round the needle into each of next 6 chain, 5 chain, 1 double crochet to finish off; leave another short length of wire, bind them for about 2 inches; arrange the leaves in pairs. The smallest leaves will require about six or seven chain to commence with; leaving out the long treble of 3 times over the needle will make the leaves narrower. Each leaf must be wired in the same way.



Fuchsia blossoms in silk. The stems are bound ribbon wire, as, if crocheted, they would be clumsy in appearance

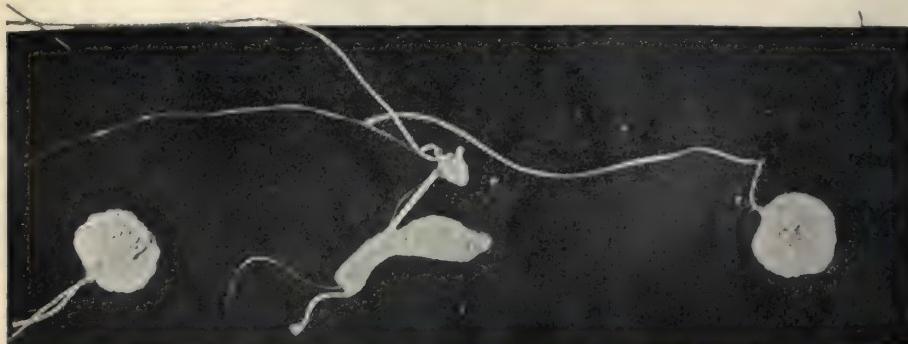
ram with any material should be pulled tightly over the buckram, then folded over the cardboard frame; a few long stitches across the back is the best way to make it secure. Arrange the sprays, and fasten with a few stitches through the cardboard.

#### Dainty Calendar with Virginia Creeper Design

Materials required for working trails of Virginia creeper:

Suitable shades to use in "Gem Bright-eye" are: red, Nos. 354, 356, 357, 358, 359, 384, 453; brown, Nos. 340, 400, 401, 446, 447, 489, 498; green, Nos. 499, 500, 501, 503; Ardern's "Grove" Lustre, Nos. 384 and 451 for binding stems. Florist's wire.

*A Large Leaf.* Work 21 chain in dark red, 1 long treble in fifth chain from hook,



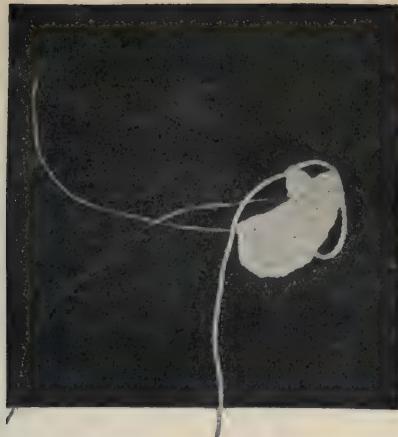
Details of work for the fuchsia blossom design

*To Arrange the Sprays.* Begin with two leaves, one perhaps standing up a little longer on its stem than the other. Bind for about 1 inch, holding the stem in the left hand, and binding with right; now hold stem by piece you have bound, and twist between the finger and thumb for a short distance; insert two more leaves and, if desired, two blossoms, and so on, on the length of stem.

#### To Make the Photograph Frame.

Take a strong piece of cardboard, and mark out the size and shape you wish the frame to be; the one illustrated is 9½ inches by 7½ inches. Then mark, a little to the side (see illustration), the inner shape—the one shown is for a cabinet photograph. Place this on a piece of white buckram, and again cut out the shape, allowing turnings all round also; mark the space for the photo, and allow turnings, making little snips at the corners; cover the buck-

ram with any



Detail of the Virginia creeper pattern. Care should be taken never to work two leaves alike and to vary the shading as much as possible.

taking up loop of wire formed by turning wire back over wire, holding wire as described in directions for fuchsia, 2 long treble into next chain, 2 long treble into next chain, 2 long treble of 3 times over the needle into next 3 chain, 1 long treble of 3 times over the needle into each of next 3 chain, 1 long treble into each of next 4 chain, 1 treble into each of next 3 chain, 1 double crochet into next chain, 1 double crochet into last chain, 1 chain to make the top of the leaf as pointed as possible, 1 double crochet in first stitch other side of chain—over wire—1 double crochet in next stitch; join on lighter shade; just tie a



A completed spray of the Virginia creeper. A study of the natural leaf will be useful in helping the worker to produce a correct effect.

single knot, and leave about 1 inch over, hold these under the left thumb with the wire, and crochet right over them; after two or three stitches these can be cut off with a sharp pair of embroidery scissors; 1 treble in next 3 stitches, 1 long treble in next 4 stitches, 1 long treble of 3 times over the needle into each of next 3 chain, 2 long treble of 3 times over the needle into each of next 4 chain, 1 long treble into each of next 2 chain, 3 chain, 1 double crochet, and break off, twisting end firmly round wire a short distance.

*The Small Leaf.* Work 7 chain in a light shade of red, 1 double crochet in second chain from hook—over wire—1 treble in each of next 3 chain, 1 double crochet in next chain, 1 double crochet in top of leaf, 1 double crochet in first stitch on other side of chain, 1 double crochet in next stitch, treble to end of chain, finish leaf with 1 double crochet; bind a short distance.

Do not work two leaves alike, but vary shading as much as possible.

Take three or four lengths of florist's wire for the long trail; arrange the bunch of leaves, bind for three or four inches with Ardern's "Grove" Lustre; arrange another bunch of leaves, and bind; do this the length you require, beginning with the lightest shades and finishing with the darker. Occasionally bring in the brown and green shades.

Make all the sprays as light and fine as possible; bend the trails in and out.

If the beginner regards the



A calendar with design in silk of Virginia creeper. The object of the artist should be to follow Nature and avoid a conventional treatment.

outlay for threads as rather high for an experiment, very good results may be obtained with fewer shades, if carefully selected.

*To Make up Calendar.* Take a circular piece of cardboard, cut a somewhat larger circle in buckram, cover with linen tightly, stretch over cardboard, and paste neatly at the back. Arrange the trails of creeper, and lightly stitch their stems through the cardboard. Affix a small calendar in the place required—this can be bought quite cheaply.

at any large stationer's—and tie a bow of ribbon at top. Attach a ring by which to hang it up. Finish neatly by pasting white paper over the back.

It is not necessary that the calendar should be made a circular shape. It can be cut square, or to any shape desired by the worker, the flowers, of course, being arranged accordingly; and, instead of hanging it up by a ring, it is sometimes found more convenient to place it on an easel, which could be bought very cheaply.

## NET AND VALENCIENNES LACE MENDING

An Efficacious Method of Mending Net or Lace—Transferring the Pattern to a Fresh Background—To Strengthen Weak or Rotten Lace—A Quick Way in Which to Repair Lace—The Starch Patch

**W**HEN repairing lace which has been torn it is necessary first to consider the nature of the lace, and whether it is strong enough to stand the strain of an elaborate mend.

Decidedly the best and least conspicuous method is to fill in the hole with a carefully placed piece of net. It is particularly useful to know how to mend like this when the tear is the result of an accidental injury, and when the other part of the lace is unharmed. The process of patching is based on similar lines to the embroidery mend described on page 766, Vol. I, *EVERY WOMAN'S ENCYCLOPÆDIA*. The fresh net must, of course, exactly match in shade and texture that to which it is to be joined, as must also the thread for re-making any portion of the pattern which may be torn away.

First it is needful to cut a square of the net, and tack it firmly under the hole, allowing an inch or so over all the way round (Fig. 1). Now take a piece of the finest cotton, or even a split thread of silk, and run it round the extreme edge of the damaged section, catching it in and out of the mesh, and thus uniting the two pieces of net (Fig. 2).

If it is thought best, before doing this another tacking thread may be run through the patch to show the exact place of joining. (Fig. 3). When the pattern is an elaborate one, and it is possible to carry the join under it, it will be all the better, and, in any case,

it should be arranged so as much as possible, even at the cost of making the patch a little bigger. Cut away the old lace which is left within the circle of the thread, and on the new net work out an exact copy or continuation of the pattern. The mend will be practically invisible when it has been carefully pressed (Fig. 4).

To save a piece of very good old lace, when the pattern remains unharmed and only the net has given way, it is sometimes worth while to transfer the design to a fresh background. In order to do this, the principal pieces should be cut out and pinned in their right order on a piece of new net, which has first been shrunk by washing and ironing (Fig. 5). They may be tacked securely, and then fastened down, either by a fine button-hole stitching taken through from the wrong side round the edge of each or by a tiny running of silk or cotton.

Another way of joining the pattern into the net, which is especially good if the edges are torn or frayed, is to cut away the border stitches and remake them, taking the thread right through the net. The patterns are securely fastened to the background by this means. The net under the pattern can be cut away with a sharp pair of scissors, and lastly, any of the finer sprays or connecting threads of the pattern can be worked into their proper place. The lace will then be as good as new.

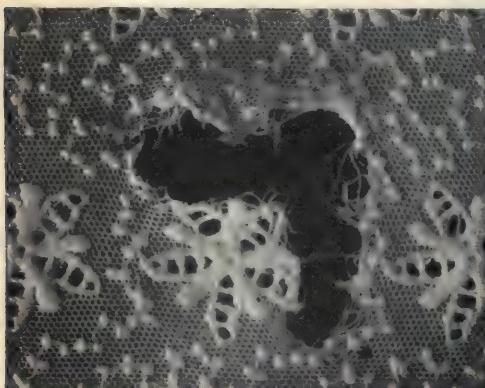


Fig. 1. A tear in a piece of lace that may be mended by means of a patch of new net similar in shade and texture



Fig. 2. A square of net is tacked firmly under the rent, and then the edge of the damaged section is tacked round with fine cotton or silk



Fig. 3. Another tacking thread may be run through the patch, to show the exact place of joining

Torn or rotten lace can be very easily lined or strengthened with net if it is not in a very prominent position when worn. By doing this it will be made to last much longer than would otherwise be the case.

For instance, should the bottom of a petticoat, trimmed with Valenciennes lace, have become weak and broken into holes in the wash, prepare a strip of net which is sufficiently wide to reach from the top of the lace to below the bottom of its deepest point, and tack it in place all the way round. Every large hole should be tacked at the edge down to the net lining as well as each point. In the illustration black thread is shown, but white should actually be used. The net should be tacked in when the garment is rough dried, and before it is starched and ironed. Then it will so press into the lace as to make the two thicknesses almost invisible. The tacking threads can, if preferred, be pulled out very carefully after the lace has been ironed, and this will make the mending even less obvious. The straight edge of the net may be left under the points till the last, and it can then be carefully cut away with a pair of scissors. If the net lining is quite new, it is necessary to allow a little for shrinkage when cutting and tacking it in place.

For mending a tear in a hurry on a lace



Fig. 4. The hole in the lace has been made good by this mode of mending, and the repair is practically invisible



Fig. 5. To save the pattern of very good lace, it is worth while to transfer the design to a fresh background, by pinning the pieces in their right order on a new net

or net frock, a starch patch will be found extremely useful. A piece of net should be cut out as nearly as possible the shape of the hole, but a little larger. This should be dipped in a basin of thin starch, and the edges of the hole should be moistened in the same way. Place the net in position, and press a hot iron firmly over it, which will be found to fasten the patch securely in place. The impromptu mend will easily last till the dress is washed, when the process can, if desired, be repeated. This method saves the need of cotton stitches, and on a plain net it is almost invisible.

All the modes described for lace mending will be found very useful when repairing curtains. Especially to be recommended for this purpose is the starch patch last mentioned. The coarse kind of canvas that is used for woolwork makes a good background for patches on some kinds of material. Unless curtains are very good, they are not worth the trouble of elaborate mending. A careful darn is often all that will be needed, since when they are hanging in folds it will not be very closely observed.



Fig. 6. If cotton lace on a petticoat is torn, a strip of net as wide as the lace should be tacked behind it, all the way round, before the garment is starched and ironed. The edge of the net can then be trimmed and the tacking threads removed



# KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in **EVERY WOMAN'S ENCYCLOPÆDIA**. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned :

*Ranges  
Gas Stoves  
Utensils  
The Theory of Cooking  
The Cook's Time-table  
Weights and Measures, etc.*

*Recipes for  
Soups  
Entrées  
Pastry  
Puddings  
Salads  
Preserves, etc.*

*Cookery for Invalids  
Cookery for Children  
Vegetarian Cookery  
Preparing Game and Poultry  
The Art of Making Coffee  
How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

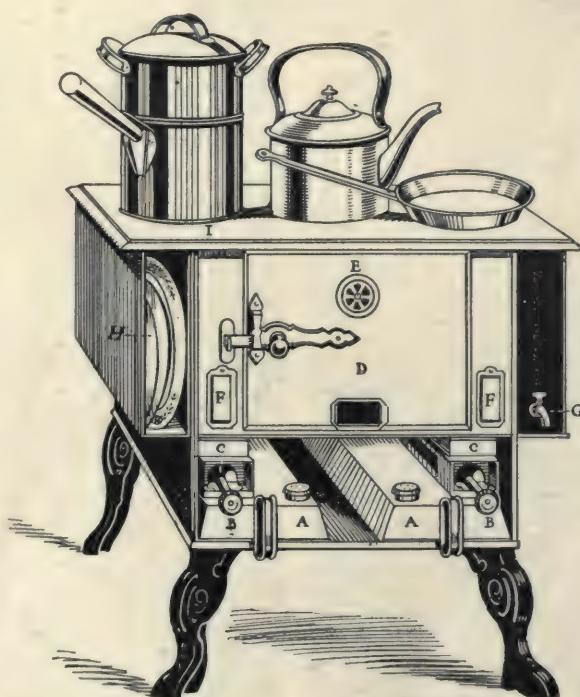
## THE MANAGEMENT OF OIL STOVES

Advantages and Disadvantages of Oil Cooking Stoves—Special Points to be Remembered—Prices—Wickless Stoves

A WELL-CONSTRUCTED oil stove, if kept clean and properly managed, is often of the greatest convenience for cooking purposes in rural districts where gas is unobtainable, for yacht and camp cooking, or in quite small households.

### Advantages

Oil stoves are portable, no flues being required; economical, oil being cheaper than other fuel. It is claimed for them that they cost about 20 per cent. less in fuel than other stoves. The lamps need not be lighted until about ten minutes before the oven is needed.



**Oil Cooking Stove on Movable Legs**

A. oil receivers; B. screws to regulate wicks; C. wire guards over wicks; D. door into oven; E. oven ventilator; F. tall windows to see height of flame; G. tap of side boiler; H. plate-rack; I. hot-plate and its three boiling holes

### Disadvantages

Oil stoves cook slowly; need constant care to keep them clean and in good order, for unless this is done they smell, smoke, and may even explode; are apt to give off unpleasant fumes and smoke if neglected, or if bad oil is used; they require to be used in well-ventilated rooms.

### Special Points to Note

1. Keep the stoves perfectly free from grease and charred bits, and quite dry.
2. Remove charred portions from wicks daily, rubbing the bits off lightly with paper and trimming them as seldom as possible. When

obliged to cut the edges of the wick be careful to trim quite evenly.

3. Renew the wicks about every three months if in constant use.

4. Keep the wire guards by the wicks free from dirt.

5. Note that wicks are put in straight and kept dry.

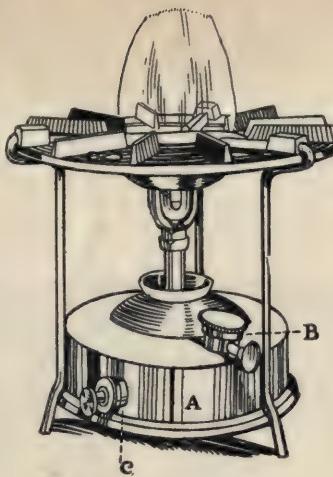
6. Never turn the flame up too high at first.

7. Always push the oil receivers well back into their places.

8. Wash burners, wire guards, etc., in boiling soapy water every two or three months.

9. Turn foods continually in the oven, as the heat is greatest at the sides.

Good stoves should have the oven ventilated; talc windows at the sides through which to see the height of the flame; light saucepans and baking sheets, etc., to fit the oven and the boiling rings; square ovens, as



A Wickless Stove

A. metal oil holder; B. pump for oil; C. flame regulator

the baking-tins can be turned about any way, not only side to side.

The price of oil cooking stoves varies from about 11s. 6d. to £2 or £4. Small boiling stoves for one pan cost from 3s. 6d., or, with three boiling burners, about 6s. 6d.; but these have no oven.

Some stoves can be procured with small boilers on one side of the oven and a plate-warmer on the other.

The wickless stoves for burning paraffin are very popular. No wick is required, and by a simple arrangement a heat three times the heat of an ordinary oil stove is obtained, and it is possible to boil two quarts of water in four minutes.

The flame can be regulated and extinguished like a gas flame, special burners being manufactured for indoor and outdoor use.

## ENTRÉES MEAT RECIPES

**Steak-and-Kidney Pudding—Boned and Stuffed Loin of Mutton—Veal Olives—Quenelles of Veal**

### STEAK-AND-KIDNEY PUDDING

**Required:** One and a half pounds of steak.

Half a pound of beef kidney.

Salt and pepper.

Two tablespoonfuls of flour.

Three-quarters of a pound of suet pastry.

(Sufficient for five or six.)

Wipe the meat carefully over with a cloth dipped in hot water; next cut the steak and kidney into fairly thin slices; mix together the flour, salt, and pepper. Dip each piece of steak and kidney into this mixture, put a piece of kidney on each slice of steak, then roll it up neatly.

(For recipe for suet pastry, see Boiled Gooseberry Pudding, page 1857.)

Roll out the pastry after cutting

off one-third and putting it aside for the lid. Grease a pudding-basin, line it neatly with the pastry, then pack in the rolls of steak and kidney; next pour in enough stock or water to half fill the basin. Roll out the piece for the lid, wet the edges, lay it over the pudding, press the edges together. Cover the pudding with a floured and scalded pudding-cloth, put the basin in a saucepan with plenty of fast-boiling water, and let the pudding cook steadily from two to three hours.

**Loin of Mutton—Veal Olives—Quenelles of Veal**

Then either turn the pudding carefully on to a hot dish, or, what is better, serve it in the basin with a folded napkin pinned round it; it will then keep hotter—an important point, especially in the case of suet puddings.

Cost about 2s. 3d.

**N.B.—**A nice variety may be obtained by using mushrooms instead of kidney.

### A BONED AND STUFFED LOIN OF MUTTON

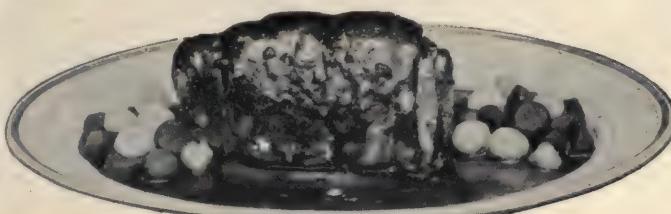
**Required:** About four pounds of loin of mutton.

Four ounces of bread crumbs.

Two ounces of suet.

Two ounces of ham or bacon.

Two teaspoonfuls of powdered herbs.



A Loin of Mutton boned, stuffed, and braised

One teaspoonful of chopped parsley.  
One teaspoonful of chopped onion.

Salt and pepper.

One carrot, turnip, and onion.

One egg.

A bunch of herbs.

One quart of stock.

A little glaze.

(Sufficient for eight or ten.)

With a sharp-pointed knife cut out all the bones from the loin, with as little waste as possible; trim off all superfluous fat, and lay the meat flat on the table with the

skin side down. Mix together the crumbs, finely chopped suet, onion, parsley, herbs, and ham; season the mixture carefully; beat up the egg, mix it well in, adding enough milk to bind the mixture stiffly together. Spread this stuffing evenly over the meat, then roll it up neatly from side to side, tying it in place with pieces of tape. Wash and prepare the carrot, turnip, and onion, and cut them in slices. Well butter a stewpan, put in the vegetables and herbs, also the bones from the meat; on these lay the meat, pour in the stock; cover the joint with a piece of buttered paper, cover the pan tightly. If the lid does not fit tightly, lay a piece of paper over the pan first; this is so that none of the goodness and flavour of the meat can escape. Let it simmer gently for about one and a half to two hours; then lift out the meat, and keep it hot. Strain the stock into a clean pan, add the glaze, and boil with the lid off the pan until the stock is as thick as good cream. Then strain it round the joint, and garnish the dish with neat dice of the vegetables; or, what is nicer, small balls of carrot and turnip which have been cooked until tender in boiling, salted water.

Cost, about 4s.

### VEAL OLIVES

**Required:** About one and a half pounds of fillet of veal.

Quarter of a pound of ham.

Two ounces of suet.

One teaspoonful of chopped parsley.

Half a teaspoonful of grated lemon-rind.

Quarter of a teaspoonful of powdered thyme and marjoram.

One egg.

Salt and pepper.

One pint of gravy or good stock.

(Sufficient for six persons.)

Cut the veal into pieces barely half an inch thick and about three inches long; beat them with a heavy knife or cutlet-bat to flatten them. Chop up the trimmings of the veal with the suet, ham, parsley, and herbs. Mix all these together, then beat up and add the egg; season the mixture carefully. Spread a layer of this stuffing on each piece of veal, roll it up neatly, and tie it round securely with string. Put the stock or gravy in a stewpan, put in the rolls and stew them

gently for about three-quarters of an hour. Any forcemeat that is over shape into small balls; brush them over with beaten egg, and cover them with crumbs, then fry them a golden brown.

Arrange a neat bed of mashed potato down the middle of a hot dish; arrange the rolls on this, and garnish the dish with the fried balls.

Mix about a tablespoonful of flour smoothly and thinly with a little cold water, add it to the stock, and stir it over the fire until it boils and thickens. Season it to taste, and strain it round the dish.

Cost, about 1s. 1d.

N.B.—If a cheaper dish is preferred, buy "odd pieces" of veal instead of fillet.

### QUENELLES OF VEAL

**Required:** One pound of lean veal.

One ounce of butter.

Two ounces of flour.

Quarter of a pint of milk or white stock.

Two eggs.

Salt, pepper, and nutmeg.

Half a pint of white sauce.

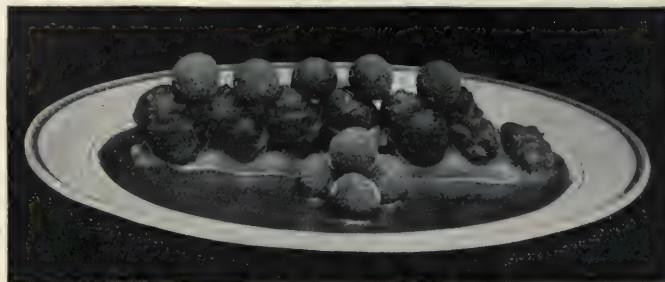
Green peas.

(Sufficient for six persons.)

Melt the butter in a saucepan, stir in the butter smoothly, add the stock, and cook it over a gentle heat until the mixture will leave the side of the pan without sticking to it. Pass the veal through a mincing machine, then put it in a mortar with the

"panada," as it is called (the mixture of flour and water); pound them well together, add one egg, pound it well in, then add the second one; pound

again, season carefully, and rub it through a wire sieve. Poach a small bit of it in boiling water until it is cooked; taste it, and, if too firm and solid, add more stock. Butter a shallow pan, dip two dessert spoons in boiling water, fill one with the mixture, smooth it over with a knife, then scoop it out with the second spoon, so that the quenelle is egg-shaped. Place each quenelle in the buttered pan, fill it three parts full of boiling water. Cover the quenelles with a piece of buttered paper, and poach them very slowly for about fifteen minutes; lift them out and drain in a clean cloth. Arrange them on a hot dish, pour over the white sauce, decorate with truffle, and garnish with a small heap of peas.



Veal Olives with Force-meat Balls



Quenelles of Veal

## VEGETABLE RECIPES

New Potatoes à l'Hollandaise—Green Corn—Stuffed Mushrooms—Asparagus à la Victoria—Nettles on Toast—Globe Artichokes

### NEW POTATOES À L'HOLLANDAISE

*Required:* One and a half pounds of new potatoes.

Two ounces of butter.

The yolk of an egg.

A little lemon-juice.

Salt and pepper.

One teaspoonful of chopped parsley.

Two tablespoonfuls of thick white sauce.

Wash the potatoes well, and scrape off the skins; lay them in cold water; next put them in a saucepan of boiling water, with two or three sprigs of mint and a teaspoonful of salt to each quart of water. Boil them until they are tender, then drain off the water; next dry the potatoes well in a clean cloth, put them in a hot vegetable-dish, and keep them hot.

Melt the butter in a saucepan, add the white sauce, stir it over the fire until it is hot, then strain in the lemon-juice, and add salt and pepper to taste. Beat up the yolk, stir it into the sauce, and stir the sauce over the fire to reheat it and cook the egg, but do not let it boil. Pour the sauce over the potatoes, sprinkle over the chopped parsley, and serve at once.

Cost from 6d., according to time of year.

### GREEN CORN

Green corn is becoming very popular, and can be bought at most good greengrocers.

*Required:* Cobs of fresh green corn.

Boiling water.

Oiled butter.

Salt, pepper, and cayenne.

Remove the outer husks from the cobs and strip off every thread of the silky fibre; lay the cobs in a pan with boiling water to cover them, and let them boil gently from ten to twenty minutes. After they have boiled about ten minutes, try a kernel to see if the raw taste has gone; if it has, drain the cobs out of the water at once, for if boiled too long they become hard and the flavour is not so nice.

Serve the corn in a hot dish with a tureen of oiled butter carefully seasoned with salt, pepper, and cayenne.

Cost, about 2d. a cob.

### STUFFED MUSHROOMS

*Required:* One pound of fresh mushrooms.

Half a pound of tomatoes.

One teacupful of fresh white crumbs.

Two teaspoonfuls of chopped parsley.

One egg.

Two ounces of butter.

One teaspoonful of chopped onion.

Salt and pepper.

Half a teacupful of chopped almonds.

Blanch the almonds—that is, put them in a pan of water, bring it to the boil, and let it boil for a minute or two, then skin the almonds; chop them finely, or pass them through a mincing machine.

Mix together the crumbs, parsley, onion, and salt and pepper to taste. Melt the butter gently in a frying-pan, add half of it to the mixture; beat up the egg, add that also; and if the mixture seems too crumbly, add a little milk, but it should be stiff.

Examine the mushrooms carefully, and peel them; stalk and cut each tomato round in half; heat the butter left in the

frying-pan, put in the mushrooms, and fry them gently till they are tender.

On half of the mushrooms put a good heap of the mixture, choosing the largest ones for these, then put a small

mushroom on the top of each pile of mixture. Lay the tomatoes in a buttered tin, also the stuffed mushrooms; bake them in a moderate oven until they are hot through. Next lay the tomatoes, cut-side uppermost, on a hot dish, place a stuffed mushroom on the top of each, and serve at once.

Cost, from 1s.

N.B.—If liked, the nuts may be omitted, and more parsley and some herbs added.

### ASPARAGUS À LA VICTORIA

*Required:* One large cucumber.

About fifty heads of asparagus.

A little tarragon vinegar.

Half a pint of good melted butter sauce.

(Sufficient for four or five.)

Cut the cucumber into blocks, and cook them until tender. (See Cassolettes of Cucumber, page 897, Vol. 2.) Meanwhile prepare the asparagus; cut off the heads about two inches long, cook them until tender in boiling, salted water, then drain it well; have ready some good melted-butter sauce, season it to taste with a little tarragon vinegar.

Arrange the cases of cucumber in a hot dish, pour the sauce over and round them, place a little bundle of asparagus upright in each, and serve.

Cost from 1s. 6d.



**Stuffed Mushrooms**

**NETTLES ON TOAST**

Nettles are most wholesome when they are eaten really young, but if old are tough. When cooked, they are not unlike spinach.

*Required:* Two pounds or more of young nettle leaves and tops.

One ounce of butter.

Rounds of hot buttered toast.

Salt, pepper, and lemon-juice.

(Sufficient for three.)

Wash the nettles very carefully; put them in a saucepan with a teacupful of boiling water, and let them boil until tender. Next chop them finely; add the butter, lemon-juice, and salt and pepper to taste, stir it over the fire until the butter has melted. Have ready some neat rounds of hot buttered toast, pile the mixture up on these, and serve very hot.

Or, if preferred, heap the mixture up in a hot vegetable-dish.

Cost, under 2d.



Globe Artichokes

**GLOBE ARTICHOKES**

*Required:* Two or more globe artichokes.

A bunch of parsley, thyme, and marjoram.

Salt and water.

(Sufficient for two.)

Cut the stalks off the artichokes, and trim off some of the outer leaves, and the tips of any of the others that require it. Wash the artichokes very thoroughly in several waters; then put them in a pan of boiling, salted water, add the herbs, and if the artichokes seem very old, or the water is very hard, add a piece of soda the size of a small pea. Then boil them quickly, with the lid off the pan, for about twenty-five to thirty minutes, or until they are tender; this is best ascertained by sticking a skewer into the underneath part. Lift them out of the water, drain them well, arrange them in a folded napkin on a hot dish, and hand with them some oiled butter or Hollandaise sauce.

**MEATLESS SOUPS**

By MRS. EUSTACE MILES

**MOCK GAME SOUP**

*Required:* Two ounces of butter.

Two onions.

One head of celery.

One teaspoonful of mixed herbs.

A bunch of parsley.

Two dessertspoonfuls of flour.

One ounce of proteid food.

One bay-leaf.

One tablespoonful of nutril or one small teaspoonful of marmite.

Three cloves.

One dessertspoonful of celery salt.

One quart of vegetable stock.

Quarter of a pound of mushrooms.

Melt the butter in a saucepan, add the onions, celery, herbs, and mushrooms, and cook for half an hour; then add the flour, the vegetable stock, and all the other ingredients except the proteid food. Let it simmer for one hour, then add one teaspoonful of lemon-juice, pass through a sieve, add the proteid food, and serve with forcemeat balls.

**CAULIFLOWER SOUP**

*Required:* One good-sized cauliflower.

One pint of white vegetable stock.

Yolk of one egg.

Two tablespoonfuls of proteid food.

One ounce of butter.

One ounce of flour.

One pint of milk.

Seasoning of celery salt, grated nutmeg, and a small piece of sugar.

Place the butter in a saucepan to warm, and stir in the flour. Next add the milk and stock, and stir until it boils. Now take the cauliflower, and boil, with the saucepan lid off, till quite tender (about twenty minutes), break it in small pieces, and add to the stock. Press all through a sieve, and warm again just before serving. Add the yolk of egg, proteid food, pepper, and celery salt, grated nutmeg, and small piece of sugar, and serve with fried croutons.

**WHITE SOUP**

*Required:* One turnip.

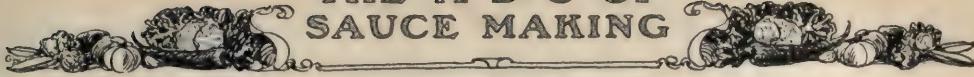
One onion.

One head of celery.

One ounce of butter.

One ounce of proteid food.

Melt the butter in a saucepan, add the vegetables (chopped), stir over the fire for ten minutes, but do not let it brown. Add one teaspoonful of flour and half a pint of water, bring it to the boil; add one tablespoonful of rice, and boil for one hour. Then pass it through a fine wire sieve, add the proteid food, one pint of milk, and one tablespoonful of cream.



# THE A B C OF SAUCE MAKING

*Continued from Page 653, Volume I*

## COLD SAUCES

**(a) CHAUDFROIDS :**

- White.
- Brown.
- Green.
- Tomato, etc.

**(b) SALAD SAUCES OR DRESSINGS :**

- Mayonnaise.
- Tartare.
- Ravigote.
- Vinaigrette, etc.
- German Salad Dressing.
- Inexpensive Salad Dressing.
- Salad Dressing without Oil.

**(c) SWEET SAUCES :**

- Apricot.
- Brandy.
- Vanilla.
- Chocolate.
- Caramel.

## RECIPES

### CHAUDFROID SAUCES

#### WHITE CHAUDFROID SAUCE

*Required :* One ounce of butter.

Half an ounce of flour.

Half a pint of white stock.

Half a gill of milk.

One gill of melted aspic.

Four sheets of gelatine.

Two teaspoonfuls of lemon-juice.

One gill of cream.

Melt the butter in a steel or enamel-lined saucepan, stir in the flour smoothly, and let it cook over a gentle heat for a few minutes—this gives it a nice glazed appearance, but be very careful that it does not colour in the slightest—add the milk and stock gradually, and stir over the fire until it boils; then let it simmer gently for five minutes; add the strained lemon-juice, and season it carefully with salt and pepper. Let it cool slightly, then add the aspic, in which the gelatine has been dissolved, reheat the sauce carefully, pass it through a hair sieve, add the cream, and it is ready for use. If, however, a cheaper sauce is preferred omit the cream.

#### BROWN CHAUDFROID SAUCE

*Required :* One pint of Espagnole sauce.

Four tablespoonfuls of sherry.

Eight tablespoonfuls of melted aspic jelly.

Four sheets of gelatine.

Two tablespoonfuls of cream.

Put the sauce in a small saucepan, and bring it to the boil, add to it the gelatine, wine, and aspic, and let it stand by the side of the fire for five minutes after the gelatine has dissolved. Skim the sauce well, and pass it either through a clean teacloth, a tammy cloth, or fine sieve, add the cream and salt and pepper, remembering foods that are to be eaten cold should be more highly seasoned than if they were to be eaten hot.

**N.B.—**If a cheaper sauce is preferred, use brown sauce instead of Espagnole, and leave out the cream.

### GREEN CHAUDFROID SAUCE

*Required :* White chaudfroid sauce.

A few drops of green vegetable colouring.

Prepare the white chaudfroid sauce as already directed, add a few drops of green colouring to it to tint it a delicate green; great care is needed, as vivid tints are most objectionable in cookery.

### PINK CHAUDFROID SAUCE

is made by putting a few drops of cochineal to white chaudfroid sauce.

### TOMATO SAUCE

(For coating cold entrées, etc.)

*Required :* Quarter of a pint of sieved tomato-pulp.

Half a pint of melted aspic jelly.

Salt and pepper.

A little sherry.

Melt the jelly gently, add the tomato-pulp and about a teaspoonful of sherry; let these simmer for one or two minutes. See that it is nicely seasoned, and strain it; let it cool slightly, then use it as required.

### SALAD SAUCES AND DRESSINGS

#### MAYONNAISE SAUCE

*Required :* The yolks of two eggs.

Half a pint of good salad oil.

One tablespoonful each of malt and tarragon vinegar.

One teaspoonful of made mustard.

Half a teaspoonful of salt.

A little pepper.

Put the yolks into a basin with the mustard and salt, mix them together with a wooden spoon, then add the oil, drop by drop, stirring it all the time—unless this is done very slowly and carefully the mixture will curdle. Should such an accident happen, break another yolk into a basin, and drop the curdled mixture on to it, stirring it all the time. When the sauce seems to be getting too thick, add the vinegar gradually. The sauce should be the thickness of very thick cream; season it carefully to taste with salt and pepper, and keep it in a cool place.

**N.B.—**If preferred, use more than the given quantity of vinegar, and if tarragon vinegar is not available use all malt. In very hot weather it is a wise plan to stand the basin in cold water, or, better still, in ice while mixing the sauce, this lessens the chance of it curdling.

### TARTARE SAUCE

*Required :* Half a pint of mayonnaise sauce.

One tablespoonful of Béchamel sauce.

Half a tablespoonful of chopped gherkins.

One teaspoonful each of chopped parsley and capers.

Half a teaspoonful each of chopped tarragon and chervil.

A pinch of castor sugar.

Put the mayonnaise sauce in a basin with all the other ingredients, mix all well together, and put the sauce on ice or in a cold place until it is required.

N.B.—If more convenient, use plain white sauce or cream in place of Béchamel sauce.

#### RAVIGOTE SAUCE

*Required :* Half a pint of mayonnaise sauce.

About three teaspoonfuls of chopped parsley, chives, chervil, tarragon, and shallots mixed. A little green colouring.

Put the mayonnaise sauce in a basin, add to it all the chopped herbs and shallot, and colour it a pale greenish tint with green vegetable colouring.

#### VINAIGRETTE SAUCE

*Required :* Six tablespoonfuls of salad oil.

Two tablespoonfuls of tarragon vinegar.

One teaspoonful of chilli vinegar.

Two teaspoonfuls each of chopped tarragon and chervil.

Salt and pepper.

Put all the ingredients in a basin, mix them all thoroughly together, season carefully together, and the sauce is ready.

#### GERMAN SALAD DRESSING

*Required :* Two hard-boiled eggs.

The raw yolks of two eggs.

Eight tablespoonfuls of salad oil.

Half a teaspoonful of made mustard.

Two tablespoonfuls of tarragon vinegar.

Pepper and salt to taste.

Rub the hard-boiled yolks of the eggs in a basin with a wooden spoon until they are smooth; then add the raw yolks one by one, work them well together; then stir half the oil very slowly into them; next mix in the mustard, and continue adding the rest of the oil gradually. Lastly, stir in the vinegar, and salt and pepper to taste.

#### INEXPENSIVE SALAD DRESSING

*Required :* One hard-boiled yolk of egg.

One tablespoonful of milk or cream.

One teaspoonful of mustard.

One teaspoonful of castor sugar.

Half a teaspoonful of salt.

Four tablespoonfuls of the best olive oil.

Three tablespoonfuls of vinegar.

Mix the mustard smoothly with the milk, then add the sugar and salt. Rub the yolk of an egg through a sieve, and mix it with the mustard, etc.; then add the oil slowly; lastly, add the vinegar very gradually, stirring all the time, otherwise it will curdle. Pour the "dressing" into a bottle, and shake it well.

N.B.—This sauce is preferred by many to mayonnaise, because it has a less oily flavour. If tightly corked it will keep for weeks.

#### SALAD DRESSING WITHOUT OIL

*Required :* Two hard-boiled yolks of eggs.

One teaspoonful of castor sugar.

One teaspoonful of dry mustard.

Quarter of a teaspoonful each of salt and pepper.

Quarter of a pint of cream.

One tablespoonful of vinegar.

Rub the yolks through a sieve, add to them the sugar, mustard, salt and pepper. Mix all well together, then add the cream very slowly, stirring it all the time. Lastly, add the vinegar, and it is ready for use.

#### COLD SWEET SAUCES

##### APRICOT SAUCE

*Required :* Three ounces of sieved apricot jam.

One gill of sherry.

One gill of cream.

Mix together the jam and wine, whip the cream slightly, and stir it thoroughly. It is then ready to serve.

##### BRANDY SAUCE

*Required :* Two yolks of eggs.

Half a gill of milk.

One ounce of castor sugar.

Half a gill of cream.

Three tablespoonfuls of brandy.

Mix together the yolks, milk, and sugar, put the basin over some hot water, and whisk them until they are frothy. Next add the brandy, and continue to whisk the mixture until it is cold. Whip the cream lightly, add it, and serve.

##### VANILLA SAUCE

*Required :* Half a pint of good cold custard.

One teaspoonful of brandy.

Vanilla to flavour.

Pour the custard into a tureen, add the brandy, and enough vanilla to flavour the sauce pleasantly.

##### CHOCOLATE SAUCE

*Required :* Three ounces of grated chocolate.

One ounce of sieved icing sugar.

One tablespoonful of brandy.

About three tablespoonfuls of water.

Vanilla to taste.

Half a pint of thick cold custard.

Put the chocolate and sugar in a saucepan, add the water, put the pan over a gentle heat, and mix them smoothly together. Let it cool, then add the brandy, custard, and vanilla. Strain the sauce, and keep it on ice or in a cold place until it is required.

##### CARAMEL SAUCE

*Required :* One ounce of loaf sugar.

Half a pint of any fruit syrup or plain syrup flavoured with vanilla.

One gill of cream.

Put the sugar in a copper pan to melt and turn a light brown. Add the syrup at once to it, and let it boil for five minutes with the lid off the pan. Strain the sauce, and let it cool. Whip the cream slightly, and stir it into the syrup. Serve it as cold as possible.



## PUDDING RECIPES

Steamed Chocolate Pudding—Newnham Pudding—Baked Cornflour—Apricot Cream—Fruit Castles—Banana Trifle—Rhubarb Mould—Custard Caramel—Apricot or Peach Fritters—Boiled Gooseberry Pudding—Semolina Soufflé—Gooseberry Fool

### STEAMED CHOCOLATE PUDDING

*Required :* Quarter of a pound of plain chocolate.

Quarter of a pound of castor sugar.

Three ounces of butter.

Six ounces of fresh crumbs.

Two eggs.

Vanilla.

Quarter of a pint of milk.

Well grease a pudding-basin or mould, grate the chocolate, and mix it with the milk; boil them together, stirring all the time until the chocolate has dissolved. Beat the butter and sugar together until they are like cream, stir in the yolks of the eggs and the breadcrumbs, then add the milk and chocolate, and lastly a few drops of vanilla. Beat the whites of the eggs to a very stiff froth, and stir them very lightly into the other ingredients.

Pour the mixture into the mould, twist a piece of greased paper over the top, and steam it for one hour.

Turn it carefully on to a hot dish, sprinkle it with castor sugar, and hand custard or other sweet sauce with it.

### NEWNHAM PUDDING

*Required :* Six ounces of stale bread.

Three eggs.

Two ounces of butter.

Two tablespoonfuls of marmalade.

One tablespoonful of castor sugar.

One tablespoonful of glacé cherries.

Three-quarters of a pint of milk.

(Sufficient for five.)

This pudding is an excellent way of using up marmalade that has become "sugary," and stale bread. Break the bread into small pieces, put the milk in a pan on the fire, bring it to the boil, add the bread, and let it simmer gently until it is soft; next beat out all lumps with a fork, add the sugar, and the cherries, chopped coarsely. Warm the butter gently, add to it the marmalade, beat up the eggs, add them, and beat the mixture into the bread, etc. Mix all well together, put it in a well-greased mould or basin, and steam it for one and a half hours. Turn it carefully on to a hot dish, and serve with it any kind of sweet sauce.

### BAKED CORNFLOUR PUDDING

*Required :* Half an ounce of cornflour.

Two eggs.

Half a pint of milk.

A lump of butter the size of a walnut.

Three teaspoonfuls of castor sugar.

A little grated nutmeg.  
(Sufficient for two.)

Mix the cornflour thinly and smoothly with a little cold milk; put the rest of the milk in a pan on the fire, bring it to boiling point, then pour in the mixed cornflour gradually, stirring it well in, and cook it gently over the fire for five minutes, stirring all the time, otherwise it will probably burn. Separate the yolks and whites of the eggs, beat up the yolks, and when the cornflour has cooled slightly, add to it the yolks, butter, and sugar; mix all well together, and turn the mixture into a buttered pie-dish.

Whisk the whites of the eggs to a very stiff froth, stir them very lightly into the mixture, and bake the pudding in a moderate oven from five to ten

minutes. Serve it immediately, as it soon sinks and loses its light, soufflé-like appearance.

N.B.—If preferred, leave out the nutmeg; and, if liked, add a few drops of vanilla or other flavouring to the mixture.

Cost, 5d.

### APRICOT CREAM

*Required :* A tin of apricots.

Half a pint of cream.

The juice of half a lemon.

One ounce of leaf gelatine.

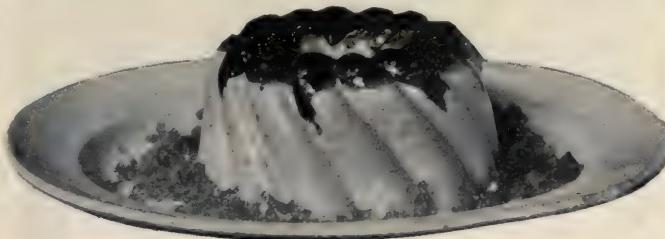
Three ounces of castor sugar.

About a gill of clear jelly.

A few pistachio nuts.

(Sufficient for six.)

Rinse out a mould with cold water; melt the clear jelly gently, pour a thin coating of it into the mould, let that set; then put in some prettily cut pieces of apricot and some finely chopped pistachio nuts; pour in enough jelly to cover them, and put the mould in a cold place until it is set. Meantime, rub enough of the apricots through a hair sieve to fill a breakfast cup with the pulp, put the cream in a basin, and whip it until it will just hang on the whisk; stir it and the sugar into the apricot pulp. Put the gelatine in a small saucepan with a gill of the apricot syrup, let it dissolve gently, then strain in the lemon-juice; let this mixture cool slightly, then strain it into the cream, etc., and mix all quickly together. Pour the cream into the mould, and leave it until it is cold and set; dip the mould into tepid water, and turn the cream on to a dish; put a border of chopped clear jelly round.



**Apricot Creams**

N.B.—The cream should be of a delicate apricot tint, so, if necessary, add a few drops of cochineal. The mould need not be decorated with fruit and jelly, though they, of course, add greatly to the appearance of the dish.

Cost, 2s. 3d. to 2s. 6d.

### FRUIT CASTLES

#### AN EXCELLENT WAY OF USING UP STALE SPONGE CAKE

*Required:* Slices of stale sponge or other fruitless cake about two inches thick.

Stewed or bottled fruit.

A gill of cream or custard.

A few shreds of angelica.

Castor sugar and vanilla.

Take a small plain cutter about the size of the top of a wineglass, and stamp the cake into neat rounds, then with a cutter about two sizes smaller stamp out a round in the centre of each. Take a sharp-pointed knife and carefully take out the cake from the middle, so that merely a case of cake is left.

Put these cases on a plate, and pour over them a little wine or fruit syrup, just to soak them slightly, but not sufficient to make them soft and lose their shape; the quantity of wine or syrup required will depend entirely on the staleness of the cake. Fill the cases with stewed, fresh, or bottled gooseberries, cherries, or, in fact, any nice kind, heaping them up slightly.

Whip the cream until it will just hang on the whisk, sweeten and flavour it to taste, and heap it on the fruit; decorate the top with a few shreds of angelica, or, if more convenient, pistachio, the touch of green giving a pretty finish to the sweet.

Cost, about 3d. each.

### BANANA TRIFLE

*Required:* Four bananas.

Quarter of a pound of ratafias.

Quarter of a pound of macaroons.

Two ounces of glace cherries.

A few strips of angelica.

One pint of custard.

Jam sandwich, or some slices of sponge or other plain cake, and a little jam.

A little sherry.

About a gill of cream.

The whites of two eggs.

(Sufficient for eight.)

Peel the bananas, and cut each in four,

cut the jam sandwich into pieces the same size and shape; arrange these and the bananas alternately in a glass dish, then put in a layer of broken ratafias and macaroons, and a few halves of cherries; on these pour a little sherry; next put in another layer of fruit and cake, and so on. Pile it up well, see that the custard is nicely flavoured, and pour it all over the cake, etc. Whisk the whites of eggs very stiffly, and the cream, until it will barely hang on the whisk, sweeten and flavour it to taste. Stir the whipped whites very lightly but thoroughly into it, then heap this all over the trifle, decorate it with a few cherries and strips of angelica, and arrange, if liked, some quarters of bananas all round the base; these are not included among the ingredients.

Cost, 2s. 6d. to 3s.

N.B.—The boiled custard should be made of the yolks of eggs, while the whites are whipped and mixed with the cream.

### RHUBARB MOULD

*Required:* Two or more bundles of rhubarb.

One pound of loaf sugar.

Half a lemon.

Half an ounce of leaf gelatine.

One and a half gills of water.  
Cochineal.

(Sufficient for four or six.)

Wipe the rhubarb, and, if it is at all old, peel it, then cut it into short lengths—there should be enough to fill a quart basin. Put it in a pan with the sugar, a gill of water, and the grated rind and strained juice of the lemon; stir it occasionally, and cook it until it is tender.

Melt the gelatine in about two tablespoonsfuls of boiling water, stir it into the rhubarb, and beat it over the fire for a few minutes; add enough cochineal to make it a pretty colour. Rinse out a mould with cold water, pour in the mixture, and leave it until it is set; then dip the mould into tepid water, and turn the contents on to a glass dish.

Cost, about 9d.

### CUSTARD CARAMEL PUDDING

*Required:*

*For the caramel:*

Quarter of a pint of water.

Quarter of a pound of loaf sugar.

*For the pudding:*

Two eggs and two extra yolks.

Half a pint of milk.

One tablespoonful of castor sugar.

A few drops of vanilla.

(Sufficient for four.)



Banana Trifle

Put the sugar and water in a saucepan, and boil them together until the syrup is a light brown; pour it quickly into a plain, dry mould; let it run all over the inside, so that the mould is coated all over; let it cool. Break the eggs and yolks into a basin, and beat them up, but froth them as little as possible—if they are really frothy, when cooked the custard is apt to be full of holes. Bring the milk to boiling point; when it has cooled slightly pour it gradually on to the eggs, add the sugar and vanilla, and strain the custard into the mould; cover the top with a piece of buttered paper. Put the mould in a saucepan with boiling water to come half way up it, and let the pudding steam *very* slowly for about an hour, or until it is quite set—the water in the saucepan must only be allowed to barely bubble, for if the custard is not cooked very slowly it will be full of holes.

This pudding may be served either hot or cold.

If served hot, let it stand in the mould for a minute or two after taking it out of the saucepan, then turn it carefully on to a hot dish.

If served cold, let the pudding remain in the mould for an hour or more, then turn it out.

Cost, about 8d.

#### APRICOT OR PEACH FRITTERS

This is an excellent way of using up the remains of a tin of apricots or peaches.

*Required:* Tinned apricots or peaches, about two dozen pieces.

Castor sugar.

*For the frying batter:*

Four ounces of flour.

Quarter of a pint of tepid water.

One tablespoonful of salad oil or warmed butter.

The whites of two eggs.

Quarter of a level teaspoonful of salt.

(Sufficient for six.)



Fruit Castles

Put the fruit on a sieve, so that all the syrup may drain off.

Next prepare the batter. Sieve the flour and salt into a basin. Add the oil or melted butter to the water. Make a well in the middle of the flour, pour in half of the liquid, and stir it gradually and smoothly in; as the batter becomes thicker than cream add more water and oil. When all the flour and water are mixed in, beat the batter well until the surface is covered with bubbles,

then, if possible, let it stand for an hour. Just before it is time to make the fritters, whisk the whites to a very stiff froth. Stir about a teaspoonful of castor sugar into the water, and lastly the whipped whites.

Have ready the pan of frying fat, and a baking-tin lined with clean kitchen paper. When a faint blue smoke rises from the fat, with a skewer lift a piece of the fruit into the batter, coat it all over, then lift it into the frying fat and fry it a golden brown; next lift it on to the lined tin and drain it well. When all the fritters are fried, sprinkle them with castor sugar, and serve them piled up on a lace paper or a hot dish.

Cost, about 9d.

#### BOILED GOOSEBERRY PUDDING

*Required:* About a pint or more of gooseberries. Two or three tablespoonfuls of brown sugar. Cold water. Suet pastry.

*For the pastry:*

Half a pound of flour.

Four ounces of chopped beef suet.

Half a teaspoonful of baking-powder.

Half a level teaspoonful of salt.

Cold water.

(Sufficient for five.)

Sieve together the flour, baking-powder and salt, remove all skin from the suet and chop it finely, mixing a little of the flour with it while chopping to prevent it from clogging together; mix the suet and flour, then add enough cold water to mix the whole to a stiff but not crumbling paste. Cut off one-third of the pastry, and put it on one side for the lid, roll out the remainder until it is about twice the size of the top of the basin. Well grease the basin and line it with the pastry, pressing it evenly and gently to the basin; wash the gooseberries, then top and tail them, half-fill the basin with fruit, next put in the sugar, then the rest of the fruit, and, lastly, enough water to barely half-fill the basin. Roll

out the remaining piece of pastry to fit the top of the basin, wet the edges, put it over the top of the pudding, pressing the edges together; scald a pudding-cloth, then dredge it with flour, shaking off all that does not stick, lay the cloth over the pudding, make a pleat in it across the top so as to allow room for the pudding to swell, tie it securely round with string, then draw the corners of the

cloth over the top of the basin and tie the opposite ones together. Put the basin in a pan with plenty of fast boiling water, and let it boil steadily for two hours; as the water boils away, add to it more *boiling* water so as not to check the cooking. When cooked, lift the basin out of the pan and let it stand for a minute or two after removing the cloth; this allows steam to escape, which loosens the pudding in the basin, making it easier to turn out.

Serve it on a hot dish.

N.B.—Fresh fruit of all kinds can be used in the place of gooseberries, varying the quantity of sugar and water according to the variety of fruit.

Cost, 9d.

### SEMOLINA SOUFFLÉ

*Required:* One and a half pints of milk.

The grated rind of a lemon.

Three eggs.

Two ounces of semolina.

Three ounces of castor sugar.

A few grains of salt.

(Sufficient for five or six.)

Thickly butter a china fireproof soufflé case, tie a band of buttered foolscap paper round outside it, the paper to come two or three inches above the top of the case. Put the milk in a saucepan, bring it to the boil, sprinkle in the salt and semolina, and cook it over a slow fire until the mixture is thick and the semolina looks clear; then add the sugar, butter, and lemon-rind, mix all together, and let it cool slightly. Separate the yolks and whites of the eggs, stir the yolks into the mixture, beat the whites to a very stiff froth, and stir them very lightly in. Pour the mixture into the mould, lay a piece of buttered paper over the top, put the mould in a saucepan with boiling water to come half-way up the mould, and let it steam gently for about twenty minutes, or until it is well puffed up and feels spongy when pressed in the centre. Remove the band carefully, and serve the soufflé at once, otherwise it will soon begin to sink.

Cost, 8d.

N.B.—This mixture may also be baked.

### GOOSEBERRY FOOL

*Required:* One pint of gooseberries.

Half a pint of boiled custard.

Two tablespoonfuls of cream.

About three ounces of castor sugar.

Quarter of a pint of water.

*For the custard:*

Half a pint of milk.

One egg.

Vanilla or other flavouring.

About one and a half ounces of sugar.

(Sufficient for four.)

If a richer custard is preferred, add an extra yolk of egg.

Put the milk in a saucepan and bring it almost to boiling point. Beat up the egg; when the milk has cooled slightly, pour it slowly on to the egg, mix them well together, then strain the custard into a jug. Place this in a saucepan with boiling water to come half-way up the jug, put the pan on the fire, and stir the custard until it thickens, but it must not actually boil, or it will curdle; as soon as it is thick enough, lift the jug out of the pan and dip it into cold water—this will stop further cooking. An egg continues to cook a few seconds after it is removed from heat; this explains how a custard which appeared perfect when taken from the fire is curdled before it reaches the table. Let the custard cool. Wash the gooseberries, then "top and tail" them, put them in a saucepan with water and sugar, and let them stew until they are soft,

then rub them through a hair sieve. Use a wooden spoon; it is easier to handle, besides which a metal one will sometimes spoil the colour of the fruit. When the custard is cold, stir it into the gooseberry pulp, add the cream, and, if required, more sugar. Serve it either in custard glasses or in one large glass dish.

N.B.—If preferred, leave out the cream, or, if more convenient, use cream, or cream and milk, and no custard.

Cost, from 6d.

Rhubarb fool is made in just the same way, using about six sticks of rhubarb.

### RASPBERRY PUDDING

*Required:* Four ounces of butter.

Four ounces of castor sugar.

Four ounces of breadcrumbs.

Three eggs.

Raspberry jam.

(Sufficient for five or six persons.)

Put the sugar and butter in a basin, and beat them with a wooden spoon until they are like whipped cream, then add the eggs, one by one, beating each well in; lastly add the crumbs. Well butter a pie-dish, then shake in a thin coating of crumbs: next put in a layer of the mixture, then one of raspberry jam, next more mixture, and so on, until the dish is full. Put it in a moderate oven and bake the pudding for one hour. Turn it out carefully, and serve with a little jam sauce poured round.

To make the jam sauce :

Put about two tablespoonfuls of raspberry jam in a small saucepan, with the same quantity of hot water and a squeeze of lemon-juice. Bring it to the boil, then strain it round the pudding.

### BROWN BREAD PUDDING

*Required:* Half a pound of brown breadcrumbs.

Six ounces of butter.

Eight ounces of castor sugar.

Three eggs.

Quarter of a pound of chopped peel.

Two ounces of glacé cherries.

The rind of a lemon.

About two tablespoonfuls of milk.

(Sufficient for eight or ten persons.)

Rub enough stale bread through a sieve to make half a pound of crumbs. Cream together the butter and sugar, then add the eggs, beating each in separately. Next add the crumbs, the chopped peel, and the cherries cut in halves, the grated rind of the lemon, and the milk. Well butter some small cups or dariole moulds, fill them three-parts full of the mixture.

Place the moulds in a saucepan with boiling water to come half way up them. Lay a piece of buttered paper across the top, and steam them for one hour, taking care that the water does not boil away. Turn them carefully on to a hot dish, press half a cherry and two strips of angelica on to the top of each. Pour round some German or wine sauce.

N.B.—If a cheaper pudding is preferred, omit the cherries.

The following are good firms for supplying Foods, etc., mentioned in this Section: Messrs. Brown & Polson (Corn Flour); Samuel Hanson & Son (Red, White & Blue Coffee); George Mason & Co., Ltd. (O.K. Sauce); International Plasmon, Ltd. (Plasmon).



# THE WORLD OF WOMEN

GARTH JONES

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

*Woman's Who's Who*  
*The Queens of the World*  
*Famous Women of the Past*  
*Women's Societies*

*Great Writers, Artists, and  
Actresses*  
*Women of Wealth*  
*Women's Clubs*

*Wives of Great Men*  
*Mothers of Great Men,*  
*etc., etc.*

## WOMAN'S WHO'S WHO

### LADY SARAH WILSON

It has fallen to the lot of few women to have had such an adventurous career as Lady Sarah Wilson, for she was shut up in Mafeking during the Boer War, has acted as war correspondent of a daily newspaper, and has witnessed many exciting and wonderful scenes in various parts of

the world. In addition, she has had a brilliant social career. As a child, she lived in the semi-regal state of Dublin Castle during the Viceroyalty of her father, the seventh Duke of Marlborough. In 1891 she married Captain Gordon Wilson of the "Blues," the wedding being among the smartest of the year. The Archbishop of Canterbury

herself with young people and to give them the best of good times. She is devoted to her grandson, Lord Uffington, heir to the Earl of Craven, whom her only daughter, Cornelia, married in 1893. Mrs. Bradley Martin is an American, being the daughter of Isaac Sherman, of New York City. Her husband is well-known in the sporting world on both sides of the Atlantic. Mrs. Martin is the possessor of some of the most beautiful jewels in the world, a portion of the French Crown jewels having been purchased some years ago by Mr. Bradley Martin at the time the Republican Government saw fit to sell these historic relics.



Lady Sarah Wilson  
Dover Street Studios

performed the rite, in the presence of King Edward, then Prince of Wales, who was a personal friend of Lady Wilson and her husband. In accordance with the Churchill traditions, by the way, Lady Sarah was married in a low-cut gown and with her veil thrown back from her face, as is the custom of English Royalty. Lady Wilson is an ideal hostess, and as a bridge player has few equals.

### MRS. BRADLEY MARTIN

ONE of the richest as well as one of the most lavish hostesses in London, Mrs. Bradley Martin is exceedingly popular in society. Many brilliant entertainments are held at her house in Chesterfield Gardens, and the names of Melba, Plançon, and Caruso have appeared on the programmes of her concerts. If there is one thing more than another, however, in which Mrs. Bradley Martin delights, it is to surround



Lady Juliet Duff  
Lallie Charles



Mrs. Bradley Martin  
Speight

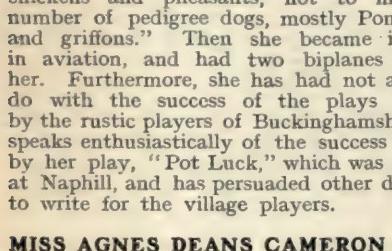
### LADY JULIET DUFF

A DAUGHTER of the fourth Earl of Lonsdale, and niece of the present Earl, Lady Juliet Duff, who is making strenuous efforts to raise £100,000 for the Charing Cross Hospital, was born in 1881. Her mother is the present Marchioness of Ripon, having married the Marquis as her second husband in 1885. Lady

Juliet was married in 1903 to Robert Vivian Duff, soldier, explorer, and big game hunter, who has frequently been accompanied on his expeditions by his wife. An energetic and practical minded woman, Lady Juliet has proved that there are times when the "idle rich" merit whole-hearted praise for their efforts on behalf of suffering humanity, and no one acquainted with her ladyship's business-like methods will doubt that the task of raising the sum mentioned above is in capable hands.

### MISS GERTRUDE ROBINS

"HEN merchant, dramatist, dog fancier, actress, and aviator." Such is the curious description given of herself by Miss Gertrude Robins, the well-known artiste and author of "Make-shifts," "The Point of View," and other plays. Some time ago, after playing in "The Winter's Tale" at His Majesty's Theatre, and in "When Knights Were Bold" at Wyndham's, she retired into the country and settled down in a lovely cottage at Naphill, some four miles from High Wycombe, Buckinghamshire. Here she took up farming, and, to quote her own words, is now the "proud possessor of two cows, three calves, eleven pigs, and seventy chickens and pheasants, not to mention a number of pedigree dogs, mostly Pomeranians and griffons." Then she became interested in aviation, and had two biplanes built for her. Furthermore, she has had not a little to do with the success of the plays produced by the rustic players of Buckinghamshire. She speaks enthusiastically of the success achieved by her play, "Pot Luck," which was produced at Naphill, and has persuaded other dramatists to write for the village players.



Miss Gertrude Robins  
Elwin Neame

### MISS AGNES DEANS CAMERON

**A**MONGST the band of intrepid women who of late years have opened up the wonders of the world Miss Cameron occupies an honoured place. As the result of a 10,000 mile voyage from Chicago to the Arctic along unbroken tracks, travelling by bullock waggon, riding and walking, she possesses unequalled knowledge of the great North-West. Miss Cameron was born in Victoria, Vancouver, and, like most girls in the Colonies, was brought up to earn her own living. First she tried teaching, then journalism, and then, with her niece, started upon the memorable trip through a country where no white woman had

previously trod to the farthest north of Canada. Miss Cameron comes of Scottish parents, and lately has taken up her residence in London, her lectures attracting much attention. She likes the metropolis, but her first experience of London was not a good one. She wrote: "My most vivid impression of London was seeing three white men rooting in a garbage heap for food. It stupefied me."



Miss Agnes Deans Cameron  
Elliott & Fry

**MADAME BLANCHE MARCHESI**

**T**HE daughter of Madame Mathilde Marchesi, the world-famous teacher of singing, amongst whose pupils have been Mesdames Melba, Calvé, Eames, Nevada, and Crossley, Madame Blanche Marchesi has also achieved much success as a

teacher as well as singer. Indeed, she began her career as a teacher when she was fifteen years of age, and as a singer in 1895 at Berlin. Since then she has sung all over the world, making her English début in opera with the Moody-Manners Opera Company. Afterwards she sang in the English opera season of 1902 and 1903 at Covent Garden. Her art greatly pleased the late Queen Victoria, who was an excellent judge of music, and who summoned the singer to Balmoral, bestowing upon her the Diamond Jubilee Commemoration Medal. In private life Madame Marchesi is the wife of Baron Caccamisi. The famous singer is very much of a cosmopolitan by birth and antecedents. Born in Paris herself, her father was an Italian from Palermo; her mother came from Frankfort-on-the-Main, and her early life was spent at Cologne, where both her parents were at that time teachers at the Conservatoire. Madame Marchesi has a permanent London address at Kilburn Priory.



Madame Blanche Marchesi  
E. H. Mills

### MRS. J. RAMSAY MACDONALD

**T**HE wife of the well-known Labour leader and M.P. for Leicester is a daughter of the late Professor Gladstone, and a niece of the late Lord Kelvin. She is as keenly interested as her husband in questions of social reform, and has for years taken a great interest in the Women's Industrial Council and the National Union of Women Workers. When her husband first stood for Leicester, in 1906, she worked hard for his success, spoke at a number of meetings, and won many votes and new friends by her bright and clever personality. She confesses to a fondness for Blue-books and Parliamentary papers, but is unable to devote so much time to them as she would like, on account of the demands made upon her time by her children, of whom there are four—two sons and two daughters. Mrs. Macdonald says they find the discarded Parliamentary papers excellent playthings, and shape them into "wonderful boats, houses, and animals." And one would have to go a long way to find a happier home than that of the Macdonalds. Both Mrs. Macdonald and her husband have travelled much. There is no part of the British possessions that Mr. Macdonald has not visited, though, perhaps, his most important journey was the one he recently made to India. Mrs. Macdonald has travelled in the United States of America, and also spent some time in South Africa after the conclusion of the Boer War. It is an interesting fact that the first child born to a member of King George's first Parliament was Mr. and Mrs. Macdonald's youngest daughter.



Mrs. J. R. Macdonald  
Elliott & Fry



# QUEENS of the WORLD

## No. 9. Queen Hélène of Italy

A Hardy, Brilliant Montenegrin Princess—Her Childhood and Experiences in Russia—The Story of Her Marriage—A Simple, Humble Queen Whom Italy Adores

THERE is much in the career, character, and womanly deeds of Queen Hélène of Italy which appeals to British women—her simple childhood, romantic marriage, the manner in which she has won the love of her husband's subjects who, at first, were inclined to regard the Montenegrin princess as an inferior bride for the then heir-presumptive to the crown of Italy. Indeed, the kindness of her nature, her courage, motherliness, and passion for children—she is known throughout Italy as the "Babies' Queen"—have won for her Majesty almost as much popularity in this country as in the land of sunny skies.

There can be no question of her popularity in Italy. For evidence of the regard in which she is held by the people of that country, one has only to go back to June 1, 1901, when her first child, Princess Yolanda, was born. Plebeian and aristocrat united in their congratulations, and literally showered gifts on the baby girl and Royal mother, in spite of the fact that at first a chill of disappointment was felt that a daughter, instead of the anxiously expected heir to the crown of United Italy, had been born. Cradles were sent from all parts of Italy, and a pathetic note is struck when it is recalled that one of the most charming—made of fresh flowers—was sent to the Quirinal Palace by the working girls of Messina, where the terrible earthquake occurred in December, 1908.

The birth of Princess Yolanda did not occur until five years after the marriage of her parents, so that people were beginning to fear that no children would result from the marriage. This, perhaps, to a certain extent, accounted for the intense enthusiasm which the birth of Princess Yolanda aroused. In the following year, on November 19, another daughter—Princess Mafalda—was born; but on September 15, 1904, Prince Umberto, the heir-apparent, was born, and Italy went wild with joy. His birth was followed, on November 13, 1907, by that of another girl, Princess Giovanna.

Queen Hélène herself was one of six daughters. Her father, King Nicholas of Montenegro, has had nine children altogether; and Queen Hélène, who was born on January 8, 1873, was his fourth child. And it is a remarkable fact that, although Montenegro is but a small country—it is only a little over half the size of Yorkshire—it is connected by the brilliant marriages of the daughters of the King with Russia, Italy, Great Britain, and Servia. The eldest, Zorka, who died in 1887, was married to Prince Peter Karageorgevitch, now King of Servia. The second daughter, Militza, became the wife of the Grand Duke Peter of Russia; the third, Princess Stana, married Duke George of Leuchtenberg; and Anna, born the year after Queen Hélène, married Prince Francis Joseph of Battenberg.



H.M. The Queen of Italy, who before her marriage was Princess Hélène of Montenegro, the "Shepherdess Princess." Queen Hélène is a devoted wife and mother, and has endeared herself to her subjects by her sympathy with and kindness to all in trouble

*Photo, Guigoni and Rossi*

It was arranged at one time that Queen Hélène should become the wife of the present Tsar of Russia. Indeed, his father, Alexander III., greatly desired the marriage at one time. But Nicholas II. had already lost his heart to Princess Alix of Hesse, and consequently the projected marriage was abandoned. A great friendship existed between the King of Montenegro and the late Tsar, and it was this friendship which led to the Princesses of Montenegro spending a great deal of their childhood in St. Petersburg, where they were educated under the special protection of the Empress.

#### Montenegro's Capital

What a contrast the Princesses must have found the Russian capital to Cettinje, the capital of Montenegro, where they were born. Cettinje practically consists of an unpretentious palace, a few private houses, an abbey, gaol, arsenal, theatre—which serves also for the State library and national museum—hospital, theological seminary, gymnasium, and a girls' high school maintained at the expense of the Empress of Russia. But in spite of the primitiveness of the capital, the ruggedness of the country, the warlike character of the Montenegrins, whose principal business in life has for generations been to fight the Turks, Queen Hélène spent many happy days at Cettinje. Here it was that she developed that fondness for sport and outdoor life which has always been one of her notable characteristics, and which has earned her the name of the Modern Diana. She learned to shoot, fish, and ride, spending her days among the wild mountain passes that look across the Adriatic to Italy. And by so doing she laid the foundation to a splendid constitution, and added not a little to that grace and beauty which caused her to be regarded as the prettiest of her father's six daughters.

#### An Energetic Queen

Her fondness for walking and climbing recalls a rather amusing story of a visit she paid to Montenegro after her marriage to King Emmanuel. One day she announced her intention of revisiting on foot the mountains about Cettinje. Her Italian ladies-in-waiting glanced at one another in dismay, and all, with one exception, begged to be excused, and then the request, good-naturedly, was granted. One, however, ambitious for the favour of her mistress, determined to brave all and go. The next morning at six all had gathered except the venturesome lady, who at last appeared in a gown with a train, which, however, had all been carefully pinned up, scent-bottle in hand, and in high-heeled, thin kid slippers. The Queen took in this vision, and remarked smilingly that she looked pale, that evidently she was not feeling well, and had not better undertake so arduous a climb. The hint was accepted. She stayed behind, but lost nothing, as she has since been prime favourite, and often laughs over the

incident with her Royal friend, who says, "Never forget again that you are ornamental."

As illustrating the simplicity of the life Queen Hélène led in her early days, it might be mentioned that she was wont to walk about the streets of Cettinje quite unattended, mixing with her father's subjects in an informal manner, and often joining in their amusements and revels.

She was known as the "Shepherdess Princess," and the attachment which existed between her father and herself was such that at first he decided not to send her to a more cultured country for education, although, when she was a mere child, a gipsy foretold that she would be chosen to share one of the greatest thrones in Europe. And those acquainted with the superstitious nature of Montenegrins are well aware how such a prophecy would have swayed the majority of parents in that wild country.

#### Love at First Sight

Alexander III., however, brought his influence to bear, with the result that Princess Hélène was sent to St. Petersburg, where she not only attended a school for girls of noble birth, but was received into the Imperial Family. Indeed, much of her time was spent at the Winter Palace, and she became on terms of intimate friendship with the Grand Duchess Xenia, the eldest daughter of Alexander III. It was thus that she became acquainted with the present Tsar of Russia. She seemed in every way a suitable bride for that monarch. Her accomplishments, knowledge of Russia and the Russian people, and sterling character made a great impression on Alexander III., and he expressed a wish that she should become his daughter-in-law. But, as already mentioned, Nicholas II. was not heart free, and although a great friendship existed between the two young people, Princess Hélène returned to Cettinje at the age of eighteen without having entered into any attachment.

Curiously enough, it was at the funeral of Alexander III., on November 19, 1894, that the Princess first met her future husband. At that time her Majesty was twenty-one years of age—a strikingly handsome blonde, with dark eyes, jet black hair, and a very fair complexion. The Prince of Naples—as the King of Italy then was—was immediately attracted by the beautiful Montenegrin princess; but it was not until the following year, when they again met at the Venice Exhibition, where many Royalties had foregathered—amongst them being Princess Hélène and her mother—that he had an opportunity of becoming closely acquainted with the lady who was to share his throne.

The attraction was mutual, and King Humbert readily gave his consent to the marriage when he understood the deep affection which existed between his son and Princess Hélène. But there was considerable

opposition to the marriage on the part of King Humbert's Ministers, who wished the Prince to make a more ambitious marriage. But the reply of King Humbert was characteristic of that outspoken monarch, who was so cruelly assassinated in 1900. "The Princess chosen by my son," he said, in answer to the objections raised, "is the scion of a brave race that has fought for liberty. The House of Montenegro, like my own house, is synonymous with liberty."

The marriage, therefore, was duly celebrated in Rome on October 24, 1896, the Princess Hélène having been received previously into the Roman Catholic Church. At first the Princess had many prejudices on the part of the Italian aristocracy to fight against, although both King Humbert and his wife, Queen Margherita, were delighted with their daughter-in-law. After the simple life of Cettinje, she was appalled at the waste and extravagance of the Royal Court, and she soon brought practical economy to bear upon the *entourage* of her husband and herself. It caused some grumbling, and even to-day Roman society is apt to look askance at the simple manner in which King Emmanuel and his consort live. They entertain little, and are happiest when they can enjoy outdoor sports and pastimes together, or when they can leave State business and Court ceremony behind; and at Racconigi, where their children reside for the greater part of the year, spend their days with their family.

#### A Friend of the Poor

It was thought when King Emmanuel ascended the throne, after the death of his father in 1900, that he would change his mode considerably, and revert, at least to some extent, to the magnificence and brilliancy which was characteristic of the Italian Court years ago. But the fact that he had become a king, and his wife a queen, made no difference. They both adhered to the simple, unaffected ways in which they had previously found so much enjoyment.

By the poorer classes of Italy, Queen Hélène is idolised, on account of her practical sympathy and kindly thought for their wants. Crèches and orphanages have found a cordial patroness in her Majesty. She is not satisfied with giving merely monetary help, but takes the warmest interest in their inmates. Many are the stories told of her kindness to the poor and suffering, but there is none which better illustrates her character than the following, which first appeared in a responsible Italian paper.

One day a poor woman, a certain Mrs. Vivante, took her sick child to the dispensary in Via Morosini, Rome, to have the doctor prescribe for it. The child's condition was very serious, and at the doctor's diagnosis the poor mother, thoroughly frightened, began to cry. While the doctor was attending to the little one, a lady stepped into the dispensary. She was very plainly and

simply dressed, yet something in her appearance caused those present to step aside and make room for her. She silently listened to what the doctor was saying, and when he had handed back the child to the weeping mother she approached her.

"Your child has need of very special care," she said. "Why do you not send it to the hospital?" "Because I am its mother, lady, and cannot bear to part with it. I feel that if I can keep it with me, and care for it myself, it will recover just as quickly." The lady did not reply, but going up to the doctor, she spoke to him in a low voice for a few minutes.

#### The Queen and Her People

Then the doctor came to the poor woman, and handing her a fifty-franc bill, said, "Thank Queen Hélène. She bids me tell you in her name that your child shall want for nothing as long as it is ill." The poor woman was so overcome at having unwittingly spoken with the Queen, that she scarcely knew what to say or do. Finally, taking heart of grace, she attempted to thank her in a few troubled words. "But why this trouble?" the Queen asked smilingly. "Am I not a woman, just like you? Your child has just the same right to live that mine has, and it shall be cared for till it is perfectly well again."

On another occasion she arranged that a little crippled boy—Michael Gallo—whom she first saw dragging himself painfully along on a pair of roughly-made crutches, should be treated by the best specialists; while frequently she entertains hundreds of poor school-children at Racconigi and San Rossore. There was one occasion, however, when Queen Hélène's gift brought sorrow instead of gladness to the recipient.

#### An Unfortunate Gift

While out walking one day in the suburbs of Rome, she noticed a poorly-clad girl knitting. She stopped and asked her if she could knit stockings. "Yes," said the girl, "I can knit very well." "Do you know who I am?" inquired Queen Hélène. "Yes," answered the girl again, "you are the Queen." "Well, then, make a pair of stockings, and send them to the palace." The stockings arrived at the Royal residence some time afterwards, and the Queen, in return, sent her humble friend a fine silken pair, one of which was filled with sweets, while the other contained a goodly sum of money. Instead of joy, however, the Queen's gift brought sorrow to the girl, as the following letter proves: "Your Majesty,—Your gift has caused me many tears. My father has taken the money, my elder brother has eaten the sweets, and as for the stockings, my mother put them on herself."

Perhaps, however, nothing has endeared Queen Hélène more to the hearts of her husband's subjects than the courage and practical sympathy she has shown when

calamity has overtaken them. Everyone remembers the part she took in the rescue work at Messina, visiting the very heart of the disaster area, and by her conduct preventing a stampede in the hospital in Messina on a slight recurrence of the earthquake. She tended the injured, made clothes for the half-naked children, gave money to the destitute—in a word, did all that a woman could do under such terrible circumstances.

Nor is this the only occasion on which Queen Hélène has displayed courage and devotion where others were concerned. Immediately after the funeral of King Humbert, in 1900, there was a serious collision on the Campagna, about seven miles from Rome, between two trains taking home mourners. The moment the news reached the Quirinal Palace, King Victor and Queen Hélène, who had been hardly a fortnight on the throne, finding that a special train would take too long to prepare, set off in cabs for the scene of disaster. Arriving there about two in the morning, they worked all night in the rescue party, Queen Hélène dressing wounds on the injured or dying, and the King personally directing the removal of the débris and the extrication of the victims. Though they did not leave the scene till the early morning, both King and Queen visited the hospitals that afternoon to visit or inquire for the wounded.

Here is another story which illustrates the promptitude and presence of mind of her Majesty. In 1906 she accompanied King Emmanuel to Castel Porziano on a shooting trip. The weather was very cold, and the Royal party sat for a time around a huge bonfire. Suddenly a Royal equerry jumped over the fire by way of a joke. His clothes unfortunately caught fire. Immediately there was a panic. The ladies of the party screamed, while the gentlemen seemed to lose their heads. Not so her Majesty, however. She immediately threw herself on the equerry, tore away the burning part of his clothing, and choked the flames with her skirts, and thus by her promptitude

saved the attendant from what might have been a terrible death.

In addition to sport, by the way, Queen Hélène finds much recreation in the study of archaeology, and some time ago was instrumental in discovering, during some excavations carried out under her immediate supervision, a beautiful statue by Mynon, the celebrated Greek sculptor.

Her chief delight, however, is to paint portraits of her children, and being a skilful painter in oils and water colours she has executed some charming pictures which adorn the walls of the Quirinal Palace.

In the management of her own children, Queen Hélène has proved herself a very practical mother. The story has often been told how, when Princess Yolanda was born,

her Majesty was much criticised by the *grandes dames* of the Court for her objection to some of the old Italian customs in connection with Royal nurseries. One of these customs was to bind the Royal infants in very tight swaddling clothes. Queen Hélène quickly did away with these, with the remark :

"Babies legs were made to kick with, and my baby shall be free to kick."

Her children, charities, and official duties naturally make a great demand upon the time of Queen Hélène.

But she has found time to write a book of verse, in addition to painting some excellent pictures. It is, perhaps, singular, in view of the happy married life of the King and Queen of Italy, that her book of verse should have been entitled "The Crown of Thorns," and that it should deal with the sorrow and sadness of a throne. The lines tell of a woman who sits on the steps of a throne. Her eyes are full of tears, her lips distorted with grief, yet no one sees her, save the king upon the throne. Her name is Care. Beneath the king's crown of gold is another crown—a crown of thorns.

Is the poem an interpretation of her Majesty's real thoughts concerning the burdens of her husband and herself? Certainly their characters would seem to suggest that they would much prefer the domestic happiness of a humble home to the pleasures of a palace.



The children of the King and Queen of Italy—Prince Umberto, and the little Princesses Yolanda, Mafalda and Giovanna. The children are brought up with great simplicity, and as naturally as possible

*Photo, Abeniacá*



## WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of **EVERY WOMAN'S ENCYCLOPÆDIA** only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to :

*Property  
Children  
Landlords*

*Money Matters  
Servants  
Pets*

*Employer's Liability  
Lodgers  
Sanitation*

*Taxes  
Wills  
Wife's Debts, etc., etc.*

### ACCIDENT INSURANCE

What is Covered by an Insurance Against Accidents Policy—Conditions of Such Policies—The Importance of Filling up the Form Accurately—What is an Accident—Medical Examination

THIS branch of insurance, which has developed considerably of recent years, is analogous to life assurance, and is not a contract of indemnity. Under the ordinary form of policy, the person insured, or his legal representative, is entitled to certain fixed payments in case he sustains any bodily injury "caused by violent, accidental, external, and visible means," and resulting in death or disablement within three months of the accident.

The amount payable in case of death and the weekly compensation for disablement are fixed by the policy without any regard to the age, income, position, or earnings of the person insured. The weekly payments continue only so long as the disablement lasts, compensation as a general rule not being payable for more than twenty-six weeks for any one accident.

The period covered by the insurance is generally one year, although it may be limited to any period, as, for instance, where the purchaser of a weekly journal insures the purchaser for a week, or it may be confined to a particular journey. There is no obligation on the part of the insurance company to renew the policy at the expiration of the year.

#### Conditions

The conditions of these policies vary, and must be carefully observed. Where the applicant is required to fill up a proposal form and to sign a declaration at its foot that the answers shall form the basis of the contract and are true, he will be bound

by any material misstatement which he himself makes in filling up the form, or which is innocently made by a person whom he employs or permits to write in the answers for him, and the result of this will be that the policy will become void. A publican, who was also a tea traveller, was persuaded by an agent of the Rock Life Assurance Company to insure in his company against accidents; the same agent had previously effected an insurance for the publican against injury by accident in the Law Accident Company, and obtained for him a sum of about £6 as compensation for some slight previous accident. Over a game of billiards the insurance in the Rock was carried out, the agent filling up the proposal form and the publican signing it without reading it.

Question No. 4 was : "Profession or occupation (state whether master—working, not working, or superintending only—or workman)." To this the answer inserted by the agent was simply : "Tea traveller."

Question No. 5 was : "Are you already insured against accidents? If so, state name of office and amount of policy?" Answer : "No."

Question No. 6 : "Have you ever made a claim or received compensation for injuries or disease? If so, state from whom, and give dates and particulars." Answer : "No."

By the accidental bursting of a bottle of aerated water while carrying on his business the publican lost the sight of one eye;

but as the answers to questions 5 and 6 were untrue, and the answer to question 4 was only part of the truth, and the omission was material, the policy was held void.

The same view was held in a case in Scotland, where the agent filled up the form for the insurer, and the latter signed it without reading it over, and did not perceive that an answer to a material question on the form was false.

#### Medical Examination

The policy often provides that the company may send its own medical man to attend or visit the assured, or may insist on a post-mortem examination, or require other proof satisfactory to its directors of the cause of death, the nature of the accident, or the extent of the disablement. Other conditions may involve the signing of the form contained in a newspaper, the registration at the chief office of the company of the name and address of the purchaser of a diary and the payment of a small registration fee, generally sixpence, or that the person assured shall actually be carrying the policy on his person at the time of the accident, and in nearly every case that notice is given within a certain time and to the company at their head office.

#### Accidents

As to what accidents are covered by the policy, the risk insured against is generally defined in the conditions of the policy. There must, as a rule, be some external

violence operating directly upon the person of the assured. Suicide is not an accident, but suicide is not to be presumed. Compensation has been recovered in cases where the accident was caused by the persons insured jumping into or out of railway carriages or omnibuses while in motion. But, as a general rule, the policy contains some proviso excluding an injury received by the insured when acting in contravention of the by-laws of a public company, or while exposing himself "to obvious risk of injury." In all cases, however, not covered by such exceptions the assured can recover on the policy, though his own misconduct or negligence conduced to the accident.

#### Cause of Injury

To state that the death or disablement must be the direct result of the accident may appear a very obvious proposition, but when two or more causes contribute to produce death or injury legal questions of great difficulty may arise. If, for instance, a man who is suffering from a serious illness meets with an accident and subsequently dies, who shall decide whether his death was caused by the illness or by the accident? The doctor who attended the insured in his illness will probably attribute his death to the accident; the medical officer of the company will be equally certain that the disease from which the assured was suffering, and not the accident, ended his life.

## THE LAW AND THE SERVANT

*Continued from page 1746, Part 1.*

**M**EMBER of a family means wife or husband, father, mother, grandfather, grandmother, step-father, step-mother, son, daughter, grandson, granddaughter, stepson, step-daughter, brother, sister, half-brother, half-sister.

The classes of persons who are excluded from the operation of the Act may be divided into six divisions: (1) Persons employed otherwise than by way of manual labour whose remuneration exceeds £250 a year; (2) persons whose employment is of a casual nature and who are employed otherwise than for the purpose of the employers' trade or business; (3) members of a police force; (4) out workers; (5) members of the employers' family dwelling in his house; (6) soldiers and sailors in the Royal Navy.

#### Casual Employment

A great deal turns on the meaning to be attached to the word casual and to whether the employment is in fact of a casual nature. The occasional employment of a charwoman or a step-girl would be casual employment; but if either were engaged to come once a week or once a fortnight the employment would cease to be casual, and they would

be brought within the benefit of the Act and be entitled to compensation. Hiring a jobbing gardener to trim and sweep up the garden is another example of casual employment, and probably the employment would not cease to be casual because he was hired three or four times in the year, but if hired weekly or monthly it would be otherwise.

In a case where a man had been employed for two years to clean the windows of a private house whenever they wanted it, being paid at the end of each job, it was held that the employer was not liable. Although the occasional employment of a shorthand writer by a business man might be in this sense casual, yet the fact that he was engaged for the purposes of his employer's business might render the latter liable.

#### Contract of Service

To render the employer liable not only must the employment be other than that of a casual nature, but the relation of master and servant must be established between them. Thus the dustman who calls weekly is not the servant of the household, although he renders him a service

for which he frequently receives gratuities ; the dustman is the servant of the corporation who employ him and who are responsible for his wages. The club waiter is the servant of the committee, and not of the individual members. The hired waiter is in the same position as the gardener or the charwoman ; whether his employment is casual or not remains a question of fact. The waiter at the restaurant and the waitress at the tea-rooms may serve the same individual daily throughout the year,

but nevertheless the contract of service is not established between them, and the customer, who has neither the power to discharge them from their employment nor continue them in it, is not their master, but the company or other person by whom they were engaged. The cab-driver hired by a person engaged in some business to drive him on a matter connected with that business would still appear to come under the exception, there being no real contract of service between the hirer and the driver.

## CHILD LAW

*Continued from page 1744, Part 14*

**I**F the person to whom notice has been given fails to comply with it within the twenty-four hours, then the medical officer, or some person duly authorised by him, may remove the child and detain it in suitable premises until the cleansing has been effected.

The examination and cleansing of girls shall only be effected by a qualified medical practitioner or by a woman who is duly authorised.

### Neglectful Parents

Where the person or clothing of a child has been cleansed by a local education authority, and the person liable to maintain the child allows it to get into such a condition that it becomes necessary to have it cleansed again, such parent, guardian, or person renders himself liable to be brought before a magistrate and fined 10s.

### Elementary Education

It is the duty of the parent of every child between the ages of five and fourteen to cause it to receive efficient elementary instruction in reading, writing, and arithmetic.

No person, under a penalty of forty shillings, is to take into his employment a child of twelve or upwards who has not obtained a fourth standard certificate or of previous due attendance at a certified efficient school, unless such child is employed and is attending school as a "half-timer" under the provisions of the Factory Acts. Exceptions are made where there is no public elementary school within two miles of the child's residence, measured according to the nearest road, and in case of employment during holidays or out of school hours.

A sufficient amount of accommodation must be provided by the educational authority without payment of fees ; the Board of Education, however, have power to sanction a fee not exceeding 6d. a week, but in practice is averse to it.

Free meals may be provided for the children, to the cost of which the parents may or may not be required to contribute.

Guides and conveyances and reasonable travelling expenses may be provided for and allowed to children who by reason of distance or of some physical or mental defect would otherwise be unable to attend school.

No religious catechism or religious formulary which is distinctive of any particular denomination may be taught.

Where a parent habitually neglects to provide efficient elementary instruction for his child, or where any child is found habitually wandering, or not under proper control, or in the company of rogues and vagabonds, a school attendance order may be made, on the complaint of the local education authority, by a magistrate or justices. If the attendance order is not then complied with, the parent may be fined, or the child sent to a certified industrial school.

### Reasonable Excuse

It is a reasonable excuse for a parent failing to cause his child to attend school as required by the by-laws if the child is under efficient instruction in some other manner, or if the child had been prevented from attending school by sickness or any unavoidable cause, or if there is no public elementary school which the child can attend within three miles from its residence, or any other excuse which is reasonable.

But if the local education authority provides suitable means of conveyance between a reasonable distance of the child's home and the school, the distance referred to above will not serve as an excuse.

### Blind or Defective Children

In the case of a blind, deaf, defective, or epileptic child, the period of compulsory education extends to sixteen years, and no such child may obtain total or partial exemption under the by-laws from the obligation to attend school.

### Glossary of Child Law

**DEFECTIVE CHILD.**—One who, not being imbecile, and not being merely dull or backward, is incapable, by reason of mental or physical defect, of receiving proper benefit from the ordinary instruction, but not incapable of receiving benefit from instruction in special classes.

**EPILEPTIC CHILD.**—One who, not being an idiot or an imbecile, is unfit, by reason of severe epilepsy, to attend the ordinary public elementary schools.

## LOVE SCENES IN PICTURES



THE MESSAGE  
From the original picture by Sir E. J. Poynter, P.R.A.

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## WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting ; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will include, among thousands of other subjects :

*Famous Historical Love Stories  
Love Letters of Famous People  
Love Scenes from Fiction*

*Love Poems and Songs  
The Superstitions of Love  
The Engaged Girl in Many Climes*

*Proposals of Yesterday and To-day  
Elopements in Olden Days, etc., etc.*

## TRUE LOVE-STORIES OF FAMOUS PEOPLE

### No. 13. HENRY OF NAVARRE AND GABRIELLE D'ESTRÉES

By J. A. BRENDON

A SERIES of true love stories which could not claim Henry of Navarre among the number of its heroes would be sadly incomplete, for a more romantic figure has rarely crossed the stage of history. A great warrior, a great statesman, a great king, he created order out of disorder, and enabled Louis XIV. later to win for France the fear and admiration of all Europe.

But Henry of Navarre has yet another claim to fame. He was essentially a man, and it is as a man, and as the last and, indeed, a spendid scion of the Age of Chivalry, that posterity has honoured him.

Big, strong, and generous, one cannot but admire him, in spite of all his faults. Half mediaval, half modern, wayward, and impetuous, his was a big heart, and, like most great men, he loved and received the love of many women. Among these women, however, one stands out pre-eminent, and the story of his love for her, the story here recorded, is the most romantic of romances, conspicuous alike for its sincerity and its charm.

Gabrielle d'Estrées was the daughter of a noble house of Picardy, and was about eighteen years of age when a capricious destiny brought her to the notice of Henry of Navarre. This first meeting, which took place in 1590—the year of the Battle of Ivry—was a result of what subsequently proved to be a serious indiscretion on the part of the King's Grand Equerry. The Equerry, a certain M. de Bellegarde, was himself madly

in love with Gabrielle, and so persistently did he sing her praises in his monarch's ear that, at length, Henry's curiosity was aroused. He demanded that the lady should be shown to him, and, as a connoisseur of beauty, was astonished not a little when he found that her charms did not belie her reputation ; was astonished, and, moreover, pleased. Henry had seen, and immediately was conquered.

But these were strenuous times. The forces of the Catholic League were still strong in Northern France, and so arduous and anxious was the fighting that, for the present, the champion of the down-trodden Huguenots had neither time nor opportunity even for love-making. Later, however, during a brief respite between campaigns, he found himself at Compiègne, and again in the presence of the lady of whom the impression of one fleeting glance had remained steadfast in his memory. Love would be denied no longer, and Henry now set to work to woo and win.

But first there was a rival to be disposed of. Forthwith, therefore, Henry summoned M. de Bellegarde to his presence, and—for with a servant he declined to fight a duel of love—commanded him to desist from his attentions, since Gabrielle had been chosen for his King. And the Grand Equerry, because he was a faithful servant and a loyal subject, had no alternative other than to obey. Sorrowfully, therefore, he departed, and acquainted Gabrielle with the royal behest.

But Gabrielle was a woman, and, as such, was mad with indignation when she realised the nature of the King's intentions. Had M. de Bellegarde betrayed her? Surely not, for she loved him dearly; loved him as much as she hated this other man who dared thus to use his kingship to impose himself upon her. But she would never yield to him, never; she told him so, and her resolution was determined. Moreover, in order to escape his importunity, she hastened stealthily to Cœuvres, her parents' home, alone, a dangerous journey across some seven leagues of forest.

This, however, was an action which delighted Henry's heart; the woman had spirit, and he loved adventure. Heedless, therefore, to saner counsels, he set out in hot pursuit. To desert his army at this time, and on a quest of love, was a reckless act of folly which could have been perpetrated alone by Henry of Navarre, for in the forest still lurked numerous and scattered bands of Leaguers.

#### An Irresistible Adonis

How, therefore, could the King's historic, waving plume escape detection? But to Henry danger was the salt of life. His was a resourceful daring. Accordingly, he donned the garments of a peasant, and, thus disguised, journeyed on foot, with "a sack of straw upon his head," and in due course presented himself before the castle gates.

Could any woman resist such pertinacity? Or, indeed, could any woman withstand the ardour and the fascination of this peasant king, this warrior giant, glowing with vigour and bronzed by the hardships of unceasing wars? Surely he was an irresistible Adonis. Henry felt confident; but, for once, the quarry had been underrated by the hunter, for Gabrielle, when she received him, laughed in his face, and then left him to the tender mercies of her sister. And that sister, a true daughter of her mother, quickly completed his discomfiture.

Humiliated, therefore, and shamed, Henry made his way back to the army and his jeering captains. His dignity and safety he had compromised in vain. He had been fooled and laughed at by a woman; it was ridiculous, preposterous; he was very angry. Opposition, however, served but to whet his will. His admiration for Gabrielle knew no bounds; he loved now as he had never loved before; the woman should be his; he would win her yet, in spite of all.

As soon as he had established his headquarters at Mantes, therefore, he appointed Gabrielle's father, the Marquis d'Estrées, a member of the Royal Council, and sent word bidding him, with his family, to join the Court immediately. Resistance was futile. This Gabrielle must have realised, and, perhaps, already she began to love this masterful man who rode rough-shod over obstacles. Always courteous, always tender, he was a magnificent lover. Surely she loved him; surely she longed to yield, but she would not admit it—no, not yet.

But the Marquis d'Estrées was shrewd enough to read the signs; he soon saw through Henry's transparent ruse, and, because he loved his daughter and knew to what dangers must be exposed the woman who accepts the favours of a king, strove hard to save Gabrielle from herself and him. But it was not easy for him to combine the functions of a good courtier and a good father. Perhaps, however, a husband could save his child. But to whom could he marry her? The man she loved, M. de Bellegarde, obviously could not be considered as a husband; he must find, therefore, another suitor. The idea of finding a husband for Gabrielle, however, appealed strongly to Henry also, and while the Marquis still was weighing the qualifications of the eligible, Gabrielle, relying on a promise that he should be a husband to her only in name, accepted the hand of the King's nominee, and became the wife of the Sieur de Liancourt, an elderly but wealthy cripple.

It had been a stern fight, but Henry had won, and now he sent both husband and father about their business. The father he appointed Governor of Chartres; the husband he dismissed peremptorily, and then set out upon his campaigns, with Gabrielle among his retinue. Thus wooed Henry of Navarre.

Dreux du Radier has described Gabrielle as possessing, at this time, "the most beautiful head in the world; fair and plenteous hair; blue eyes so brilliant as to dazzle one; a complexion of the composition of the Graces, but in which lilies surpassed the roses unless it were animated by some deep feeling; a well shaped nose; a mouth on which gaiety and love reposed, and which was perfectly furnished. The contour of her face was such as painters take as a model; her ears were small, acute and well bordered; her bosom was of a beauty to make one forget all others; her figure, arms, hands and feet all corresponded with her head, and formed a perfect whole which none could admire with impunity."

#### Some Charming Letters

Were Gabrielle but one-half so lovely as this writer has described her, it would be easy to understand the King's insatiate infatuation. And as to his infatuation there can be no doubt; he worshipped the very ground on which she trod, and was jealous of her favours as only a lover can be jealous. M. de Bellegarde was the particular object of his hatred; but his jealousy was quite unreasonable, for, in spite of stories to the contrary, stories which owe their origin to the idle tongue of scandal, Gabrielle never wavered in her constancy, and Bellegarde himself was the very soul of honour.

Henry's letters, however, proclaim his fears. "You know," he wrote on one occasion, "how offended I was on arriving in your presence on account of my competitor's journey." The competitor was de Bellegarde. "But," continued the King, "the

power which your eyes had over me saved you from half of my complaints. You satisfied me in regard to speech, though not in heart; but if I had known what I have learnt about the said journey since I have been here, at Saint Denis, I would not have gone to see you, but would have broken off everything at once."

The path of a royal favourite is rarely smooth. Gabrielle's was no exception. A hundred inquisitive, malicious lips sought to prejudice the King against her, and, although he denied their allegations strongly, insinuation filled his heart with doubt. He could endure it no longer. M. de Bellegarde must go. He banished him from Court, and forbade him to return until he could do so accompanied by a wife and family.

There was, however, yet another reason why separation from Gabrielle was intolerable to him, and, if letters ever have a meaning, one has but to select at random from those written by Henry to find that reason: "My beautiful angel, if it were allowable for me to importune you at every moment with the remembrance of your subject, I believe that the end of each of my letters would be the beginning of a new one. . . . I wear only black, and, indeed, I am a widower of all that can give me joy and contentment."

So early as 1593 Henry began seriously to consider the question of marrying Gabrielle. France needed a queen; he needed an heir. But would France accept her as queen? The intention was, indeed, fraught with difficulties; tact and discretion were imperative. For the present he was content with giving Gabrielle the status of Queen Deputy. She was, he declared, "a person in whom he could have confidence, to whom he might confide his secrets and worries, receiving from her in all such matters familiar and sweet consolation."

As such she was recognised in public; she presided at his Court, and was accorded all the privileges and honour of a queen.

The country may have murmured, but protest it dared not, for Gabrielle was not unpopular with her people.

On the occasion of his State entry into Paris in 1594, "the Lady of Liancourt," we are told, "went a little before the King in a magnificent litter, which was quite open, and she was covered with so many pearls and such brilliant gems that they outvied the torchlight, and her gown was of black satin tufted all over with white."

Paris received her graciously. Henry dared, therefore, to proceed further with his plans. In the following January he annulled her marriage. Liancourt's first wife and she, he argued, were first cousins, and, therefore, since no special dispensation had been granted, this, the second marriage,

*was, ipso facto,*

null and void. Still France did not protest. In February, therefore, he proceeded to recognise César, the son whom Gabrielle had borne to him in the previous year, and the Parlement de Paris duly registered the Royal decree.

But there was yet an obstacle in the way to marriage. Before he could call Gabrielle his wife, he had to divorce the Queen, the spouse from whom he had been separated for ten years.

This, however, was not an insuperable difficulty, for Queen Marguerite, who was living in retirement at Auvergne, welcomed the thought of freedom, and, moreover, ecclesiastical authorities appeared quite willing to grant this favour. Henry, however, was careful not to hasten the proceedings. His Ministers, it was true, encouraged the divorce; they approved warmly of his intention to re-marry, but, as he also knew, they were particularly anxious to prevent him from marrying Gabrielle.

Sully was especially relentless in his opposition. That Henry might not be able to find a better wife the great Minister admitted. But could Gabrielle become his Queen? The idea was preposterous, for César then would be his heir; and,



Gabrielle D'Estrées was the heroine of perhaps the most famous of historical love stories. Death, some say the hand of a murderer, alone robbed her of the proud distinction of becoming the Queen of the great Henry of Navarre.

surely, the people of France could not be expected to accept as King a man thus born. These were pertinent arguments, but Henry waived them airily aside. Sully, therefore, in despair, had recourse to other arguments. The King's passion, he declared, was but a fleeting fancy; soon his love would cool, and then he would regret.

But this was feeble logic, and, as Henry must have seen, by arguing thus, Sully was acknowledging defeat. His devotion already had continued several years, and its force had not yet begun to wane, and even to the day of Gabrielle's death it remained as strong as ever. Indeed, but a short while before this great sorrow overtook him he wrote to her a letter as much inspired by love as any that he ever wrote. It is dated October 29, 1598, and is the last of his love letters to Gabrielle now extant:

"You entreat me," he wrote, "*mes chères amours*, to carry away with me as much love as I left with you. Ah, how that has pleased me, for I feel so much love that I thought I must have carried all away with me, and feared that none might have remained with you. I am now about to hold communion with Morpheus, but if he shows me anyone save yourself in my dreams, I will for ever forsake his company. Good-night to myself, good-morrow to you, my dear mistress. I kiss your beautiful eyes a million times."

And Gabrielle was now no longer the lovely girl who had bewitched and then defied the King at Cœuvres. Ill-health had marred her beauty, and, although but twenty-seven years of age, she had grown very stout.

It would be idle, therefore, to regard Henry's devotion as a fleeting passion. Henry loved Gabrielle, and it was his sole desire to make her Queen of France. He could brook delay no longer. But, while he had been tarrying, his opponents had been active, and pressure had been brought to bear upon the Pope. The result was that now, when the King asked for it, the Pontiff refused to sanction the divorce.

But Henry of Navarre was not a man to be deterred by trifles. He reminded His Holiness of the action taken by an English king under circumstances of a striking similarity. This was enough for the Pope; Henry VIII. of England had set a dangerous precedent; he gave way immediately.

Accordingly, Henry arranged that the marriage should be solemnised immediately after Easter, in the year 1599, and, on March 2, he was formally betrothed to Gabrielle, giving her his coronation ring to plight the troth. Prior to the ceremony, however, the lovers agreed to a temporary separation, in order that they might both make their peace with God. Gabrielle set out for Paris; Henry for Fontainebleau.

But they parted sorrowfully; coming events had cast their shadow, and both were filled with strange misgivings. Gabrielle, moreover, was in very feeble health; she was expecting another child, and, try

as she would, she could not free herself from presentiments of tragedy. A slave to superstition, she consulted soothsayers. They, however, could not comfort her; one foretold that a child would kill her hopes; another warned her that he whom she held as her best friend would do her evil.

But what happened to Gabrielle while in Paris it is impossible to say with certainty, for such of this story as remains untold is concerned with one of the great mysteries of history. The facts are these:

Gabrielle arrived in Paris on April 6; it was a Tuesday, the Tuesday before Easter. She travelled there by river, and on the evening of her arrival dined at the house of M. Zamet, an eminent financier, who was on terms of the closest friendship both with Henry and herself. After dinner she was taken ill—seriously ill; some food of which she had partaken, it would seem, had disagreed with her.

Was that food poisoned? That is the question, but it is a question which it is impossible to answer.

During the course of the following day, however, she appears to have recovered partially. At any rate, on the Thursday morning she attended Mass, but, later in the day, she was overtaken by another seizure. Realising that her condition was critical, for she was in intense pain, and was racked by thirst, she sent messengers to Henry, imploring him to come to her, to come to her for the sake of the children, for, by a death-bed marriage alone could their rights be preserved.

But there were traitors in her camp, and among them le Marquis de la Varenne, who set out after the messengers to prevent the King from coming. He met Henry at Juvisy as he was travelling hot haste to Paris, and there he told him that his coming was too late—Gabrielle was dead.

And Henry, overcome with sorrow, believed the traitor's words. The news came as a cruel blow to him—terrible, awful. He was distraught with anguish. But at last he found relief; he fainted. Henry of Navarre fainted, and was carried in a coach back to Fontainebleau.

Gabrielle, however, still lived. She lived for another twenty hours. On the following afternoon her child was born—born dead. But of saving the mother's life the doctors could entertain no hope. At six o'clock, said Vernhyes, "she lost the power of speech, hearing, sight, and motion, and remained in that state until five o'clock on the morning of Saturday, when she gave up the ghost after a most frightful agony."

Henry's grief was pitiable. He had loved Gabrielle as rarely is a woman loved, and now that she was dead he made France also pay honour to her memory. But another person mourned Gabrielle truly, a person whose sorrow was second in intensity only to the King's, and he was a small boy, César, the son who, on that Saturday, lost not only a mother but his birthright.

## LOVE RINGS

By RHODE KNIGHT

Lovers' Gifts—The Oldest Love Rings—A Heart Behind a Grating—Harlequin and Regard Rings—“*Ua Gage d'Amour*”

EVER since the world was young a gift has served as an appropriate, and generally, it may be assumed, an acceptable, medium for the expression of the loftiest sentiments of the human heart.

Esteem, friendship, love—how many times have these been thus delicately expressed? And a gift is, like mercy, twice blessed: blessing the donor with the delightful sense of pleasure conferred, and the recipient with the thrilling joy which flows from the consciousness of being loved.

Herein lies the charm and secret of lovers' gifts, which, after all, bear with them the best of all gifts—the good intention of the giver. And as lovers are somewhat of monopolists, seeking ever to appropriate that which is best, it is no matter for surprise that from time immemorial they have so universally favoured the ring as the most fitting though “a small token of no small friendship” and devotion. The choice is as natural as it is happy. A perfect emblem, even in its simplest form, the ring may yet be enriched and embellished without detriment to its exquisite symbolism.

It seems but natural, therefore, to find among the oldest love rings in the world the golden circlet glittering with gems, and, as in the case of one here illustrated (Fig. 1), the name of the loved one engraved upon a precious stone. It would be unkind to criticise the workmanship; it is more pleasant to try to imagine the delight of the fair recipient, whose feet were treading, possibly for the first time, the flowery path of love.

Names, mottoes, and sentiments were commonly inscribed upon these old love-rings, just as they were upon betrothal and wedding rings, until comparatively recent years. Poesies, too, for lovers, as Touchstone reminds us, are given to poetry; and in Queen Anne's time a gallant who had composed a happy couplet or hit upon a felicitous phrase, ruffled it not a little among his intimates, to whom he was

an object of envy or admiration. Love rings were also bestowed by the fair sex on their hearts' choice, the second figure depicting one of the fifteenth century, a massive gold band inscribed “*Souvenez vous*”—a most appropriate sentiment for those who are striving to attain the ideal of love, which, as Madame de Staél once said, is “to feel as one while remaining two.”

Associated with this custom of giving love rings was that of presenting them as New Year's gifts and as valentines. The former were usually inscribed “*En bon an*,” the latter with some playful or tender sentiment, and that prince of gossips, Pepys, records in his diary his delight on receiving such a token from his wife. (Fig. 3.)

Another old-time custom, fragrant with delightful sentiment, was for lovers to exchange rings, not only on plighting their troth, but on occasions when an unkind fate separated them for a while. In this connection a familiar scene in “Two Gentlemen of Verona” arises before the memory. It is where Julia, in the

“sweet sorrow” of the parting moment, gives Proteus a ring, saying, “Keep you this remembrance for thy Julia's sake”; and Proteus replies, “Why, then, we'll make exchange. Here, take you this.”

Yet another custom of bygone days was for a ring to be broken, the lovers each retaining a half, sometimes attaching it to a chain; and if, when fortune brought about their re-union, the dissevered parts were found to fit exactly, this was accepted as a proof that both lovers had been true to their vows. (Fig. 4.) Similar is the quaint practice, still prevalent in country districts of Scotland, of breaking a sixpence; but the story goes that one thrifty Scot, and highly practical to boot, told his Jean that “it waur a sinful waste of guid siller to



Fig. 1. A Roman gold ring set with three garnets and two sapphires, and bearing on one of the latter the name “Eume”



Fig. 2. A fifteenth century gold French ring inscribed with the motto “*Souvenez Vous*,” given by a lady to her lover



Fig. 3. A gold ring of the sixteenth or seventeenth century, inscribed with the greeting “*en bon an*,” (a good year). These rings were popular New Year gifts



Fig. 4. The broken half of a love ring was often attached to a chain and kept as a token of fidelity by either lover until fortune brought about a happy re-union



Fig. 5. An early eighteenth century love ring in the form of a true-lovers' knot, set with small diamonds, such as was worn by the Earl of Northampton who died in 1614



Fig. 6. An eighteenth century ring of pearls on a background of blue enamel. The device represents a shepherd's hat, crook, and pipe, in seed pearls



Fig. 7. A French eighteenth century love ring of gold, set with four crystals, surrounded by diamonds and divided by four panels of blue enamel. The letters represent the phrase "Elle a céde" (she has yielded)

brak' a saxpence, so I hae just changed it into twa threepenny bits. Ye tak' th' ane, lassie, an' I'll keep th' ither."

During the seventeenth and eighteenth centuries the love ring was very much in evidence. There was an indefinable element in the atmosphere of those picturesque periods which seemed to foster the growth and expression of sentiment. Life was more leisurely, and a stately courtesy lent charm as well as dignity



Fig. 8. Giardinetti, or flower-sprav ring, of gold and small diamonds

to social intercourse, while all philosophy was tinged with poetry. Men did not disdain to wear a ring fashioned in the style of a true-lovers' knot; and among the treasures of the Earl of Northampton who died in 1614 was "a golde ringe sett with fifteene diamondes in a true-lovers' knotte, with the wordes *Nec astu, nec ense*"—Without guile and without force (Fig. 5).

But a sweet simplicity was not altogether characteristic of the love rings of the eighteenth century. In point of design they erred on the side of being too ornate and cumbersome. Take, for example, the ring illustrated in Fig. 6. So wide is the bezel that it would cover two fingers of an ordinary hand. Set against a background of deep blue enamel, the shepherd's hat, pipe, and crook, and the floral embellishments, depicted in seed pearls, stand out with striking yet crude effect, the ribbon and rosettes, represented by rubies, offering a welcome relief. It was the age of Watteau and of Dresden china shepherds and shepherdesses, but there is little of Arcadian simplicity in this design—little to suggest the appropriateness of the line, "Phyllis is my only joy."

Much more pleasing, by reason of the wit and artistic merit which it displays, is the ring shown in Fig. 7. It is a French love ring of gold, set with four crystals, surrounded by diamonds and divided by four panels of deep blue enamel, inscribed, "Amour veille sur elle."

On the crystals are the letters L A C D, a phonetic and rather witty rendering of "Elle a céde." It is a characteristic example of the dainty lightness of a Frenchman's fancy.

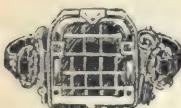


Fig. 10. Another eighteenth century ring. Behind the gold grating of a miniature cell window is seen a ruby heart. On either side is a key and a bolt

a phonetic and rather witty rendering of "Elle a céde." It is a characteristic example of the dainty lightness of a Frenchman's fancy.



Fig. 9. A beautiful Giardinetti ring of the eighteenth century, representing a basket of flowers in gems and gold

The Giardinetti rings, so delicately constructed and with such a delightful play of colour flashing from the variously hued gems, must have been a welcome relief from, as they are a welcome contrast to, the almost Brobdingnagian productions which they superseded. And this tendency towards a more restrained display is further illustrated in such dainty rings as



Fig. 11. A cupid in white enamel flying off with a ruby heart. The circlet is inscribed "Stop Thief!" An example of eighteenth century work

duty, while the slender hoop is inscribed, "Stop thief!"

The harlequin and regard rings, such as are shown in Figs 12 and 13, acquire an added interest from the fact that jewellers are trying to re-introduce these styles, which, though widely different in sentiment, share in common the merit—if merit it be—of a rich and varied display of gems. The former, as the name indicates, represent, in a manner, the motley garb of the genius of pantomime. The latter possess a more poetic purpose, the initial letters of the various gems rendering the name of the fair recipient. Thus,

a pearl, an emerald, an amethyst, a ruby, and a lapis-lazuli give, as in the ring here sketched, the name Pearl.

In connection with these regard rings, it is interesting to recall the fact that our late King Edward VII. shortly after his marriage presented Queen Alexandra with "*un gage d'amour*," as the French happily style these dainty ornaments, with his name, Bertie, represented by a beryl, an emerald, a ruby, a turquoise, and an emerald.

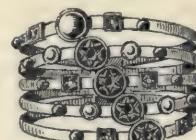


Fig. 12. A harlequin ring in gold, set with rubies, emeralds, sapphires, pearls, and small diamonds

It is a thousand pities that so graceful and charming a custom was ever allowed to drop out of fashion, and one cannot but welcome the attempt to restore it to favour. There is a delightfully delicate element of sentiment in lovers' gifts, and as such gifts, rings indeed are

ideal, for surely the recipient of such a gift will be the better able to realise the truth of Charles Lamb's witty remark, that "Presents endear absents."



## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

### Woman's Work in Religion

- Missionaries*
- Zenana Missions*
- Home Missions, etc.*
- Great Leaders of Religious Thought**

### Charities

- How to Work for Great Charities*
- Great Charity Organisations*
- Local Charities, etc.*
- The Women of the Bible**

### Bazaars

- How to Manage a Church Bazaar*
- What to Make for Bazaars*
- Garden Bazaars, etc.*
- How to Manage a Sunday-School**

## MILD MAY INSTITUTIONS AND MISSIONS

By SARAH A. TOOLEY

The Aims of the Institution—Its Founders—The Revival of the Deaconate for Women—How the Workers are Trained—The Activities of the Institution—Stories of the Poor of London—How a Woman's Prayer was Answered

OF institutions for the training of women in Christian work and philanthropy there is none more widely known than that of Mildmay. It has now two hundred and twenty workers engaged in its various departments, including deaconesses, nurses, probationers, and students in training for foreign work.

It was one of the earliest institutions in this country, if not the first, to revive in modern times the ancient office of deaconess. This had been done by Pastor and Madame Fliedner at Kaiserswerth, on the Rhine, the Alma Mater of Florence Nightingale, and it was on a visit to Kaiserswerth that the Rev. W. Pennefather and his wife received inspiration for founding the Mildmay Mission.

This mission was started in 1860, when Mr. Pennefather was vicar of Christ Church, Barnet. Both he and his wife were deeply interested in foreign missions, and their first venture was a missionary training home for women. This formed the nucleus of Mildmay.

### The Foundation of the Mission

The scheme was greatly developed when Mr. Pennefather removed to St. Jude's, Mildmay Park, in 1864. The training of women for parochial work was now begun. The name of deaconess was adopted for these workers, and in time the training home was changed to Deaconess House.

The period of the foundation of the mission was one of great awakening on the part of educated women to the Christian Church's need for their service in the more public spheres of philanthropy. From her invalid's room the heroine of the Crimea was calling to the leisured women of her day to be up and doing. One of Florence Nightingale's earliest essays was a plea for the revival of the office of deaconess.

### Its Headquarters

Mr. and Mrs. Pennefather chose this name for their workers after prayerful consideration. It was novel, but it was apostolic. The devotion of the founders to the mission is known throughout Christendom. Mr. Pennefather made Mildmay the centre for Evangelical Church conferences, which have now been held annually for fifty-one years; and Mrs. Pennefather organised the women's work and started clubs and meetings for poor people. Both have passed to their rest, and memorials to their noble work exist in recent additions to the institution.

The headquarters of the mission are at Mildmay Park. The buildings which compose the Mildmay compound are grouped around a central garden. Captain F. L. Tottenham, the superintendent of the mission, has a house in the compound, and is assisted by Mrs. Tottenham as the directoress of women's work.

The Conference Hall is a handsome building, erected in 1869; and the conferences held there each June attract Christian workers from all parts of the kingdom and from abroad. Throughout the year it is used for services, meetings, and Bible-classes connected with the mission.

Below the hall are rooms which serve as storehouses for the garments sent to Mildmay for distribution amongst the poor. In one room a weekly sewing-class is held for poor widows. They have hot coffee and buns, cheerful and kind people to talk to them, and receive sixpence for their work. The garments are well made and cut out, and the mission is glad to receive orders.

#### The Life of a Deaconess

The Deaconess House adjoins the Conference Hall, and has about forty deaconesses in residence. Miss Hankin is deaconess-in-charge. The house is bright and pleasant, with a large room, No. 6, for devotional services and various meetings, and a very spacious drawing-room arranged with writing-tables and lounges. Each deaconess has her own room or cubicle. The rules of the house are very simple. No vows are taken, but it is expected that love and devotion will keep the residents at their appointed tasks. Ladies are expected, if it is in their power, to pay £50 per year for board. Many who cannot do this are accepted according to their circumstances. Some receive a small allowance for personal expenses.

The Mildmay deaconesses work under the clergy in fifteen London parishes. They are engaged in devotional exercises at home, and in house-to-house visitation in the very poorest districts. They pay between forty and fifty visits a week. Each deaconess, as a rule, has charge of a mothers' meeting in her district, and gives the address herself.

Girls' clubs, boys' clubs, work amongst children, and other good works are also carried on by the deaconesses, under the

auspices of the vicars of the different parishes. They also bring forward candidates for confirmation, and hold Bible-classes for both men and women.

#### Institutions Belonging to the Community

Besides parochial work carried on from the central house, some of the deaconesses are employed in the various institutions and homes belonging to the community. Others work further afield—in Malta and Tunbridge Wells; at the Prison Gate Mission, Dublin; the House of Refuge, Oxford; and the Deaconess House at Kingston, Jamaica. One Mildmay deaconess is in charge of the Diocesan Deaconess and Missionary Training House, Toronto, Canada; and another has charge of the Church Ladies' House, founded by the Bishop of Liverpool.

The training of a Mildmay deaconess is in accordance with the principles of the Church of England. The curriculum embraces the following subjects :

(1) The Old and New Testament, Christian doctrine, history and contents of the Prayer Book, outlines of early Church history, outlines of Christian evidence.

(2) Comparative religion, methods of missionary work.

(3) Theory and practice of teaching.

(4) Lectures in physiology, nursing, health, tropical diseases, surgical work, and a short course of nursing at the Mildmay Medical Mission Hospital, keeping of accounts, sol-fa singing, cooking, and laundry.

The directress, Mrs. Tottenham, thus describes the necessary qualification for candidates for deaconess work.

"We first need as workers those who are truly converted to God, and really desirous of winning others to Him. There must also be some natural fitness in gifts, temperament, and health."

The probation and student houses, situated in the compound, first receive the candidates, who remain for one month on probation. If they like the work and are considered suitable for it, they remain for a period not exceeding two years. The time varies according to the previous knowledge which the students possess. Part of their time is spent in theological study, and they attend classes for cutting out, needlework, cooking, and other practical subjects. They also engage in parochial work under experienced workers.



The staff of the Mildmay Memorial Cottage Hospital. This valuable institution was erected to the memory of the Rev. W. Pennefather, founder of the mission, by friends and co-workers, and also by Lady Hay, in memory of her son

After leaving the student house for the central deaconess house, candidates work, as a rule, in the mission for two or three years longer before they are regarded as qualified to be Mildmay deaconesses.

The admission to full membership is signalled by a simple dedication service, conducted by the chaplain of the institution, who is at present (1911) the Rural Dean of Islington.

The girls' hostel is provided for educated girls between the ages of eighteen and twenty-three who wish for experience in home mission work. The charge is twenty-five shillings weekly.

The Nurses' Home has a pleasant frontage to Newington Green, and is the most historic portion of the settlement.

There is a staff of fifty nurses attached to the house, who are sent out to private cases.

#### The Memorial Hospital

The Memorial Hospital stands in another part of the grounds, a beautiful and well-equipped little building erected by friends and co-workers to the memory of the Rev. W. Pennefather, founder of the mission, and by Lady Hay in memory of her son. It has ten beds for men, ten for women, and six cots for the poor in the Mildmay missions. There are three private wards for paying patients.

The Founders' Lodge is a pleasant home which has been erected near to the hospital. Visitors who wish for a period of rest and spiritual refreshment amongst the Mildmay workers are also received as boarders in this house.

At the orphanage for girls, 3, Newington Green, quite close to the other institutions, twenty children are trained for domestic service.

The illuminations and publications departments afford the visitor to Mildmay an interesting glimpse into the artistic, literary, and business side of the settlement. The organ of the movement is "Service for the King," a monthly magazine. The beautiful illuminated texts, mottoes, and greeting cards designed and painted at Mildmay are known all over the world.

#### The Medical Work of the Mission

The Mildmay Training Home, "The Willows," is at Stoke Newington. This is for the preparation of students for home and foreign work.

The Mildmay Mission Hospital, in Austin Street, Bethnal Green, is the centre of a most useful and beneficent work amongst the very poor of East London. There are fifty beds devoted to the needs of destitute patients. A medical mission is held at the hospital on Tuesday and Friday, beginning with a short mission service. There is an average attendance of 150. On other days some 80 or 100 out-patients come for dressings. Patients are also visited in their own homes.

"Home," the dearest word in our mother tongue, means a scene of heartbreak to

thousands of London's poor. One example may be quoted to show how bravely many bear the misfortunes of poverty.

The attention of one of the deaconesses was called to a family who had lately removed to her district. The man and his wife were steady Christian people. They had seven children. The eldest boy (away from home on a training ship) sent them ten shillings per month, the second, earning eight shillings per week, gave his mother five or six shillings per week, keeping a little for clothes. The rent was seven shillings a week, and, through the father being out of work, had fallen into arrears.

When the deaconess called she found the family in great distress, without food or fire.

"The children never worry me for food, miss, if I haven't any for them," said the mother, "but just say their prayers as usual when they go to bed."

She was very grateful for a little help given. A few days later a gift of butter came to Mildmay from the Country House Mission, and the deaconess took a quarter of a pound to this poor family as a special treat.

#### A Pathetic Story

It was getting late and dark when she reached the house. Her knock was soon answered, and she stepped inside, to find mother and children quietly gathered together in the little sitting-room without a glimmer of light. A penny in the gas-meter soon remedied that, and the mother said, "My boy was just praying for God to send someone, and when he heard the knock he said, 'There's someone come, mother.'" The deaconess found them without food or fire, but wonderfully patient. She sent one of the boys for bread, and with the nice country butter the family had a nourishing meal.

Of other agencies in connection with Mildmay, mention should be made of the Ossulston Convalescent Home, Hendon, which admits thirty-two patients from among the poor of the Mildmay hospitals and missions; "The Haven," 63, Kennington Park Road, a home where women and girls needing refuge and restoration are received as inmates or given help and advice; the Elizabeth Codner Crèche, and the Bible Flower Mission, to which are sent flowers and plants, which the mission distributes to hospitals and workhouse infirmaries.

An annual sum of £25,000 is required to support the various agencies connected with Mildmay, and for this amount the mission relies chiefly on voluntary help. Some of the very poor set a wonderful example as donors to its charities. A dear old woman of sixty-seven, who lived in a top attic, earning a precarious living by making patterned rugs and mats out of bits of cloth, sends one of her rugs every year to the Mildmay sale. She only earned four and sixpence a week, and out of that paid two and sixpence for rent, yet she could afford to be generous!



## THE ARTS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** tells what woman has done in the arts; how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on :

### Art

- Art Education in England*
- Art Education Abroad*
- Scholarships. Exhibitions*
- Modern Illustration*
- The Amateur Artist*
- Decorative Art*
- Applied Arts, etc.*

### Music

- Musical Education*
- Studying Abroad*
- Musical Scholarships*
- Practical Notes on the Choice of Instruments*
- The Musical Education of Children, etc.*

### Literature

- Famous Books by Women*
- Famous Poems by Women*
- Tales from the Classics*
- Stories of Famous Women Writers*
- The Lives of Women Poets, etc., etc.*

## WHERE TO STUDY ART SUMMER HOLIDAY SKETCHING CLASSES

By GLADYS BEATTIE CROZIER

Painters Who Hold Holiday Sketching Classes—Sketching on the Continent—Open-air Classes in Picturesque Villages—Country Lodgings—Amusements—Fees

THERE are a number of holiday sketching classes which are held annually during the summer months by various artists of repute, among whom may be mentioned Mr. Norman Garstin, the famous Cornish painter, Mr. Rex Vicat-Cole, Mr. Frank Calderon, and Mr. Walter Donne.

These holiday classes are, as a rule, most enjoyable affairs, for although enthusiastic hard work is the order of the day, it is of a wholly congenial kind, and there is a cheerful holiday atmosphere about painting amidst picturesque surroundings out in the sunshine and in the open-air which is doubly delightful to those who have been working, perhaps, for five or six days a week in the heated atmosphere of a London studio.

Mr. Norman Garstin, as a rule, leaves England with a large party of students not later than the middle of June, to make for some small old-fashioned town in Holland, Belgium, or France, some little bourg from

which the tide of prosperity has ebbed, leaving the buildings gently to decline into a picturesque old age. These are not easy to find, and when one does happen upon what seems an ideal sketching ground, the chances are that the accommodation is so limited that it will not



Students of Mr. Norman Garstin's summer sketching class working in a picturesque village street in France. A delightful holiday combined with thorough instruction in art and regular practice in drawing can be obtained by these students at a minimum expense

suffice for so numerous a party.

To combine a picturesque locality with good board and clean lodgings at a reasonable figure is by no means easy. Distance, again, is a consideration, for students who have to

study the matter of expense are naturally anxious to keep their journey within reasonable limits.

Mr. and Mrs. Norman Garstin; however, have a store of past experience to guide them, and invariably have been successful in the choice of their annual sketching grounds, which have ranged from the waterways of Holland to the rocky coasts of Finisterre, and include Rijserd, Delft, Bruges, Furnes, Nieuport, Cassel, Oudenarde, Montreuil, S. Valery, S. Souine, Caudebec, Dinan, Treguier, Quimperté, the very names of which are delightful, and seem to carry with them a sunshiny atmosphere.

In summer-time, when landscape is for the most part rather monotonous in its uniformity of heavy green, these little towns, with their relics of respectable antiquity and their characteristic streets, just populous enough to offer suggestions of the daily life of the inhabitants, but not so much so as to render painting a difficulty, are, Mr. Garstin finds, the best places to sketch in, particularly if there is a pleasant river or waterway with the stir of a small harbour, which is in itself a perennial source of interest and inspiration to the artist.

Mr. Norman Garstin's pupils start work in the morning after the *petit déjeuner*, each one working wherever the spirit moves her, while Mr. Garstin wanders round to criticise and give luncheon time. The afternoons and long summer evenings Mr. Garstin reserves for his own work, the students going their several ways, working in little groups or separately as they please.

If possible, the whole party boards at one hotel, but very few in these small towns can give sleeping accommodation to so large a number, and students are therefore billeted out in the houses of the neighbouring *bourgeois*.

The average cost of living for students is about five francs a day, though this varies somewhat according to the locality, while the fees for the sketching class are three guineas a month of four weeks, and *pro rata*.

The students in Mr. Garstin's sketching classes—consisting mostly of young ladies—

as a rule, number from forty to seventy during the course of the summer months.

Mr. Rex Vicat-Cole—the well-known painter of exquisite woodland scenes and of wide-spreading pastures and sky—holds a delightful sketching class at Fittleworth, one of the loveliest parts of Sussex, for a month or six weeks each summer, from mid-July to the end of August, usually, after which he goes with a party of students to some picturesque spot in the West Riding of Yorkshire for another month's work.

The Fittleworth students' headquarters are at a most attractive, old-fashioned farmhouse, with its two or three adjacent cottages, a couple of miles out of Fittleworth, overlooking a winding stream in the midst of harvest fields and wide-spreading meadows with grazing flocks, that

provide endless subjects for the landscape painter's brush to depict.

Genre pictures galore also present themselves to be painted, and most country folk will pose if you know how to ask them, and do not expect them to waste their time for nothing.

The members of the class commence early, and ten o'clock finds them all hard at work making serious studies of the subject of the day, whatever that may chance to be, the work, in fact, being just that of an art school held out in the open.

Mr. Vicat-Cole spends the morning hours from ten to one with his pupils, criticising and advising. His system of teaching is to keep students sketching at one subject until they have learnt all they can about it, the different ways of treating it, the composition, and so on; they are not taught or allowed to make "pretty pictures," and sincerity in the work is, above all, insisted on.

Often, however, the studies they make are pictures in themselves, many of which have subsequently found their way to the walls of the Royal Academy.

During the long summer afternoons and evenings students are free to do as they please, sketching anything that may chance to take their fancy, and thus avoiding all possibility of getting "stale."

Often they scour the country for miles



Members of Mr. Garstin's summer sketching class at work in the market-place of Oudenarde, a quaint and typical old Belgian city

around on bicycles or afoot, to be rewarded after a long climb by some splendid sunset effect seen through pine woods as the result of a long climb, or discovering the delightful mills and old-world inns and cottages which await them in the lanes of the Fittleworth valley.

Mr. Vicat-Cole constantly sees and criticises the students' afternoon and evening work, and Mr. David Murray, R.A., has for many years past been in the habit of passing in review the work of the summer sketching classes during the winter months.

The fees for a four weeks' course with Mr. Vicat-Cole's summer sketching class come to six guineas, while students joining for a shorter time pay £1 16s. a week. These fees, however, are reduced to a guinea a week for students engaged in teaching art or in earning their own living.

Rooms can usually be had from about 5s. 6d. a week per room, with attendance, and food costs about the same everywhere.

The girl students usually have separate bedrooms and share a sitting-room; some of them get their people to spend their holidays with them, and take a set of rooms in the neighbourhood of the sketching class, and sometimes a girl will take a house and lodge the others at cost price.

There are, as a general rule, at least one or two married women in the class, and Mrs. Vicat-Cole is often to be found at her easel working with the rest, so that any young girls of the party are not without due chaperonage.

Mr. Frank Calderon invariably chooses a picturesquely situated English farm with good outhouses and barns where live-stock abound and the owner is a good-natured individual, ready to hire out horses and cattle to stand as models when required. Such a farm becomes the headquarters for his "Summer Sketching Class for Landscape and Animal Painting," which, as a rule, lasts from the first week in August to the middle of September.

Most of the students come with the object of putting in some good hard work at painting animals, posed out of doors under every imaginable circumstance and variety of lighting under the open sky.

The class meets at the farm at ten o'clock each morning, to find the model of the day already posed according to the prevailing

weather. On sunny mornings the model—probably a fine cart-horse or a sturdy mare and foal—will stand, with a specially trained custodian who has learnt from long experience the best way of persuading animal models to keep to a single pose, at the side of a wide-spreading green meadow, where the students can place their easels underneath the shade of the surrounding trees, though those who prefer to do so can sit out in the sunshine protected from the glare by big green-lined painting umbrellas.

On dull days the farmyard itself often affords a pleasant setting for the model, while in really wet weather, nothing daunted, the students assemble as usual to take up their positions with their easels inside a barn with wide-open doors, while a hardy cow tethered up in the rain, if given a little provender, will stand contentedly chewing the cud for hours on end to have her portrait painted.

At one o'clock work ceases while the



A personal lesson from Mr. Rex Vicat-Cole at Fittleworth, Sussex, a beautiful village set amid wide meadows and by a winding river, admirably adapted for those studying landscape painting

students enjoy a picnic lunch of sandwiches and fruit brought with them, with the welcome addition, perhaps, of glasses of warm milk supplied on the spot by the farmer's wife.

At 2.30 work begins again, but, as a rule, from a different model.

Sometimes an old white horse—posed in the shade, where patches of brilliant sunshine which have pierced through the trees and make a seemingly simple subject into a puzzling enough study of light and shade—sometimes a donkey will be chosen, while numbers of fine dog models are always kept at hand, with a boy to hold them, should students prefer to work from these.

Mr. Calderon, meanwhile, goes from easel to easel both morning and afternoon, advising and criticising, or explaining away some technical difficulty in the matter of animal anatomy. At 4.30 all systematic class-work stops for the day.

A farmhouse can seldom accommodate so large a party as Mr. Calderon's sketching class usually consists of, and many of the students are therefore perforce picketed out in rooms in the nearest village. These have been specially inspected beforehand by Mrs. Calderon, who is invariably of the party, and not only herself chaperones all



Posing an animal model for a sketching class. Work at Fittleworth begins early, and is supervised during the morning by Mr. Vicat-Cole himself

the girls, but, as a rule, contrives to take a big enough house to have room for those girls whose mothers do not care for them to go into separate lodgings.

The cost of living varies from about a guinea to thirty shillings a week. Students can generally manage comfortably on twenty-five shillings a week, especially if two girl friends put up in the same cottage and share a sitting-room and meals.

When circumstances admit of it, Mrs. Calderon and the students get up various small festivities in the evenings, and one year, when the members lodged within a stone's throw of each other along a village street, they hired the village hall and gave an impromptu fancy-dress dance.

The fees for Mr. Calderon's summer painting class are as follows :

Six weeks . . . . .	8 guineas
One month (four consecutive weeks) . . . . .	6 guineas
Two weeks . . . . .	4 guineas
Twelve lessons at student's convenience . . . . .	5 guineas

The difficulty of getting enough accommodation for a large class of students (for at least thirty or forty pupils, the greater number of whom are girls, as a rule join the class during the summer) in a small village in August, when country lodgings are at a premium, is naturally very great, and intending students should, if possible, make their plans for joining the summer sketching class not later than early June, for all the best and cheapest rooms are invariably snapped up early, and late comers have to put up with more expensive or less comfortable quarters.

Mr. Walter Donne holds an important summer

sketching class each year during July, August, and September, which usually meets abroad, though for the summer of 1911 a picturesque part of North Wales, near Arthog, has been chosen. For several seasons past it has met at Bernival, near Dieppe, and before that at Dunster, Winchelsea, and Rye.

Students, as a rule, number from twenty-five to forty, and a

chaperon is always of the party.

The sketching class fees for one month are £4 14s. 6d., and for two months £8 8s., while board and lodging cost from 25s. to 30s. a week.

Students are expected to work with the class both morning and afternoon, but Mr. Donne is a great believer in varying the subject to be sketched as far as possible, and in fine weather landscape work is done alternately with studies of figures posed in the open air, while on wet days subjects are arranged indoors.

A figure composition is also set each week, the subject chosen to be depicted being one that is suitable to the special part of the country in which the class is being held, and the resultant sketches are fastened up and criticised before the assembled class.

Students receive special instructions in the art of choosing a subject for a sketch, and learn how to place it pictorially on the paper, arranging it with an idea of balance and with a view to the introduction of figures or animals.



A young student receiving help from Mr. Frank Calderon. The artist chooses for his sketching class students a farm where good models can be had for animal painting out of doors. If the weather is unfavourable, the class is held in a barn and the model posed outside it.

# FIRST STEPS TO THE STAGE

By PENELOPE YORKE

*Continued from page 1882, Part 10*

## TRAINING AT THE ACADEMY OF DRAMATIC ART

Age of Students—Staff of Instructors—Public Performances—Engagements

**W**HAT age are the students at the academy? Some are as young as eleven, but it is best for a girl to start under the age of twenty, preferably, says Mr. Barnes—between the age of sixteen and seventeen. Those past their 'teens need not think themselves beyond the pale, especially if they have special talent, but in all professions it is as well to get the drudgery over as soon as possible.

To mention only a few of the staff of instructors is to inspire confidence. Such names as Mr. Ben Webster, Mr. J. Fisher White, Mr. A. E. George, Miss Gertrude Burnett, Miss Elsie Chester, Mr. Louis d'Egville (dancing), M. Felix Bertrand (fencing) are so well known that they speak for themselves. The number of pupils averages a little under a hundred, and they are divided into seven classes of twelve or fourteen each, so that large, unwieldy classes are avoided, and it is possible for everyone to get individual attention and care. The students are divided into sections, called A, B, C, and the Final School, and they are classed according to their progress. The course of study includes voice production, the art of expression—Delsarte system (a series of exercises whereby the body is trained to express adequately the emotions of the mind), acting class, dancing, deportment, and fencing. A student who shows a marked preference for musical comedy or comic opera would receive special tuition in dancing, but no musical training is given.

The Final School may be reached in a student's fourth term (in special cases she may arrive in her third term), and there are such very exceptional advantages attached to it that a student would be very ill-advised to leave before she had passed through it. The Final School classes are held on the stage of a regular theatre, and several performances are given during the term. The advantages of this are obvious. The actress is able "to let herself go," and has every opportunity of displaying talent.

In addition, certain specially chosen students periodically take part in a public performance at some West End theatre.

What sort of plays are studied? Every kind and description, from wordless pantomime to Greek tragedy. For example, in the term beginning on May 30, 1910, and ending July 15, the Final School rehearsed and performed the following plays—*viz.*, "The Dove Uncaged," "A Doll's House," "Barbara," "The Case of Rebellious Susan," "Strife" (Act 2), "The Worth of a Man," "Caste" (Act 3), "Case for Eviction," and "The Death of Tintagiles and Hippolytus." The student in her final stages often does an eight hours' work-day and more, so that she is well qualified to stand the strain of

regular rehearsals for a public production.

Besides the regular staff of instructors, the pupils are often visited and rehearsed by some of the very distinguished associates who take a personal interest in the welfare of the school. Such men as Sir Arthur Pinero, Dion Boucicault, Granville Barker, Sir John Hare, and Lyall Swete, have rehearsed the students several times.

The management of the school is now vested in a council comprising Sir Squire Bancroft (president), Sir John Hare, Sir Herbert Beerbohm Tree (who originally founded it), Mr. George Alexander, Mr. Forbes Robertson, Mr. Cyril Maude, Mr. Arthur Bourchier, Sir Arthur Pinero, Mr. J. M. Barrie, Sir William S. Gilbert, Mr. Edward Terry, and Mr. E. S. Willard.

There are also numerous prizes offered to incite and encourage the students. The most coveted is the gold medal which is annually awarded to the most distinguished pupil. Several of its recipients in the past have already made a name for themselves on the stage, such as Mr. Reginald Owen, Mr. Charles Maude, Miss Mary Barton, Miss Athene Seyler, Miss Laura Cowie, etc.

Included in the course of instruction are special lectures on the history of the drama, Shakespeare, the art of the stage, etc., by well-known authorities, and there are also classes for the study of French plays.

The Academy does not guarantee an engagement after the full course of tuition has been taken, but it gives its pupils every assistance, and in many cases is instrumental in finding them openings. Managers are quick to recognise the value of such a school, and requisition Mr. Barnes to send them his pupils for small parts, understudies, or "walk-ons."

Other advantages are enjoyed by the students, such as the use of a theatrical library, and, owing to the kindness of the honorary physicians to the academy, students are able, by means of a letter of introduction from the administrator, to consult them without the payment of a professional fee. To the struggling would-be actress this is a boon. Light luncheons, teas, etc., are supplied at as nearly as possible cost price by the housekeeper, but no arrangement is made for the lodging of students.

As all roads lead to Rome, so there are several ways of approaching the stage, but the Academy of Dramatic Art seems to be one of the most direct. In some way or another, the girl who wants to go on the stage must be trained. At the Academy she is spurred on by competition, and is taught the value of co-operation, without which her talent is not marketable, for an actress does not stand by herself alone—she is only one of a company.



## WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include :

*Practical Articles on Horticulture*  
Flower Growing for Profit  
Violet Farms  
French Gardens

*The Vegetable Garden*  
*Nature Gardens*  
*Water Gardens*  
*The Window Garden*  
*Famous Gardens of England*

*Conservatories*  
*Frames*  
*Bell Glasses*  
*Greenhouses*  
*Vineries, etc., etc.*

### SWEET-PEAS

By HELEN COLT, F.R.H.S.

Raising Sweet-peas in the Greenhouse—Planting-out—Sowing Seeds in the Open—Hoeing, Feeding, and Watering—Insect Pests—Sweet-peas in Pots—Indoor Decoration—Some Good Varieties of the “Coronation Flower”

SWEET-PEAS should be sown in autumn in order to obtain an especially early crop, but unfortunately this cannot be done in damp or heavy soils. The directions given for spring sowing will, of course, apply equally to that in autumn.

There are two methods of growing sweet-peas for the garden—to sow the seeds straight away in the open, and to sow them first of all in pots under glass, and plant out afterwards.

#### Raising in the Greenhouse

For growing the seedlings under glass, pots or boxes must be got ready, first cleaning and crocking them, and then filling with good light soil. Not more than six or eight seeds should be sown in a 5-inch pot, and these should be dibbled in evenly an inch below the surface. Water the pots lightly, and place them in a cool greenhouse. This is preferable to a cold frame, but if there is no greenhouse a frame will serve.

The pots should be kept as close to the glass as possible, otherwise the young plants are liable to become weakly and drawn. If space is available, excellent results should be obtained by dibbling single seeds into “thumb” flowerpots, and potting the plants on; but this will not always be thought worth while. Give all the air possible to the young seedlings, taking care to avoid frost at night. Sweet-peas should never be coddled if they are to be strong and healthy when the time comes for planting-out.

#### Planting-out

Planting should be done by the middle of April, in an open, sunny situation, and in soil which has previously been well pre-

pared. It is foolish to attempt to grow sweet-peas in ground which has not been deeply dug and thoroughly manured. This should be done in the previous autumn, or else in early spring. As each trench is taken out, a thick layer of well-decayed manure (farmyard or cow manure being used for choice) should be laid at the bottom of it. Some good fibrous loam should be incorporated with the soil in which the plants are to be put, and a dressing of lime underneath will be beneficial. Leave the ground rough after trenching. It should be pricked over with a fork immediately before sowing, and the larger lumps removed.

Put in the little plants carefully, either in round clumps or else in rows, according to the scheme desired. Give a good watering, and encourage the seedlings to attach themselves to the twigs of birch or hazel which should be placed among them, and which will be rather taller than the little twigs already used for staking the tiny plants while in the greenhouse.

As soon as they approach the top of these, the stakes should be inserted. These should be 6 or 8 feet in height, and be placed on the inner side of the clump or row. For a clump of sweet-peas, the branches are put in in cage-like form, leaning towards each other at the top, and should be cut off neatly with a knife or sécateurs. Two or three ties of tarred string will make the cages neat and secure. Special sweet-pea supports, made of galvanised wire, can be obtained for use, instead of the natural stakes, if preferred, or wide-meshed sheep wire can be bought for the purpose at any ironmonger's.

**Sowing Seeds in the Open**

For sowing sweet-peas in the open the ground should, of course, be prepared in the same way as above. Successional sowings should be made, beginning not later than the middle of March. Seeds may be sown in February in favourable situations. The ground should be raked smooth and even, and made fairly firm with the feet.

It is a convenient method to place the small twigs in the ground (for preliminary training) before the seeds are sown, as no disturbance of the young plants is then necessary; indeed, the entire staking may be done at the same time if desired.

Before sowing the seeds dip them in paraffin, and then shake them about in a saucer of red lead until they are thoroughly coated. This method will ensure protection against the ravages of birds and mice.

The seeds should be put in an inch deep and 2 inches apart, the plants being subsequently thinned to 3 inches. In gardens where sweet-peas flourish abundantly the plants may be thinned to 4 or even 6 inches apart.

As soon as the seedlings appear above ground they must be protected with pea-

guards, or with black cotton stretched on little sticks across and across, to baffle the birds, which are given to "topping" the young pea plants unmercifully.

**Hoeing, Feeding, and Watering**

In dry weather the plants should be watered copiously, with rain-water if it can be obtained. Liquid manure can be given once or twice weekly. To make the liquid some cow-manure should be put into a tank of water, and a sack of soot be placed with it. Take out a canful of the liquid, and dilute it with soft water until it assumes a pale colour. Sulphate of ammonia and superphosphate of lime are both good stimulants for sweet-peas, and should be used in the proportion of half a pound and one pound respectively to one gallon of water. The fertiliser must not be allowed to touch the foliage, or scorching will result.

Much more important than watering is the work of keeping the soil aerated by frequent hoeings. A moist and healthy condition will be promoted in the soil if the ground is stirred up regularly in this way. When watering is necessary, the ground

should be lightly hoed beforehand; this should also be done, if possible, before or after a shower of rain.

**Insect Pests**

Dusting the plants with lime or soot will make them distasteful to slugs, etc., or the preparation known as Slugene may be applied, forking the powder lightly in.

Sweet-peas are sometimes attacked by green-fly, in which case they should at once be syringed, using soft-soap and quassia water as an insecticide. Pour half a gallon of boiling water over half a pound of quassia chips, stir while it is cooling, and add four gallons of cold soft water, after straining. The soap should be dissolved in a little hot water, and stirred in with the above. The plants should be sprayed after sundown, and thoroughly syringed with clear water early the next day.



The Coronation flower. A group of sweet-peas. This charming flower has attained to a wonderful degree of beauty of form and a wide range of delicate colours

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If plants are seen to be attacked with pea blight, the following remedy should be adopted. Make a solution with two ounces of sulphide of potassium, dissolved in eight gallons of soft water; stir the mixture well, and strain it off. Apply at intervals of about ten days, syringing with clear water immediately after the operation. At the first sign of disease ordinary watering should, for the time being, be discontinued.

It occasionally happens that the flower-buds of sweet-peas are inclined to drop off before expanding, in which case watering, and especially feeding, should be stopped immediately. The plants will generally recover afterwards.

As soon as the flowering season begins, picking the flowers should begin also. Never allow sweet-peas to run to seed, as this exhausts the plant, and will arrest the season of flowering if persisted in.

#### Sweet-peas in Pots

Sweet-peas may be sown in the greenhouse for flowering in pots from April onwards, sowing the first batch in September. Eight or ten seeds may be sown in a 5-inch pot, thinning them to six plants, or even to four, if very strong. They should be potted on gradually, being finally put into 12-inch pots.

The soil used should be a strong loam, enriched with a small quantity of artificial manure. Keep the plants as near the glass as possible, and maintain a cool temperature, never exceeding 60° F.

Cupid sweet-peas, the dwarf variety which grows six inches high, are very charming where successful, but the damp climate of England is by no means always propitious to outdoor culture. They are very attrac-

tive subjects, however, for conservatory decoration. Their culture in the cool greenhouse calls for no special notice. Sowings may be made at any time from October until the end of April, placing six or eight seeds in a 5-inch pot.

As soon as the plants become established, water them with very weak liquid manure, given not more than once weekly.

#### Indoor Decoration

In gathering sweet-peas, cut the blossoms with a sharp knife, and arrange the blooms lightly, with plenty of space to show them off. Ornamental grasses and gypsophila paniculata may be grown for arranging with the flowers, and vases of clear glass or silver will be found to show the flowers to the best advantage.

The following are a few of the best sweet-peas, arranged according to colour by the National Sweet - Pea Society: White, Dorothy Eckford, Nora Unwin; crimson and scarlet, King Edward VII., Queen Alexandra; rose and carmine, John Ingman; yellow and buff, Mrs. Collier; blue, Lord Nelson, Romolo Piazzani; blush, Mrs. Hardcastle Sykes; cerise, Coccinea; pink, Countess Spencer; orange shades, Helen Lewis, Henry Eckford; lavender, Lady Grisel Hamilton, Frank Dolby; violet and purple, Duke of Westminster; magenta, George Gordon, Captivation; picotee-edged, Dainty, Fancy, Sybil Eckford; mauve, Mrs. Walter Wright; maroon and bronze, Black Knight; striped and flaked (red and rose), Jessie Cuthbertson; striped and flaked (purple and blue), Sutton's Marbled Blue; bi-colour, Jeannie Gordon; marbled, Helen Pierce.

## SMALL HOLDINGS FOR WOMEN

*Continued from page 1767, Part 14*

By A. C. MARSHALL, F.R.H.S.

*Author of "The Farmers' Friend," "The Family Gardener," etc.*

### To Ensure Healthy Crops—Watering and Mulching—Disposal of Waste Matter—Some Personal Hints—Crops to Grow

THERE are some gardens that appear to convey a pervading sense of robust good health among the crops. Every plant in them seems to be well nourished, cared for, and flourishing. Other gardens will present a vista at once discouraging, with crowded, anaemic specimens struggling for a bare existence. The writer has actually seen this disparity on two adjoining plots of land.

In growing crops for market the only profitable plan is to raise nothing but the best. It is sheer false economy to scamp a single garden task. Healthy, vigorous plants must be the continual aim, and this state of perfection is only obtainable by following the simple rules of nature. Primarily the ground must be well worked and manured according to the class of crop.

Good seed is, of course, a *sine qua non*, and it must be sown when the ground works well, and as near as possible to the correct date. Thinning, to be effective, must be thorough, and to obtain sturdy plants of any kind, plenty of room must be apportioned; indeed, the more space, within reason, the more profitable will be the crop.

During the period of growth everything possible must be done to foster its rapidity. Frequent hoeing of the ground will not only aerate the surface, thus preventing evaporation, but it will also check embryo weeds. Many an experienced gardener declares that the hoeing of root crops is as valuable as manure itself. Certainly it stands to reason that no plant can flourish in ground of which the surface has caked hard.

Generally speaking, watering is not carried out to a great extent in our large market gardens. Not only is the labour expensive, but to be effective it must be continuous. It is folly to swamp a row of plants one day, and to neglect them for the remainder of the week. There are some crops, of course, that inevitably must be watered, such as lettuce, radish, seedling cabbages, and so on, and for them a water-barrow should be used.

A water-barrow with strong frame and wrought-iron wheels, to hold twenty gallons, costs about 30s. complete. It is merely used for conveying water from one part of the garden to another, and has no pumping device. A garden engine of the same capacity, with a pump that will throw water forty feet, would cost nearly five pounds, and, in the writer's opinion, is not a necessity.

The practice usually followed by market gardeners is to mulch those crops most susceptible to drought. The mulch is composed of littery stable manure, and is scattered loosely along the drills so that the roots are covered. A light mulching will not only prevent evaporation but it will also keep the surface of the ground open, so that hard caking is avoided. Peas and beans at the critical time when the blossom is setting benefit by a mulch, and tomatoes, marrows, and such subjects are treated in a similar way.

In all gardens, large or small, there is a goodly amount of waste matter, and by

skilful treatment it can be turned to very useful account. The haulm of potatoes, beans, and peas, the green tops of root crops, weeds (excepting those with tap roots), outside leaves and stumps of cabbage crops, leaves from the trees, and the scappings from ditch-bottoms have each a certain utility.

A very good plan is to institute in an out-of-the-way corner a permanent heap where all such waste may be thrown. If the soil is inclined to be at all heavy, the household ashes may well find their way to the same spot. Every month or six weeks the whole heap should be turned over with a garden fork, and if a little lime is mingled with the matter it will assist the rotting process.

As required, and when ready, the well-decayed material from this rubbish-heap may be wheeled on to the land and either dug or ploughed in, and in this way it will yield a high manurial value. In the writer's opinion, waste matter so used is more productive than if it were burned and the ashes scattered on the ground, though bonfire ashes are of rich value, of especial use with onion crops.

The lady's ideal costume for gardening consists of a tight-fitting blouse and a short, comfortable skirt, with a woollen cap, or, at all events, headgear that will not be affected by the wind. Strong boots are also necessary, those with high tops, such as are made for shooting and golfing, being most serviceable. Strong leather gloves are also advisable, but if they are dispensed with, it is a good plan to fill the space under one's nails with common yellow soap before gardening. A wash at the end of the day will remove all traces of the garden.

#### Crops to Grow

**CUCUMBER.** It is very doubtful if cucumbers can be made a profitable side line in a market holding, for with the indoor varieties a good deal of heat and constant attention are needed. The usual plan is to sow the seed in March or early April, using small pots, and placing a single seed in each. A bottom heat of at least 70° is necessary, and when the plants are sufficiently large they are bedded out.

If frames are used, the bed is made up from soil consisting of leaf mould, well-decayed manure, and rich loam, and a deep root-run is necessary. The plants must be kept continually moist, the supply being regulated according to the weather conditions, and when about four leaves have been made, the top of the plant should be pinched out. Air should be admitted to the frame according to the prevailing temperature.

Cucumbers are usually grown in low greenhouses, in beds of soil running down the sides of the house, the shoots being trained up to wires or strings. Heat is imperative, and is usually supplied by means of hot-water pipes running beneath the soil. From time to time, as required, rich soil is added



To get the best results from maincrop peas the ground should be well trenched and liberally manured. When opening the trench the sub-soil should be turned over

to the beds, and liquid manure is supplied frequently during the fruiting season.

Ridge cucumbers are sown in April, and planted out in the open garden at the end of May or beginning of June on a richly prepared bed. The top of each plant is pinched out, and the strands are pegged down to the ground as they grow.

Varieties : Perfection and Cuthill's Black Spine. Ridge varieties : Excelsior and Stockwood Ridge.

**GARLIC.** This is a crop well worth growing, the bulbs being appreciated by all cooks for flavouring. February and March are the best months for planting, the seed bulbs being set two inches beneath the surface in well-worked ground, a foot apart and in drills a foot asunder. Seed garlic costs 8d. per pound.

**HORSERADISH.** This crop requires well-worked and richly manured ground. The young roots should be planted in March a foot apart, with their heads just under the surface, and the produce should be lifted in the autumn, a proportion being kept back for planting another season.

An occasional stick of horseradish is appreciated in family hampers.

**LEEK.** The leek is one of the mainstays of the market garden during the winter months, and is a vegetable that is becoming increasingly popular. The old-fashioned plan of growing in trenches after the manner of celery need only be followed on very light land, market growers, as a rule, contenting themselves with drawing earth up to the plants to blanch them.

The seed should be sown in March in a finely worked bed ; the drills should be a foot apart, and thin sowing is advisable. As the seedlings mature, they should be transplanted into a bed that has been enriched liberally with manure, the drills being twenty-four inches apart, with twelve inches between the plants. The first leeks should be ready in September, and by transplanting seedlings from time to time during the early summer months a supply of produce should be available till the end of February. An abundance of water is necessary for the seedlings when first bedded out.

Varieties : Musselburg, the Lyon, and London Flag.

**LETUCE.** There is a constant demand for this wholesome vegetable, and by making sowings of seed every three weeks a regular supply may be obtained. Cabbage lettuce is much grown by gardeners for the early summer markets, but cos varieties mature the better in hot weather.

The seed is sown thinly in well-prepared beds, and the seedlings are transplanted when sufficiently large into rich, deeply worked soil. Too much manure, within reason, cannot be given, and the plants should be set out nine inches apart. Cos lettuce is tied round with broad strips of bast when it begins to form heart.

It is an excellent plan to raise lettuce as a



Good pea-sticks should be well feathered with twigs, and should be set up so that the vines may be well supported at the top. To set sticks in the form of an inverted letter V is a mistake

"catch crop" on the tops of celery trenches and in similar positions, to utilise the ground set aside eventually for maturing another crop. Lettuce is a crop that demands regular watering in dry weather to bring it to perfection, as everything depends upon unchecked development.

Varieties : Cabbage Lettuce, All the Year Round, Hardy Green and Tom Thumb. Cos Lettuce : London White, Paris Green, and Paris White.

**MUSTARD.** Treat as advised for cress, cutting when about two inches high.

**ONION.** One of the staple vegetable crops, and worthy of most careful cultivation. The seed is sown in spring and autumn. There is a great art in preparing a seed-bed, and upon this task much depends.

In preparing the seed-bed, well-decayed manure, ashes from a bonfire, dry fowls' droppings, and pig manure are advisable. The ground should be deeply worked and well pulverised, and if a top dressing of soot and salt sufficient to dust over the surface is applied before levelling, so much the better.

The seed-bed may be made firm either by treading or by utilising a light garden roller, and the seed should be sown thickly in drills a foot apart and about half an inch deep. The bed should then be raked over finely, and the whole patted down with the back of a spade.

To be continued.



This section of **EVERY WOMAN'S ENCYCLOPÆDIA** gives instruction and practical information on every kind of recreation.

*The chief authorities* on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the **ENCYCLOPÆDIA** is completed, the section will form a standard reference library on woman's recreation.

**Sports**

- Golf
- Lawn Tennis
- Hunting
- Winter Sports
- Basket Ball
- Archery
- Motoring
- Rowing, etc.

**Hobbies**

- Photography
- Chip Carving
- Bent Iron Work
- Painting on Satin
- Painting on Pottery
- Poker Work
- Fretwork
- Cane Basket Work, etc.

**Pastimes**

- Card Games
- Palmistry
- Fortune Telling by Cards
- Holidays**
- Caravanning
- Camping
- Travelling
- Cycling, etc., etc.

## LAWN TENNIS

By MRS. LAMBERT CHAMBERS, Lady Champion, 1903, 1904, 1906, 1910

*Continued from page 1769, Part 1a*

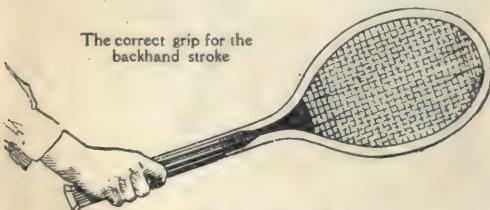
**The Court and Its Measurements—The Best Position for a Lawn Tennis Court—How to Hold the Racket—Practice—The Forehand and Backhand Strokes**

A LAWN-TENNIS court (single) measures 78 feet long by 27 feet wide—36 feet wide if a double court. It is divided across the middle by a net, the ends of which are attached to two posts, A and B, which stand 3 feet outside the court on either side. The height of the net is 3 feet 6 inches at the posts, and 3 feet in the middle. At each end of the court, parallel with the net, and at a distance of 39 feet from it, are drawn the base lines C D, E F, the extremities of which are connected by the side lines C E and D F. Half-way between the side lines, and parallel with them, is drawn the

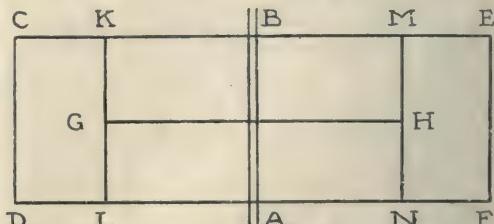
For a double court, within the side lines, at a distance of 4½ feet from them and parallel with them, are drawn the service side-lines.



The grip for the forehand stroke



The correct grip for the backhand stroke



half-court line G H, dividing the space on each side of the net into two equal parts, called the right and left courts. On each side of the net, at a distance of 21 feet from it and parallel with it, are drawn the service lines K L and M N.

Plan of a lawn tennis court (single). The site chosen should receive plenty of sunlight, but across it no shadow should be cast at any time of day. The court should be laid out north and south

In choosing a site for a tennis court, be careful to choose one where there is plenty of sunlight, and across which no shadow will

be thrown at any time of the day. The court should be laid out north and south, so that the players are not dazzled by the sun. At the sides of the court 8 feet of space at least (and as much more as is possible) should be allowed, and at the base line the run back should be not less than 24 feet.

Either green or black is the best colour for the background, which, if possible, should be stationary ; trees, unless they are massed solidly together, are not a satisfactory background, as they are swayed by the wind, and the sun flickers through their branches, casting shadows over the court.

How the racket should be gripped by the hand is a much discussed matter, and one that causes a diversity of opinion. The method employed by one person is not necessarily the most suitable for another. The accompanying illustration shows the writer's grip for forehand and backhand strokes.

If the reader's present grip is not satisfactory, she might try it, and if it does



The finish of the forehand drive

not suit her, acquire one as like it as possible.

The beginner should remember that the racket must be grasped as tightly as possible, and the grasp must allow the wrist to be perfectly free, for the most successful strokes are made in this way. Many players hold their rackets at the extreme end of the handle, but the writer always allows a small part of the wood to show between the hand and the leather knob at the end of the racket, the shorter handle seeming to give more control over the ball. This is, however, entirely a matter of opinion.

Having acquired a satisfactory grip, the correct method of playing the various strokes must be learned, assiduously *practised*, and thoroughly mastered before a player pits her strength against another in a match which she is anxious to win, and where the players are scoring. It is a common fault with novices to pit their skill against another much too soon. This is undesirable, for in this way players become



Position of the player when halfway through a forehand drive. A good forehand drive is one of the most important strokes to have at command, and is the basis of a good player's game



The player at the beginning of the backhand stroke. Here the position of the right foot is most important : it should be in front of the left, and the player should stand sideways to the net, with the right shoulder facing it



clumsy and slovenly over their strokes, and develop bad habits which are very difficult to correct. Knowledge as to *when* to hit the ball, keeping the eye on the ball, timing the stroke, correct use of the body swing, transference of the weight at the right moment, the follow-through in a line with the flight of the ball, some knowledge of the angles of the court for accurate placing—are all important points which should be diligently practised before an attempt is made to play matches with the object of winning, no matter how the strokes are played. Continuous practice in the *right way* will make good play come naturally in a match.

In a match, think only of keeping the eye on the ball and the attention on the game. The beginner should practise without scoring at first, pegging away at her weak strokes. If she cannot get an enthusiastic person to practise with her, let her try playing up against a brick wall, which will answer the purpose well.

A good forehand drive is one of the most important strokes to have at command, and is the basis of a good player's game. It is, therefore, very important that care should be taken, when learning the stroke, to use the feet properly, so as to get a full body swing. Do not face the net, but stand sideways with the left shoulder turned to the net and the left foot in front of the right. The weight should be on the right foot at the commencement of the stroke, and, while in the act of making the stroke, be transferred from the right foot to the left, so that at the time of hitting the ball (with the *centre* of the racket) the player should be half-way through the act of transferring her weight. This transference of the weight is most important, and *must* be

done at the proper time, neither too soon nor too late, as it makes all the difference between a good and a bad stroke, and with a wrongly timed stroke all severity is lost.

The swing back, as in golf, should be slow and deliberate; the ball must be hit firmly with the centre of the racket, and swept along to its destination, care being taken to follow through with the arm and shoulder in a line with the flight of the ball.

The *backhand stroke* is the exact reverse of the *forehand*. Here, the position of the feet plays a most important part, and the general weakness of the *backhand stroke* is due probably to defective foot-work. Stand sideways to the net, the right shoulder facing it, and the *right* foot in front of the left, then make the stroke in the same way as for a *forehand drive*, transferring the weight from the left foot to the right whilst making the stroke. Hit the ball firmly, and follow well through with the arm and shoulder in a line with the flight of the ball. The *lob* is a stroke which needs very careful practice. Of course, as the principal stroke



in one's game it would be contemptible, but used at the proper time it is invaluable. It is a defensive stroke, and is intended to get the player out of difficulties, or to drive the opponent away from her attacking position at the net, or to allow the player time to breathe to enable her to get back into position in the court to await her opponent's return. In making the stroke, the racket must be well below the ball, which must be struck very firmly with the centre of the racket. Of course, it takes years of hard work and perseverance to be able to play all these strokes really well, but one of the great advantages of lawn tennis is that it is a game that players can and do enjoy at practically every



A good back-hand return

The finish of the backhand drive

stage of progress. Probably the greater the knowledge of the game, the greater the enjoyment, but I have always been impressed by noticing how much enjoyment beginners and poor players manage to get out of lawn tennis—a fact which is greatly in its favour, as the same cannot be said of many other games.

## SIMPLE MODELLING

An Artistic but Easy Hobby—Tools Required—Modelling a Cat—A Basket of Fruit—An Occupation for Children—Some Useful Hints

MODELLING in plasticine is one of the most pleasant and fascinating pastimes of the present day, and there is also every opportunity for making a lucrative recreation of it when once the subject has been thoroughly mastered.

But this is not all to be said in favour of the work. Much benefit can be derived from a general knowledge of the subject. For instance, the grown-up artist would find it most helpful as an aid to making quick studies in drapery, miniature groups for the composition of a picture, and projected designs. In fact, it would be found most valuable whenever a quick impression was desired.

It is also a never failing amusement for children, and, at the same time, awakens artistic impulses that may develop into serious and beneficial work later.

The materials required can be obtained at almost any large shop at a reasonable cost. They include a few sticks of plasticine (in various shades), two or three ordinary modelling tools, and a pair of calipers for measuring. Failing the latter, pointers would answer the same purpose.

In addition, a variety of small oddments will be necessary, such as hairpins, boot-buttons, nuts, and pieces of wood. Doubtless, the mention of these will impress the reader as being somewhat irrelevant trifles, but after the explanations for making up have been followed, it will readily be seen how indispensable they are.

The cat shown in the illustration can be made in the following way. Take two pieces of firewood, and cover them with plasticine for the body, and insert two orange sticks



A basket of fruit in plasticine. The fruits are in their natural colours and the basket is in grey with a yellow handle, and is banded with green and yellow

for the front legs. The curved back and tail should be modelled with bent hairpins, and the neck emphasised by means of another piece of wood, surmounted by a filbert nut for the head, which should be coated with plasticine.

Two boot-buttons are used for the eyes, which should be covered with a little paint.

All that is now required is the careful manipulation of the calipers and a little modelling with the tools and fingers.

Another effective design is obtained by modelling a basket of fruit, an attempt, however, which requires a little forethought and consideration.

The handle is made by twisting two hairpins together in the centre, but the task would be less difficult if wire of greater pliability could be adopted.

Place wires across the inside of the basket; hairpins covered with plasticine will do.

The colours of plasticine suggested are grey for the basket, with green and yellow bands, and the handle of plain yellow; but, of course, any colours preferred for the work could be applied.

Now begin to model the fruit, which should consist of grapes, apples, tomatoes, pears and plums, and then place them over the wires in the basket.

An empty cotton-reel will act as a good foundation over which to model such fruit as apples, tomatoes, etc.

In order to obtain the correct shape,



A bas-relief in Wedgwood colours. A conventional daisy design in white is applied to a background of pale blue plasticine, laid upon the glass of a photograph frame.



A quaint cat, modelled in plasticine over wood and wire. The veriest novice can achieve satisfactory results in this material

model from Nature or a good picture, if possible; but, from an amateur's point of view, it is exceedingly good practice to make fruit or flowers from memory, and afterwards compare them with the originals.

A bas-relief, based on Wedgwood colours, would prove simple yet pretty. To attain this effect, cover a pane of glass with a layer of pale blue plasticine, upon which arrange a conventional design of daisies, such as might have grown on one of Chaucer's lawns. If white plasticine is used for this ornamentation, the effect will be pleasing.

Little fingers will delight in constructing plasticine lucky beans, inserting a boot-button for the black spot in the red surface. Birds' eggs also make good nature studies; but the objects that can be reproduced in this delightful medium are numerous.

In conclusion, a few hints may prove useful to the beginner.

As plasticine remains malleable for any length of time, it can frequently be worked upon.

It is well to learn to walk before running, even in plasticine modelling, so that before attempting to model any designs bake a piece of plasticine, and twist it into spiral and other shapes.

Gain a perfect mastery over all the materials, then ideas for future work will rapidly present themselves.

Modelling is said to be easier than either drawing or writing, but in any class of work it is well for the beginner to bear in mind that it is only by practice and perseverance that any real success can be achieved.



A life-like apple in plasticine. The foundation of the fruit is an empty cotton-reel. The artist should, if possible, work from a real apple



## WOMAN'S PETS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will prove to be of great interest to women, and will contain practical and authoritative articles on :

*Prize Dogs  
Lap Dogs  
Dogs' Points  
Dogs' Clothes  
Sporting Dogs  
How to Exhibit Dogs*

*Cats: Good and Bad Points  
Cat Fanciers  
Small Cage Birds  
Pigeons  
The Diseases of Pets  
Aviaries*

*Parrots  
Children's Pets  
Uncommon Pets  
Food for Pets  
How to Teach Tricks  
Gold Fish, etc., etc.*

### THE POMERANIAN

By E. D. FARRAR

Breeder and Exhibitor

The Pomeranian of To-day—Points of a Good Specimen—How to Feed, Exercise, and Groom a Pomeranian—Cost of a Puppy

IN dog, as in club, circles we find always the "praiser of past times," and when he speaks—it is usually a "he"—the modest novice is silent.

Perhaps when a sporting or large breed is in question this silence may be the "better part of valour," but in the case of the Pomeranian an answer is possible. The present-day Pomeranian is the outcome of a skill and patience in breeding that almost amounts to an exact science, and his forefathers of a few generations back cannot be mentioned in the same breath with him. In Pomeranian miniatures, as specimens under seven pounds weight are termed, we have the daintiest, most alert, and beautiful of toy dogs. The breed is one that offers the difficulty, and, at the same time, intense fascination of breeding for colour. White, black, beaver, cream, chocolate, orange, sable, shaded sable, red, fawn, blue, grey, and parti-colour are all admissible, provided that whites are free from lemon markings, blacks, blues, browns, and sables from white, and that parti-colours have their colours distri-

buted evenly in patches. Shaded sable must be shaded throughout with three or more colours, without patches of self-colour, and oranges should be self-coloured throughout, with, if possible, no light shading.

The general appearance of a good Pomeranian should be that of a cobby little dog, with a fox-like head, tiny prick ears, and plump tail, turned well over the back and carried flat. He should be the personification of alertness, intelligence, and activity.

To go into details, the skull should not be too round, the muzzle should be fine, the teeth level, and the "stop," or break in profile between occiput and muzzle, should not be over-defined, though it should exist.

The eyes should be moderately large, somewhat obliquely set, dark in colour, and not too wide apart. In white dogs the eye-rims should be black. The expression should be keen but affectionate.

The ears should be small, erect, and well-carried. The hair on them, as on the head, should be close and smooth.

In black, white, and black-and-tan dogs



Orange Pomeranian (miniature) Champion Offley Honey Dew, a famous prize-winner, bred by Mrs. Langton Dennis  
*Photos, Sports and General*

the nose should be black; in some other colours it may be brown; but in no case may it be parti-coloured or white, it must be self-coloured.

The body should be compact, the back short, the chest deep but not too wide, and the barrel nicely rounded. The neck should be somewhat short and well set in, adorned with a heavy mane and frill. The shoulders should be clean and laid well back.

The legs should be straight, strong, yet fine in bone, and exactly proportionate to the body, so that the dog is neither "leggy" nor too low. The thighs and forelegs should be profusely feathered. The feet should be small and compact.

The tail, so characteristic of the breed, has been described, and much of the beauty of the animal depends upon this point.

The Pomeranian should possess two coats—a dense, soft under-coat, and an over-coat of long, straight hair covering the whole frame, forming a thick frill of absolutely stand-off straight hair round the neck and fore part of the shoulders and chest, and, as in the collie, beautifying the hind quarters with long hair, or "feathering." Upon the texture and density of the under-coat depends the valued "stand-off" appearance of the over-coat. A glance at the illustrations will exemplify what is desired.

#### Classification of Pomeranians

The Kennel Club has now divided the breed into two classes, Pomeranian miniatures, which must not exceed seven pounds, and Pomeranians, which includes specimens over that weight. In large shows classes are often given also for the various colours; the miniatures are decidedly the more fashionable and popular of the two classes.

The Pomeranian is a hardy, healthy little dog if sensibly treated, devoted to its owner, a good house dog, and an active and handsome animal. It possesses the drawbacks of an excitable disposition and a barking propensity which is at times annoying. But what dog, or person, is faultless? In any



Mrs. Charles Wrigley's black Pomeranian, Champion Young Nipper, the unbeaten winner of nine championships and over 100 firsts, cups, specials, and medals

case, its undeniable beauty atones for many errors.

The history of the Pomeranian is interesting for two reasons, one being the rapid rise in popularity of the breed. The original Pomeranian, or Spitz dog, as he was often called, was a somewhat coarse, and, from a fancier's point of view, decidedly uninteresting animal, usually white in colour, and anything from twelve to twenty pounds in weight. He was credited with a short temper, and was so little of a favourite that the first Kennel Club show, in 1870, saw but three benched, and even in 1881 the largest entry was but fifteen, and in 1891 there were no entries. Since 1891, however, progress has been rapid, and, from an entry of fourteen in that year, we come to such an entry as that at Cruft's in January, 1911, of two hundred, and at a club show in 1910, of nearly six hundred. The Germans claim him as one of their national breeds under the generic term of Spitz dog, but the type is akin to many dogs found in other lands, such as the Samoyede of Siberia, the Lulu of France, the Volpino of Italy, the Keeshond of Belgium, and the quaint Chow-Chow of China. His race is, therefore, one of antiquity and fixed type.

#### A Triumph of Breeding

The second reason is that the Pomeranian is an example also of the triumph of the breeder in producing what might easily have been thought impossible, and that there is yet a field for adventure in certain of the coloured varieties, notably the blues, shaded sables, and oranges. The first named is rare but lovely, the second is the most difficult to breed perfect in blended shadings without a harsh line, and the oranges, though more brilliant than formerly, are apt to degenerate, as a well-known breeder remarks, into a type that is not Pomeranian type.

The feeding of Poms should be in principle the same as that of other dogs; that is to say, meat should enter into the daily dietary.



Mrs. Dyer's white Pomeranian (miniature), Afon Bobs, a winner of many first prizes, and a charming specimen of the breed

but the amount will depend upon the size of the animal. The remarks that have been made upon this subject in previous articles apply in this breed, modified merely by commonsense. A Pom has but a small frame on which to grow and support a dense coat, and this cannot be done on an innutritious diet. As regards toys, meat does not make puppies grow big, as many assert. It may make a dog slightly heavier, for meat makes bone, but the chances are that the meat-fed dog will be a cobby, compact little fellow, and the farinaceous-fed puppy a ricketty weakling, possibly longer of back and certainly poorer of substance. A toy requires bone as truly as a terrier, though it is a fine bone, not a coarse one, and disappointment awaits those who deny any breed of dog its proper diet, which is always a certain amount of sound flesh of some sort.

Exercise is as essential to small dogs as to large ones, though, again, not to the same extent. Poms, even miniatures, are active little creatures, and a daily walk, or, failing that, a good romp, is necessary. One of the most famous of miniature Pom champions recently accompanied his owner up Mount Snowdon without turning the proverbial hair.

The grooming of Poms is, as might be guessed, another important daily task for their owners. Special brushes can be bought,

and care must be taken to brush the wrong way of the coat. No trimming of any sort is allowed, and should not be attempted by exhibitors.

As a speculation, the breeding of the miniature varieties is profitable; good small specimens fetch high prices, whether for show purposes or merely as companions. Size and colour will be the two chief factors in determining price. A nice puppy as a companion dog can be had from about five guineas. The writer would advise the prospective buyer of a companion puppy to seek a small kennel rather than a large one, especially if it is known that the dogs are house-reared and pets; it will be found, as a rule, that such dogs are more intelligent, affectionate and interesting. For a dog intended for show purposes, of course, there will be more choice in a large breeder's kennels. Prices for such puppies may easily approach three figures, especially if the puppy or dog has already won ring honours. Some of the most famous of modern kennels are those of Miss Ives, Mrs. Hall-Walker, Mrs. Langton Dennis and Mrs. Claude Cane.

In conclusion, as a toy, the Pom has few rivals, for he is harder than the Japanese spaniel, more active than many other small breeds, and admits of an infinite variety of colour for those who value this attractive point in their dog.

## TORTOISESHELL AND TORTOISESHELL-AND-WHITE PERSIAN CATS

The Tortoiseshell Persian Cat, Its Points and Markings—Rarity of Males in this Breed—The Tortoiseshell-and-white Persian—A Perfect Specimen and Its Points—Why these Breeds are not More Popular

**T**TORTOISESHELL cats are not general favourites. They are not attractive looking cats, and make but a poor show in the pen. It is seldom that a true type of tortoiseshell is seen or exhibited, and perhaps this fact may account in some measure for the breed being neglected.

It has often been remarked, however, that this variety is favoured by the sterner sex, and our professional men judges will frequently pick out a tortoiseshell in "any other

colour" class, and give it a mark of distinction. Certainly any specimen approaching perfection should be encouraged.

There are splashed and sable tortoiseshells, and also many tortoiseshell tabbies;

but these are not the genuine type. Real tortoiseshells may be called more correctly tri-colour cats, for they should have three distinct colours—black, orange, and yellow. There should be no streaks, stripes, or tabby markings, but the



Mrs. A. E. Hersey's famous tortoiseshell Persian cat, Vecis Gipsy Queen, a typical example of what this variety should be

colours should be in distinct patches solid in colour, and well broken up over the body, head, and legs. The brighter colours of red and yellow may predominate over the black. A very common fault is for tortoiseshells to be too dark. A brindled effect is undesirable, and a white spot on the throat is a great blemish. A blaze, as it is called, up the face, is considered a beauty; this should be of orange or yellow, and be continued in a straight line up one side of the nose. This blaze is a very distinctive feature of the breed, and one which a judge will look for in a good show specimen.

It is incorrect for the tail to be ringed with the colours.

There is no difference of opinion as to the correct colour for the eyes of tortoiseshells. They should be a bright golden or orange, colours that seem in perfect harmony with the tones in the coat.

Tortoiseshells never attain any great size, and may be considered quite the smallest breed in Persian cats.

#### A Sex Peculiarity

There is, however, one peculiarity of this variety which causes it to stand out from all others—that is, the interesting fact that tortoiseshell toms are almost unknown. Amongst short-haired tortoiseshell cats a male is very rarely found, but a long-haired specimen has never yet been seen or exhibited. Several experiments have been tried to obtain tortoiseshell toms, but it remains for some skilful and scientific breeder to solve the problem of how to produce males of this variety.

Darwin's theory that the orange tom and tortoiseshell queen were originally the male and female of the same variety is borne out by the fact that until recently orange females were also rare. Of late years, however, a number of these have been bred; therefore, if the Darwinian theory is correct, it seems hard to believe that the tortoiseshell tom must be regarded as unattainable.

As there is, apparently, no limit to the possibilities of modern science, this rara avis—if the term is permissible—may yet grace the show-pen.

#### How to Mate

A tortoiseshell queen is most valuable for breeding purposes, as she can be mated with a black, cream, orange, or blue. Any of these crosses will produce good results. One litter may consist of a black, a cream, an



Mrs. Slingsby's beautiful tortoiseshell-and-white Persian Champion Rosette of Thorpe. It is a curious fact that specimens of this breed are invariably females.

arrangement for the enthusiastic specialist breeder, and one that tends to discourage the cautious novice.

There are not many breeders of these cats. Mrs. T. B. Meson has always been faithful to tortoiseshells, and her Royal Queenie is quite one of the best specimens on the show-bench of to-day.

Photographs of tortoiseshells very poorly represent these tricoloured cats, as the coloured patches are lost, and the animals have the appearance of being bad blacks.

#### Tortoiseshell-and-white Cats

These fascinating cats cannot be said to have made any headway in the fancy. Perhaps the difficulty of selecting suitable mates for the queens that will perpetuate the breed may be one reason for the neglect of this showy variety. As is the case with tortoiseshells, so with tortoiseshell-and-whites—they are all females.

The old-fashioned name for this breed was "chintz" cats. The four colours should be about equally distributed—a slight preponderance of white being allowable, but some specimens are really white-and-tortoiseshell. The colours should be in distinct patches, with no white hairs sprinkled amongst them, nor any "tabbiness" of either brown or grey. The nose should be white, with a balancing of patches on the head and face. If these are badly placed and unevenly distributed the effect is displeasing, and even grotesque, and spoils the expression of the face. There is no doubt that these cats are extremely showy in the pen, where the darker varieties are at a disadvantage.

Mrs. Slingsby is very partial to the breed, and generally possesses a long and a short haired specimen of these patchwork cats. It is, however, doubtful if ever tortoiseshell-and-whites will be taken up to any appreciable extent in the cat fancy. This, from a fancier's point of view, is regrettable, since it often results in the degeneration, if not the total extinction, of an interesting type, as has been exemplified in the case of more than one breed of dogs.





A design for embroidery which would form a lasting souvenir of the Coronation. Framed as a needlework picture, or worked on a bag or cushion, the insignia and national flowers are both suitable and effective.

GARRET  
TONES

## WOMAN'S HOME

This will be one of the most important sections of **EVERY WOMAN'S ENCYCLOPÆDIA**. It will be written by the leading authorities, and will deal, among other things, with :

### The House

<i>Choosing a House</i>	<i>Heating, Plumbing, etc.</i>
<i>Building a House</i>	<i>The Rent-purchase System</i>
<i>Improving a House</i>	<i>How to Plan a House</i>
<i>Wallpapers</i>	<i>Tests for Dampness</i>
<i>Lighting</i>	<i>Tests for Sanitation, etc.</i>

### Housekeeping

<i>Cleaning</i>
<i>Household Recipes</i>
<i>How to Clean Silver</i>
<i>How to Clean Marble</i>
<i>Labour-saving Suggestions, etc.</i>

### Servants

<i>Wages</i>
<i>Registry Offices</i>
<i>Giving Characters</i>
<i>Lady Helps</i>
<i>Servants' Duties, etc.</i>

### Furniture

<i>Glass</i>	<i>Dining-room</i>
<i>China</i>	<i>Hall</i>
<i>Silver</i>	<i>Kitchen</i>
<i>Home-made Furniture</i>	<i>Bedroom</i>
<i>Drawing-room</i>	<i>Nursery, etc.</i>

### Laundry

<i>Plain Laundry-work</i>
<i>Fine Laundry-work</i>
<i>Flannels</i>
<i>Laces</i>
<i>Ironing, etc.</i>

## OUTDOOR BREAKFAST-HOUSES

By LILIAN JOY

**The Pleasures of Breakfasting Out of Doors—Best Position for a Loggia—The Use of Any Old Greenhouse—Japanese Garden-house**

DESPITE the fact that the conditions of the weather have been rather against it of late years, there has been a growing fondness shown for out-of-door meals. Breakfast, for instance, with the sun shining, and the dew still on the grass is delicious if the fresh morning scents and the soft air are not shut out by walls and windows, so that a breakfast-house has come to be a feature of some domiciles.

It can either be an integral part of the structure, as in the case of a loggia, or it can be built out in the form of a verandah. It can be also one of the newest forms of summer-house, made on a revolving base, so that it can be turned to avoid or catch the sun's rays.

To consider, first of all, the loggia, or, as it is frequently called, the "stoup," a Taal, or Boer word, for verandah. This is a feature of almost every house in South Africa, with its corrugated iron roof and brick or earthen floor. Here every casual visitor is invited to take a cup of coffee, no matter what the time of day may be.

Strictly speaking, it is supposed that the difference between a "loggia" and a "verandah" is that the former is built against a blank wall, and the latter in front of some of the windows of the house. A

loggia is much better in this country than a verandah, as we cannot afford to exclude much sun or light from our rooms.

Some architects never build a house, either in the country or the suburbs, without a loggia, which is certainly a great attraction, as there are so many days when it is impossible to take meals out in the garden on account of draughts, whereas when sheltered from them it is pleasant to do so. Another consideration is that the feet are protected from the damp by a brick flooring. Indeed, however small the loggia may be, it will serve as an extra room during the summer, when the need of change is so often felt.

There are several points worth remembering by those who are fortunate enough to be doing their own house-building, the first being that the height of a loggia roof should not exceed six or seven feet, so as to allow the sun's rays to pass underneath. If it is too deep, it will be sunless and cold.

The paving in front may be carried as far as desired, so that on a dry day a breakfast party may be seated partly under shelter and partly in the open. Should the shelter be too narrow, there will not be sufficient covering to shade from the sun at certain times of day.



A conservatory can be adapted to form an ideal breakfast-house, the glass roof being retained, the sides left open, and a low rail added

*John F. White, The Pygmalion Works*

The best position for a loggia is against the kitchen wall, in which a small serving hatch can be fixed, which saves the servants a considerable amount of work at meal-times. It is best that a hatch should never open directly on to a room from the kitchen, as the odour of cooking and the noise of crockery are apt to become troublesome; but it will be found that this is not so noticeable when sitting practically out of doors.

At one side there should be a cupboard in which the chairs that are in use can be stored, and where also a rug to lay on the floor can be kept. The paving is generally of red tiles or bricks, and requires a covering to make it sufficiently warm for the feet.

Those who prefer it may have a breakfast-house built on the lines of a verandah. A greenhouse can sometimes be adapted as such, the glass roof remaining, and the sides left open, with a rail a few feet in height put round. The price of this will, of course, vary according to the size and the amount of work put into it.

Some very charming and picturesque breakfast-houses have been built from time to time from old ship timber, and there is a firm that makes a speciality of these. One with a refectory table in it, also made from ship's teak-wood, is a delightful spot in which to take the first meal of the day. It would, however, be somewhat costly for those with small incomes, so that they will perhaps feel compelled to fall back on the newer version of the old summer-house.

Of late there has been a great improvement in these ideas. For instance, the portable summer-house, with bolts and screws, which can be taken to pieces and put together again, makes an easily moved fixture.

Garden shelters made on these lines can be bought in small sizes, measuring 5 feet 3 inches across the inside of the front, for £3 2s. 6d. They can be considerably enlarged by having an awning of Willesden cloth attached to the front and supported on a couple of stanchions. A revolving house of the same type is more expensive, one measuring six feet across costing about ten guineas.

Very delightful basket-work shelters can also be bought, covered with water-proofed tick, and fitted with a front awning. These make very inexpensive and comfortable breakfast-rooms. They are fitted with a seat on either side, which forms part of the structure, and have a convenient newspaper-rack woven at the back.

Another invention that is perhaps worth mentioning, and which is quite a novelty, is a portable garden-house built in Japanese style. Its appearance is most picturesque in the garden, if placed against a background of trees, and it can easily and quickly be moved from one place to another.

It has an extended roof of English sail-cloth, and allows for free ventilation underneath. The supports are of pitch pine, and Japanese bamboo blinds, which draw



A revolving summer-house, by means of which either sunshine or shade can be secured all day

*Messrs. Harrods, Ltd.*

up and down, hang round the sides and back of the house. They keep out most of the sun and exclude draughts, while they admit air freely; but if it is desired to shut out the sun entirely, canvas curtains can be supplied for the sides only. Some people prefer to hang an Oriental curtain round the inside, which gives a very comfortable appearance.

The floor is a platform of wood, made in three sections on cross pieces, to keep out the damp. This division is in order that the whole house may be stored away in the smallest possible room. When pulled down, it will occupy a space measuring about two feet square, and the length according to the size of the house. It can be taken to pieces in less than ten minutes, and can be put up in about twenty minutes.

It is not, however, necessary to place it within doors during the winter months. The writer knows of a similar house

that has been left out in the open all the year round for four years, with excellent results. Indeed, the colour of the pitch pine supports has improved by exposure.

The prices of these houses vary according to the size; the smallest size, measuring six feet square, costs about £5 10s. Other sizes can be bought, the largest, measuring 12 feet by 9 feet, costing £12 10s.

Cane furniture is used as a rule in breakfast-houses of any kind, as well as the ordinary garden furniture. The man-o'-war teak-wood tables and chairs are also delightful for the purpose, especially a table with a set of four chairs that fit underneath it when not

in use, the price of which is ten guineas complete.

Such a table would also be found charming for meals taken *al fresco* within the friendly shade of the trees, and this is the breakfast-house that some people prefer to anything that can be built at any cost.

## FRONT-DOOR FURNITURE

**The Welcoming Note—Handsome Doors—The Cult of the Door-knocker—Simple Door Furniture—How to Clean Door-handles—Vertical Letter-plates—Modern Handwork**

To a large extent we are often unconscious of those influences in our surroundings which go to make a pleasing impression as a whole. For instance, few of us when walking down a London street of dwelling-houses have observed the details which cause one street to differ from another.

It is not merely the architecture of the houses, but the treatment of their windows, and, to a remarkable extent, the way in which the front steps are kept and the door furniture is carried out, which helps to convey an impression of prosperity, cheerfulness, and good taste.

On the other hand, the forbidding exterior of some London mansions is due to the fact that the door-knocker and handle have been painted dark green or brown to match the door.

There is, however, among those

who can afford it, a liking for doors of handsome panelled mahogany, or of beautifully carved wood; one may even see sometimes the entire door made of oxidised copper.

Many of the older London houses have genuine mahogany doors of the Adams' period. There is a very beautiful example in Mansfield Street, Cavendish Square, that is a joy to the observant by-passers. The original door-knocker by the celebrated designer also remains.

It is not, however, necessary to have elaborate door furniture to obtain a good effect. Nothing really looks better than a well-made door with a simple octagonal handle and fittings to correspond kept well polished. Handles of an average size can be bought for about four or five shillings, the letter-plate for five or six shillings



A simple but effective design for a knocker that would be in harmony with a well-made door  
Messrs. Hampton & Sons



A door-handle in an Adams design that would look well in brass on a mahogany door

Messrs. Hampton & Sons

taken to protect it during the cleaning process. A semicircular piece of card should always be cut and held flat against the door while it is being cleaned, first on one side of the handle and then on the other. This will prevent the paint from being touched. Some maids follow this mode of procedure, but others have to be instructed in it.

With regard to letter-plates, plain designs are more popular than incised, but there is an almost infinite variety of patterns from

which a selection may be made. Those with the simple Adams' border of the ribbon-and-reed or laurel-leaf pattern look very well, but one must, of course, have the handle and knocker decorated in a similar fashion. With the usual octagonal handle a plain letter-plate is correct.

When the centre rail of the door is narrow, a vertical, instead of a horizontal, letter-plate must be used, otherwise this is to be avoided, as it is less convenient for receiving letters. It also affords an inquisitive individual a better opportunity of getting an unauthorised peep into the interior of the hall.

Oxidised door furniture is not often used, but the writer has seen it look very well on a grey-painted door, with which it formed a harmony of soft and pleasing colouring.

The designing of door furniture offers a great opportunity to the modern

and the knocker for six shillings or so. A slight economy is effected by having the handle on the letter-plate, but the result is not so attractive.

An aurora of spoilt paint is sometimes noticed around the door-handle owing to the fact that proper precautions have not been

brass-worker, of which he has made good use by producing some fine designs. An example of one of these is seen in a ring-shaped knocker with a couple of dolphins'



A fine example of a modern hand-wrought brass knocker, simple but dignified in treatment

Birmingham Guild of Handicrafts, Ltd.

heads carved in the lower part of it. This style of work also gives more scope in the treatment of the bell-push, which is usually of the plainest and most uninteresting description. In hand-wrought brass a far better appearance can be gained. This style of work looks very well on the door of a house which is treated throughout in



A letter-plate with handle attached. The knocker should be of similar design in order to produce the best effect

Messrs. Hampton & Sons

the modern manner, but would, of course, be incongruous on the door of one furnished after some bygone period.



An artistic letter-plate, with handle decorated with ribbon-and-reed border in the Adams style

Messrs. Hampton & Sons

# THE ROMANCE OF OLD CHINA

## OLD BOW PORCELAIN

By MRS. WILLOUGHBY HODGSON

*Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"*

Quaint Records Concerning Early English Porcelain—Some Curious Ingredients—The Influence of Chinese and Japanese Art—The Original Factory at Bow—Chinese “Blanc de Chine”—A Famous Punch-bowl in the British Museum—Marks on Bow Porcelain

SOME quaint documents are still in existence which give an account of the patents taken out by Thomas Frye, of Stratford-Bow, in Essex, to make the porcelain which must have been some of the earliest known in England.

In the first of these, dated 1744, Edward Heylyn and Thomas Frye professed to make porcelain with “an earth the product of the Cherokee nations in America, called by the natives *unaker*,” and a glass composed of flint and potash. Such a composition

Thomas Frye was an artist of some standing, and his mezzotints are in these days highly valued. He managed the works till 1759, when, his health failing, he retired, and died in 1762.

The manufactory was situated just beyond the bridge over the River Lea, and during some excavations in 1868 at the match factory which occupied the site many interesting remains were unearthed. These included broken shell sweet-dishes, pieces of white porcelain with raised white hawthorn blossom as decoration, and fragments of saggers and wasters.

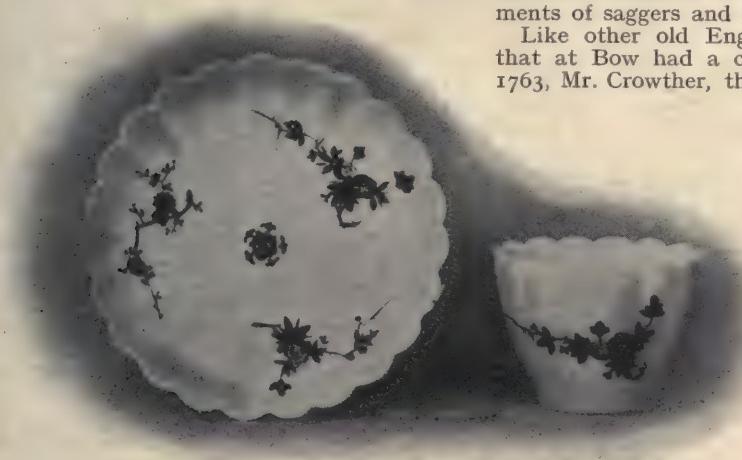
Like other old English china factories, that at Bow had a chequered career. In 1763, Mr. Crowther, the proprietor, became

bankrupt, and in 1775, the patent rights were sold to William Duesbury, who removed the moulds and models to Derby.

Bow porcelain is soft paste, and greatly resembles Chelsea. It is, however, generally thicker and heavier. Though very translucent where the body is thin, it

is almost opaque in the thick parts, such as the bottom of bowls and cups. When looked through in a strong light, it will be found to be straw coloured, and early pieces were frequently drawn out of shape in firing.

Small cylindrical ink-pots, inscribed “made at New Canton,” and painted with natural sprays of flowers or in Japanese style, were early pieces. One of these may be seen in the Schreiber Collection at South Kensington, and the writer, when a child, could have bought a similar specimen for two shillings, but was deterred by a small brother, who, on reading the inscription, remarked, “If it's new Canton, it can't be old.” These quaint little ink-pots rarely come into the market now, but it is quite possible that the inscription may have misled their owners, who do not know their real place of origin. Some few have the date 1751 added to the inscription.



Fluted cup and saucer of Bow porcelain, decorated with flowers painted in the Japanese style. The paste of this porcelain is soft, and resembles that of Chelsea china, though often heavier and thicker

*From the South Kensington Museum*

would have made a very unsatisfactory and inferior body.

In 1748, the second patent was granted to Frye alone “for a new method of making a certain ware which is not inferior in beauty and fineness and is rather superior in strength than the earthenware that is brought from the East Indies, and is commonly known by the name of China, Japan, or porcelain ware.” One of the ingredients is described in this document as “a virgin earth,” and is supposed to have been bone-ash, produced by the burning, grinding, and washing of various animals, fossils, and vegetables.

We are told that the model of the Bow factory was taken from Canton in China, and the name given was “The New Canton Works.” Needless to say, Chinese influence did not end here, but was extended to the decoration of the porcelain made at this factory.

It would seem that the output at Bow was so large that the managers found great difficulty in procuring artists to keep pace with the decoration. In "Aris's Birmingham Gazette" advertisements appeared for "painters in the blue and white potting way and enamellers in china-ware," also for "painters brought up in the snuff-box way," and for "a person who can model small figures in clay neatly."

Perhaps the scarcity of artists accounts for the somewhat hasty decoration of a large proportion of Bow porcelain. This may specially be said of that which is decorated in blue underglaze. It is also, no doubt, the reason for the use of transfer printing at this factory. The transfer was sometimes used as an outline, which was afterwards filled in with a wash of colour.

Some fine pieces of porcelain are attributed to Bow, and it is interesting to note that in advertisements this factory only claims to provide "china suitable for gentlemen's kitchens, for private families, and taverns." These must have referred to the early output, for there is no doubt that pieces of a purely ornamental character were also made, and beautiful figures and groups may be seen in our museums. Amongst these is a group, fifteen inches high, of Britannia holding a medallion of George II., Peg Woffington as a Sphinx, Woodward and Kitty Clive as "the fine lady and gentleman in Lethe," a seated Venus and Cupid, a cook, a waterman with Doggett's badge, a boy and girl dancing, each with a bouquet of flowers and foliage, and a seated figure of a "fluter" with his instrument, etc.

The base of figures greatly resemble those of Chelsea, many being rococo in style. It was at Bow alone of all the factories that a square hole was cut at the back of figures and groups. This was designed to hold a candle sconce, and may be looked upon as a test in the identification of figures.

The influence of Chinese and Japanese art is much in

evidence upon pieces of Bow porcelain of the earliest date. Flowers, birds—notably the quail and partridge—and



Sauceboat of Bow porcelain, decorated in blue underglaze. The decoration on such pieces has often the appearance of being hastily executed, probably owing to the scarcity of artists available at the time

From the South Kensington Museum

figure scenes treated in Oriental style and colours will be found; also a hedge, or fence, with bands enclosing sprays of bamboo. Chinese emblems and symbols may be seen upon a double-handled cup in the British Museum, and in the same collection is a bottle-shaped vase with handles depending from dragon masks. This is painted with partridges and flowers in the style of Kakiyemon, the well-known Japanese artist.

Then the Chinese *Blanc de Chine* found great appreciation at Bow. This was copied so admirably that, judged by decoration alone, it would be difficult to distinguish between the two. This porcelain is entirely white, and is ornamented with raised white flowers, the hawthorn blossom and branch being most frequently used, but acorns and roses on a stalk are also found.

The paste and glaze of the Chinese have the appearance of being one, and the base is generally unglazed. Upon pieces made at Bow the base is glazed, and the glaze will be found to have accumulated round the raised flowers.

If the edges of the Bow flowers are examined they will frequently be found to be worn and discoloured, having a fire-marked appearance. This is, I believe, caused by the decomposition of some ingredient in the glaze. Such discolouration is



A large soup-tureen of Bow porcelain, decorated with hawthorn blossoms in relief, in imitation of Chinese ware. The influence of Chinese and Japanese art is evident in Bow porcelain of early date

From the South Kensington Museum

never found upon white Chinese porcelain.

Knife and fork handles in white decorated with raised flowers were made at this factory; the forks with two or three prongs. These are still to be picked up, and many people who possess them are unaware of their origin.

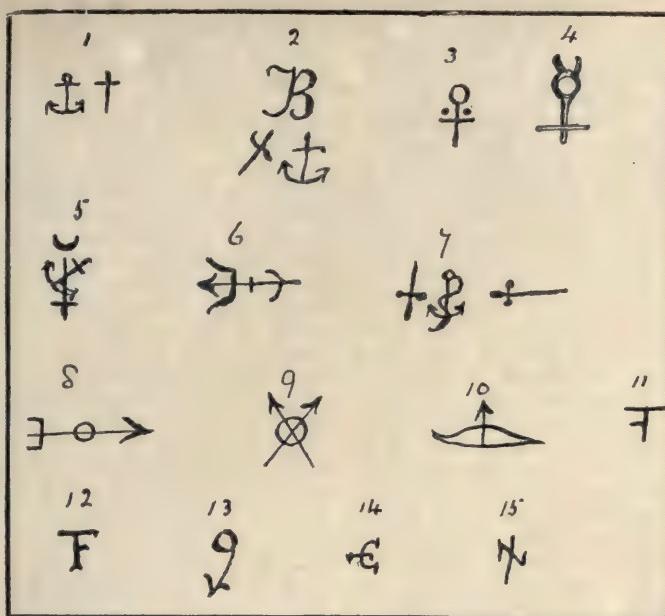
There is in the British Museum a famous punch-bowl made at Bow, by the side of which is the cover of a box in which it used to be preserved. On the inside of the cover is written a long inscription, signed by Thomas Craft, who painted the bowl, and dated 1790.

He says: "This bowl was made at the Bow china manufactory about the year 1760, and painted there by Mr. Thomas Craft. My cipher is in the bottom."

Although a large proportion of Bow porcelain is unmarked, a good many marks have been attributed to this factory. The anchor accompanied by a dagger is the most common. These are painted in red. A monogram formed of the two letters T and F, sometimes reversed, is found on some early pieces made before 1760.

There is little

doubt that this is the monogram of Thomas Frye, who signed some of his engravings with this monogram.



Marks that may be found upon old Bow porcelain. The anchor-and-dagger mark is that most commonly found

## HOUSE-MOVING

The Best Method of Moving—Moving Out as Important as Moving In—How to Move Out—Some Details that Repay Attention

THERE are two methods of moving. By one method you go away and leave everything to other people, and risk having everything done wrongly, furniture put where you do not want it, pictures hung where they offend your eye, colours blended in a way to make you blink. By the other method, you superintend everything, and, when necessary, take a hand at hard and practical work yourself. This method, though the more tiring, is, in the long run, far more satisfactory

### A Move Needs Careful Planning

You cannot avoid annoyance, discomfort, and difficulty in moving from one house or flat to another, but you can greatly minimise them by careful forethought and planning, both in connection with your moving out and your moving in—for before you can move into a new place, you must move out from the old, and it is quite as important to do this latter methodically and well as the former.

Since it is inevitable that a certain time of considerable discomfort must be gone through, the householder is wise who sees to it that the greater part of this comfortless time occurs in her old home, so that she can,

with as short a delay as possible, be settled and straight in her new. Moving into a new home is like entering on the beginning of a New Year. You always hope that better luck, greater happiness, or perhaps better health, are awaiting you; and if you spend several weeks of discomfort and of being "not straight," you begin your new life with a feeling of irritation and disappointment.

The first essential, when you have decided definitely to move, is to fix on your remover. If you do not know a good, reliable firm by experience, send to three or four for tenders and estimates. But be warned that the cheapest estimate is not always the cheapest in the end.

Then settle the date of your removal, and make all your preparations revolve round that date. Of course, when you are moving on quarter day to a house or flat which is occupied until that date, your difficulties are increased tenfold; but this so seldom occurs that it is the exception, not the rule. Few people will consent to go into a new house under any circumstances until it has been redecorated throughout, and this takes from ten days upwards, according to the size of the house and the promptitude of the contractor.

Always make a contract with the landlord and decorator that their part of the work shall be finished at least a few days before you move. They will generally fail to keep their contract, and the few days' margin you allow will save you from grave inconvenience, and enable you to have chimneys swept and extra scrubbing done.

Take it as a golden rule that you must leave all your dirt, dust, and muddles behind, and start with everything clean—new where necessary—and in good order. Do not say you will have curtains cleaned after you get in. Have them all cleaned before, ready to be put up with impunity on clean paper and paint.

#### Lay Carpets Before Moving Furniture

Starting from this basis, that everything must be clean when you get into your new home, send all your carpets, as well as curtains, blinds, etc., away to be cleaned some days before you intend moving. You will have to put up for a time with bare boards and uncurtained windows, but this is better than having them in your new house. Then, golden rule No. 2—have every carpet put down, every piece of linoleum laid, and all staining done before your furniture is moved in. It is wise to allow at least two days for this after the carpets return from being cleaned, for they have a knack of wanting unexpected alteration and cutting where you thought they would fit. In the case of a house, it may possibly be wise to break this rule with regard to the stair and hall carpets, which may be laid the day following your move.

Many people object to carpets being laid down first on the score of "the men's dirty feet." At the worst, it only means a good brushing and sweeping afterwards; and how many scores of "dirty feet" are you going to have on your carpets in the years to come without any thought of the result? If the carpets are laid after you move in, it means the repeated shifting of every piece of furniture, great difficulty for the men in properly stretching them, and irritating delay for yourself in getting straight.

#### The Handy Man

Wherever possible, have all your blinds and curtain-poles put up beforehand. With a little management, even when you are using your old ones and not buying new, this can be done. Temporary curtains and screens can be hung, or even nailed up, before the windows of your old home, and you will thus secure immediate comfort in your new.

Even when this cannot be done, take care to have a man in beforehand to measure your blinds and the windows which they have to fit, so that he can be prepared to alter them where necessary with the least possible delay. You will find it cheaper and more convenient in the end to engage a reliable "handy" man, as well as your carpet-layers, to alter and put up your blinds, curtain-poles, shelves, fixtures, etc. Secure his services for at least two days—either the day

before and the day after your move, or, better still, if you can have every fixture in place beforehand, for the two days before.

The same thing should be done with your electric fittings. With gas fixtures this is more difficult, and may have to be done the day of your move, but with electric fittings you can easily arrange to have them taken over to the new house and put in place, while you manage with "naked" lights where you are.

#### Clean Furniture, etc., in the Old House

Measure each room and each recess carefully, so that you can plan beforehand just where the big furniture is to go. This will save you endless trouble and shifting of heavy pieces afterwards. Of course, this cannot always be final, for furniture has a knack of *not* fitting where you thought it would, and of looking awkward where you intended it to look charming.

So much for the preliminary preparations at the new house or flat. Now for the further detailed method of moving out.

Scrub out and clean every piece of furniture you possess before you move. Take out every drawer, scrub it, as well as the framework, with soap and water and a dash of Condyl's fluid. Then re-line every drawer with new shiny brown paper, and arrange therein your clothes and belongings in as orderly a fashion as during a spring cleaning. If you have to do all this after you are in your new house, you will have the hopeless feeling that the task is beyond you. Moreover, this method gives you the opportunity of sorting out and getting rid of all the things you do not want, and of leaving all your rubbish behind.

#### A Useful Hint

Do not be afraid of things getting disordered during the move. If you employ a good firm, nothing will be disarranged, especially if you adopt the simple method of keeping everything in place by sheets of newspaper. Nothing is more maddening than to have all the hundred and one contents of the drawers of one's writing-table or washstand tipped out of the back, thus either losing them or retrieving them, after many irritated hunts, from the bottom of the framework. This trouble is obviated by covering the contents of each drawer with a sheet of newspaper, tucking it carefully in round all the sides. Everything then will turn up in the same corners as you are accustomed to find them.

Clean all your pictures before you move. Many people will say "Don't," as the glasses have to be washed again after the men's dirty fingers have handled them. Quite true, but it is amazing how much dirt and grime collects on the backs of pictures, even with careful servants. Brush and dust and scrub this off in the old house. You will then only have surface dust and finger-prints to wash off in the new.

As all this cleaning and clearing out of rubbish takes time, it should be started several days before the actual move.

The day before the move itself, the foreman, who is also the head packer, will come with great wooden cases, filled with soft packings of straw and paper, to pack all china, glass, books, and pictures. It is advisable to leave this work entirely to him. He is used to it, and undertakes all responsibility. With a good firm of removers you may move many times and not have so much as one broken wineglass.

See to it, however, that things are packed systematically, the drawing-room china in labelled and separate cases, the contents of bedrooms and other rooms in the same way, the kitchen things being kept distinct. This will save endless confusion in the new home. See that books are similarly packed and labelled.

#### **Be Ready for the Vans Early**

On the day of your move it is advisable to order the men as early as possible. Eight o'clock is not too early if you are to have everything in the new house—especially if it is any distance by road—before nightfall. To avoid ultimate confusion, as soon as you are up, strip all the bedclothes off every bed that has been used, tie them—pillows, blankets, sheets, and all—in a dust-sheet or an old counterpane, and label them. On arrival at the new house, the respective bundles are deposited in the right rooms, and beds can be made up in a few minutes without rushing about, hunting for lost blankets and missing pillows. But for the first night have as few of your family as possible, so as to expedite the work.

When the men once arrive at the door with their vans, your work, as far as moving out is concerned, is over.

When they have finished loading up, they will have their dinner and give you time to have your own lunch, go over to your new house, and be on the spot to superintend the moving in.

#### **"Tip" Generously**

Here let me suggest that you let the men know beforehand you intend to tip them well. It is money well spent and hardly earned, for the men, being mortal, will work far more willingly and good-temperedly, and will save you days of discomfort by carrying out every little wish as quickly as possible.

Stand in the hall or entrance yourself, and direct every man as he comes in with a piece of furniture which room it is to go into. If not, he will waste valuable time asking everyone he meets where it is to go, or will put it into the wrong room. Start by telling the men the names of the various rooms—Blue Room, Spare Room, Nursery, as the case may be, and as they enter with their burdens call out clearly, "Dining-room," "Kitchen," and so on. With the big pieces, see to it yourself that they are put at once in the identical places where you intend them to remain. The men are used to the work,

and can manage it. But if you try yourself to move heavy wardrobes and chests, strained backs and arms will be the probable result.

By the time everything is in place, and the china and books unpacked and deposited on the floors of their respective rooms (for the men have only time to unpack and place the things down anywhere, so that they can take their packing-cases away), you will find it is so late and you are so tired that no work save the making-up of beds and the eating of a meal previously prepared can be faced.

But two or three days at most, except in the case of a very big house, should see you practically straight, especially if the above methods are adopted.

#### **Pictures and China**

The first thing to do now is to wash and put away the china and hang the pictures. With so many big things waiting to be done, this may sound like putting on the cream before the pastry is made. In reality it is sound advice. You cannot get the rooms swept and cleaned and put in order while you have to step over trays full of china, or if you have to shift a dozen pictures propped against tables and chairs that you are wanting to move every minute.

Sort out the pictures first into their respective rooms, decide on their positions, and then hang them, after they have been dusted, and the glasses washed with warm water and soap.

Then wash and put away all china, beginning with the drawing-room cabinets, etc. Some people put it away dirty, and wait for another opportunity to wash it. This gives double work, and is bad method. Then do the kitchen china in the same way, and the other rooms in rotation.

The next matter to attend to is the curtains. No place looks homelike with bare windows. If the foregoing advice has been followed, and all curtains are clean and ready to put up, it does not take long to put up the lace and thick curtains in their proper places. If they are not of the right length, you will find it easier to alter them when they are up.

#### **Carpets, Curtains, and Blinds**

With carpets and linoleums down, blinds, curtains, and shelves in their places, pictures hung, china washed and put away, the worst terrors of a move are over. The rest, the sweeping of carpets, the final settling of small pieces of furniture in their most convenient places, the covering of cushions—in short, the finishing touches can be done at your leisure.

To move in well and methodically implies that one knows how to move out well. If this is carefully studied and a sufficient margin of time allowed for the workmen to finish the decorations, lay carpets, etc., the rest will follow easily, and the business will be over within a few days instead of weeks.

# CANE FURNITURE FOR THE HOUSE

By LILIAN JOY

Basket-work Furniture Historic—Wearing Capacity of Cane Furniture—Strong Frames Necessary—Cane Furniture Against Panelled Walls—How to Clean It—Variety in Cane Furniture—The Best Way to Test Good Work



Some pleasing and characteristic examples of cane furniture. The charming colour of cane harmonises admirably with almost every scheme of decoration and is peculiarly suitable for town dwellings as it is easily cleaned

Dryad

**I**t is amusing to consider, in these days of revivalism, that even basket-work furniture may be considered from this historic point of view. Pliny speaks of the white variety of the willow, saying: "It is remarkably pliable, and is especially adapted for the making of those articles of luxury—reclining chairs." There is also, at the Trèves Museum, a piece of carved stone showing a Roman matron seated in a very well-made wicker chair, surrounded by her maidens, who are braiding her hair.

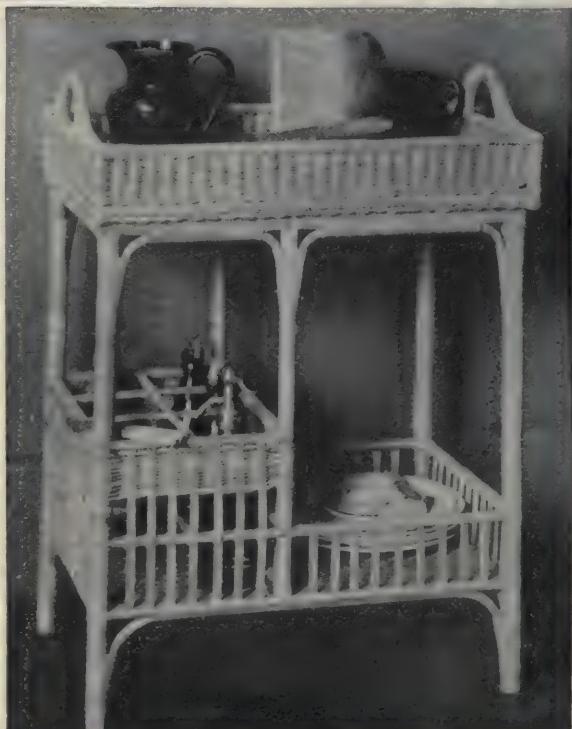
We have improved upon such times, however, because in those days the willow was used in the place of the cane which has now largely taken its place, and of which the superior advantages of durability and cleanliness are obvious. On the Continent, even more than here, cane furniture is being used, though in this country also there is every sign that it has a future before it. It has very many points which commend it to the householder.

With moderately careful handling there is no reason that it should not last as long as the house in which it stands. There is nothing in the

cane-work to wear out, and when anything does give way it is simply that the wood supports have been broken by reckless treatment.

In the highest class of work everything is perfectly neat, and the structure of crossing pieces of ash will almost resemble that of a bridge, so strongly is it built up. A well-made frame should be perfectly strong and upright, and not twist under the weight when pressure is put upon it. This stiffness cannot be obtained if willow is employed instead of the ash. When it was first introduced, workers objected to using it, as it is much harder to fix than cane, but there is no doubt that it ensures incomparably better furniture.

The only thing for which strength is sometimes sacrificed to a small extent is beauty of form, and people are so appreciative of the artistic shapes in which cane chairs are now to be had that they are ready to forgo a little on the score of solidity, for the sake of design. A well thought-out chair in the natural coloured cane



The lightness and durability of good cane furniture makes it highly practical for such necessary objects as a butler's table. It is easily moved and picturesque in appearance

is a pleasing object in any room. A great part of its attraction is, no doubt, also its charming colour, which goes so admirably against almost any wall-paper, though especially so in contrast with a green or dull blue. Cane furniture also looks delightful with the dark panelled walls that are so very much used, and is far better than anything made of wood or in a style that is incongruous.

Tables, also, are very attractive, for a similar reason, since a vase of flowers of any kind placed upon them always forms a good colour scheme, the greyish buff tone of the cane showing up the rich or delicate hue of the blossoms in the vase.

For London cane furniture is particularly suitable on the ground of cleanliness, as, of course, it does not collect the dust like upholstery, and can very easily be washed with warm water and a scrubbing-brush. If it can be put out in a yard or garden for the cleansing process, it is a good plan to turn a hose on to it. Of course, it has another great merit in these days of domestic difficulties, that it saves an immense amount of time, as it does not require any polishing.

The use of cane furniture is not by any means confined to chairs and tables, as a glance at the illustrations will show. - On the Continent, whole suites of it are being used. The writer even knows of a cane



A suggested arrangement in cane furniture that would serve admirably for a corner of a verandah. Modern cane-work is both artistic and durable; it is now constructed with supports of stout ash instead of the more yielding willow

Dryad

could be prettier than an umbrella-stand and hall chest in cane-work.

It is most important to choose a good make of cane furniture. The buyer should turn the chair or other piece of furniture upside down and examine the structure. Also, she should look to the finish around the top and arms of the piece of work. In properly made cane this is all woven, and has no plait or beading fixed on with tacks. Cane furniture should not be too springy, as the spring only lasts a short while, and to get it a good deal of strength has to be sacrificed. The weight is also a test of quality. The heavier furniture betokens a stronger frame and the fact that more cane has been used in the weaving.



For the nursery, miniature cane furniture is ideal. It is clean, durable, and artistic, and a source of delight to the children

bedstead being made to a special order. And abroad little washstands are employed. A display of it at the Belgian Exhibition attracted a good deal of attention, and did much to increase its popularity. For use in the dining-room, one of the most practical and in every way admirable notions is the butler's table. It is easily moved about, and is, moreover, quite a picturesque object. Then there are very comfortable footstools. A log basket is equally satisfactory. Even in the hall one is not debarred from the use of cane furniture, and in a country house or cottage nothing

# TABLE DECORATIONS FOR JUNE

By LYDIA CHATTERTON, F.R.H.S.

Table Decoration Designs in Roses—The Best Varieties to Use—Flowers that Combine Well with Roses—A Daisy Chain Design

## FLOWERS AVAILABLE:

Roses	Mignonette	Agrostemma Coronaria	Gypsophila
Snow-in-June	Oriental poppies	Aquilegias	Canterbury bells
Asclepias tuberosa	St. Bernard's lily	Centaurea	Geum
Baptisia Australis	Foxgloves	Dianthus	Spirea
Marsh marigold	Phlox	Day lilies	Pinks
Campanula	Senecio doronicum	Iris	Buttercups
Lilium candidum	Stocks	Geraniums	Myosotis
Sweet-peas	Daisies	Violas	Stocks
Honeysuckle	Achillea	Pansies	Jasmine

In the month of June the queen of flowers reigns supreme, and, in spite of the endless number of other flowers available for the dinner-table, it is difficult to discuss any save the English rose in an English June.

In using large fine blossoms, each should have a specimen vase to itself, so that nothing may detract from its loveliness. The vase should be of clear white or green glass, and the rose should be accompanied by its own foliage only. This is a style of table decoration that will appeal strongly to the rose grower.

A pretty way of using specimen roses is to have a row of specimen glasses and single flowers down each side of the table. Beginning with a pure white bloom, use roses from either end of the table in graduated shades of blush-pink and red, those in the centre being of a deep rich damask shade.

Another arrangement in which vases of single roses show to good effect is portrayed in Figure 1. A silver candelabrum

is used as a centre, and around this six elegant vases are placed, each filled with a perfect rose and its leaves. From vase to vase satin bébé ribbons are draped.

For specimen vases use roses with firm stems, and choose the finest blooms; blossoms with limp, drooping stalks are not effective. Those pictured are "Mrs. John Laing," a most useful variety, in a lovely shade of pink with a firm stalk and pretty leaves. It is most prolific, and will yield fine blooms quite late in autumn, as well as in sunny June. With pink roses, pale blue, yellow, or pink ribbons can be used, or, what is perhaps more uncommon, silver cord or braid. Alternate yellow and pink roses give a charming result, or red and white roses alternately, using ribbons to match. Roses in bowls, too, are always delightful, and if we are the happy possessors of silver ones, we know that roses will show off their beauty as can no other flowers. If we do not possess costly bowls we must content ourselves with the cheap but very pretty ones that can now be obtained.

Roses, to be arranged successfully in bowls, need some support, either the perforated glass supports or the useful and inexpensive ones of lead. Many rose-bowls are fitted with silver or gilded wire frames at the top, but it is very difficult to hide these, and if they are in view, as is generally the case, the effect is ugly and stiff.

Pale green china bowls look well filled with pink roses, and placed about the table with a circlet of twisted ribbon of two shades on the cloth around each.

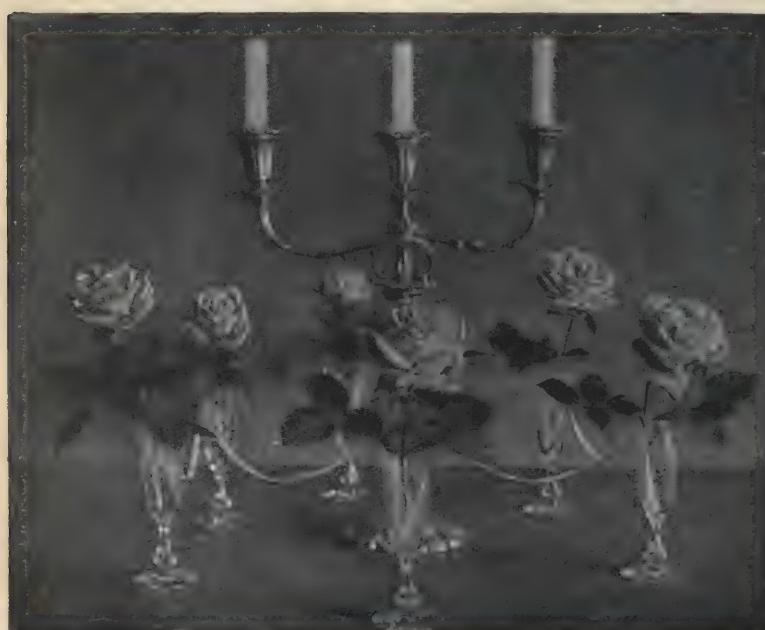


Fig. 1. How to decorate the centre of a table with vases, in each of which a fine specimen rose and its leaves are put. A silver candelabrum is placed in the middle, and from vase to vase satin bébé ribbon is draped



Fig. 2. This illustration shows a low bowl of eau-de-Nil coloured china, filled with blush-pink roses and mignonette, which look particularly charming.

Although there is nothing more pleasing than a bowl of roses only, either of one shade or of mixed colours, yet there are some flowers that blend charmingly with roses, such as mignonette, jasmine, and honeysuckle.

The second illustration shows a low bowl of eau-de-Nil coloured china filled with blush-pink roses and mignonette, that is indeed a thing of beauty. The various species of rambler roses form a valuable addition to our table decorations, and blossom so freely that we can afford to use them lavishly.

Prettiest of all on a spotless damask cloth is the rosy hue of that deservedly favourite rambler, "Dorothy Perkins." There is no other flower that possesses quite the same exquisite shade of pink. The blossoms are small and perfectly formed, and have abundance of foliage with them. For a pretty table decoration take a basket that has been painted silver, and fill it with sprays of this rose, twining some of its trails round the handle. Place it in the centre of the table, and then arrange sprays of it from the base of the basket to the corners of the table; the effect will be charming. Use rose-scented water for the fingerbowls, and let a perfect wee rose float on each.

The blush rambler is very pretty, with its large trusses of bloom in a delicate shade of pink. Clusters of them are shown in Fig. 3, arranged in a white china vase. A group of vases filled with these flowers, and

used to decorate a luncheon-table, would be decidedly attractive.

The design portrayed in Fig. 4 takes us back to childhood's days, for its groundwork is composed of daisy chains. A novel and pretty effect can be obtained thus. For a round table make a number of daisy chains and place them from side to side of the table, cartwheel fashion, making them meet in the centre. The stalks of the daisies must not be too long, for the effect is spoilt if the daisy blossoms are too far apart.

A set of five vases—white china ones are used here—should then be placed on the table as in the illustration, and filled with pretty, bright-hued blossoms, such as the rose-pink stocks in the picture.



Fig. 3. A vase of blush rambler. A group of vases filled with these flowers has a very attractive appearance.



Fig. 4. A novel and pretty effect for a round table can be obtained by making a number of daisy chains and placing them from one side of the table to the other in cartwheel fashion

## HOME LAUNDRY WORK

*Continued from page 1556, Part 13*

### THE WASHING AND IRONING OF LACE, SILKS, AND FANCY ARTICLES

How to Get Up Lace—Gum-water—Its Use and How to Prepare it—The Successful Washing of Silk

ALL lace should be carefully mended before washing if any repair is necessary. Soak it for an hour or so in a lather of melted soap and warm water, and, if the water is hard, add a teaspoonful of powdered borax as well. Then prepare another basin of warm water and melted soap to make a lather as before. Squeeze the lace gently out of the soaking water, and wash it very carefully in the clean soapy water. The washing must consist of careful squeezing between the hands and not rubbing. If this simple washing does not make the lace clean, it may be boiled, but this must be done either in a jar or lined saucepan, and not along with heavy clothes. When clean, rinse in tepid water, and then in cold, until quite clear of soap.

For most laces a little starch or gum-water is an improvement. For the thicker and plainer laces use thin hot-water starch. Thin it down to the consistency of slightly thickened water (for heavy lace it may be a little thicker), and allow the lace to soak in this for some little time. Then squeeze the lace out gently, spread it between the folds of a towel, and either clap it between the hands, or pass it through the wringer. After this pull out the lace very carefully with the fingers, and roll it up with the wrong side out. Wrap it in a towel, and let it lie for a little while before ironing. Lace should be ironed on the wrong side over a piece of thick flannel or felt, and with a moderately hot iron. Press well, but not roughly, and use the points of the iron to raise the pattern.

Very fine lace should be stiffened with gum-water instead of starch. Soak the lace for some little time in the gum-water, and

then proceed in the same way as if starch had been used. It will, however, be safer to iron it through a thin piece of muslin.

**GUM-WATER.** Dissolve one tablespoonful of gum-arabic in one pint of boiling water, and strain through a piece of muslin. This strength is correct for lace.

SILKS should not be washed when the ordinary washing is going on. A collection of silks and fancy things may be made, and then a convenient time chosen for doing them up when they can have every care.

Some silks, especially the thin silks, will wash and look equal to new; others, such as thick, corded silks, should not be attempted. It will be safer to send them to a cleaner.

Silk should be washed in very much the same way as flannel—*i.e.*, with a lather of melted soap and water, only for silk the water must be much cooler than for flannel.

Begin with the white silks and wash them one at a time, squeezing them gently in the soapy water. If not clean after the first water, give them a second soapy water, but on no account must silk be rubbed or twisted. Rinse in tepid water, and then in cold, adding a little blue to the last water in which white silks are rinsed. Then, to give a gloss to the silk, put it through cold water to which methylated spirit has been added in the proportion of one teaspoonful to half a pint of water. Do not prepare more of this than is necessary. Squeeze the silk out of this, shake it out, and place it between the folds of a towel. Then either beat it between the hands or pass it through the wringer.

*To be continued.*

The following is a good firm for supplying materials, etc., mentioned in this Section: Thomas Keating (Keating's Powder).



## WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents :

*Beautiful Women in History  
Treatment of the Hair  
The Beauty of Motherhood and Old Age  
The Effect of Diet on Beauty  
Freckles, Sunburn  
Beauty Baths  
Manicure*

*The Beautiful Baby  
The Beautiful Child  
Health and Beauty  
Physical Culture  
How the Housewife may Preserve Her Good Looks  
Beauty Foods*

*Beauty Secrets Mothers ought to Teach their Daughters  
The Complexion  
The Teeth  
The Eyes  
The Ideal of Beauty  
The Ideal Figure, etc., etc.*

## BEAUTIFUL WOMEN IN HISTORY

### "LA BELLE STUART"

By PEARL ADAM

AMONG all the fair ladies who graced the gay Court of Charles II. one of the most lovely, and perhaps quite the most individual, was "La Belle Stuart," afterwards the Duchess of Richmond and Lennox. Her behaviour is marked by a delightful, petulant childishness which is like a breeze from the meadows suddenly blowing upon the hot-house atmosphere of the Court.

So we feel as we watch her escapades across the intervening years, and evidently Charles II. thought so too. He was undoubtedly strongly attached to her, and it was no idle rumour which said, when the Royal Consort, Catharine of Braganza, was very ill, that the King intended to make Mistress Stuart his wife in the event of Catharine's death. And when the Queen ungraciously recovered, it was only his lady-love's elopement with the Duke which prevented the King from showing his disappointment by taking steps to procure a divorce. The career of this lady, therefore, is particularly interesting, inasmuch as she very nearly became the wife of one of England's monarchs.

#### Her Arrival at Court

Frances Teresa Stewart, or Stuart, was born in the year 1648, the elder daughter of Walter Stewart, M.D., himself the third son of Walter Stuart, first Lord Blantyre. She was thus a year old when the Commonwealth entered upon its life, and when her father, a Royalist, as his name implies, took refuge in France.

Frances' Parisian upbringing resulted in the adding to her English beauty of all the charm and fascination of the Frenchwoman,

and in her acquiring to the full the taste, particularly in dress, for which she is famous. Louis XIV. was very fond of Frances, and considered her one of the greatest ornaments of his Court. His partiality was such that the Queen Henrietta thought it well, in 1662, two years after the Restoration, to remove this dangerously fascinating young lady out of the way by obtaining for her an introduction to Charles II. The French king was genuinely sorry to lose her, and presented her with a handsome farewell gift.

#### Pepys Enthusiastic

Early in 1663 Frances was appointed maid of honour to Catharine of Braganza, and henceforward she reigned supreme among the beauties of the Court. Historians do not, as a rule, dilate upon the beauty of the ladies of whom they write, but they make an exception in the case of "La Belle Stuart"—perhaps because she was admittedly rather lacking in brains, and they can bear her no grudge for her cleverness. Pepys, who thought her the loveliest woman he had ever seen, and described her "with hat cocked, red plume, sweet eye, little Roman nose, and excellent taile." These few words give a far more sparkling little picture of her than the lengthy descriptions of her charms given elsewhere. From these, however, we learn that she was "one who made a very glittering show," her features being fine and uniform, her figure slender, tall, and straight. She was a good dancer—Pepys exclaims enthusiastically that she danced "mighty fine"—and possessed refinement of manner, "and had to a nicety that air of dress, so much admired, which is not to be hit exactly,

unless one has taken it very young, in France."

Such was the new maid of honour. It was not long before she attracted Charles' notice, for Lady Castlemaine took the young beauty under her protecting wing, and insisted on her presence at all the entertainments she prepared for the King's enjoyment. She probably thought that even Frances' charms could not rob herself of the King's affections.

Early in the summer Pepys remarks that the King "will be with Mistress Stuart half an hour together kissing her." But it was long before Frances yielded to the King's importunities. She was very happy at her favourite games of blind man's buff, hunt the slipper, card building, and other childish amusements. It was not very easy to win her favour. John Roettiers, Nathaniel Lee, Francis Digby, all of whom were passionately devoted to her, failed to do so. But Anthony Hamilton was able to hold two lighted tapers within his mouth longer than anyone else succeeded in doing, and he was admitted to favour immediately as a reward for this wonderful feat. My Lord Buckingham, too, was another favourite, because he could write and sing lampoons, invent and tell stories which made her "die with laughing." His forte was that of mimicry, and Frances liked nothing better than to see him imitate the mannerisms of the people around them.

#### The Duke of Richmond

Buckingham was indirectly responsible for her offending the dignity of Lord Arlington on one occasion. The former particularly excelled in mimicking Lord Arlington's expression and speech, and when one day that gentleman came to lay before her a host of carefully prepared maxims and advice as to her conduct—my lord strongly disapproved of Royal favourites—Frances astounded her would-be mentor by bursting into a fit of laughter before he had said many words, mindful of the Duke's clever imitation of his ways. The discomfited Arlington went off abruptly, deeply hurt, wise counsels and all, and nearly took them to Lady Castlemaine, that they should not be wasted, but prudence got the better of his pique.

She was, indeed, an amazing young lady. She loved her toys and her childish games; her talk could only be described by the word "prattle." She astonished the French Ambassador by the artless way she chattered to the King. And the circumstance which led her at last to take pity on the King's sighs is very characteristic of her babyishness. A new coach arrived at the Court from France. All the Court ladies, including the Queen, were anxious for the honour of the first drive in it, and rivalry was particularly fierce between Frances and Lady Castlemaine. Charles saw his opportunity, and Frances was finally won by the granting of the favour to her, and her alone.

In January, 1667, when Frances was nineteen years old, she was sought in marriage by her cousin, Charles Stuart, third Duke of

Richmond and sixth of Lennox, after but a fortnight had passed since the death of his first wife. The King was much disturbed. He offered to make her a duchess, thinking it was but the title that allured her; but Frances refused the honour, as she did everything at his hands except the jewels he showered upon her, although even these she returned after her marriage. It was at this time, too, that Charles contemplated procuring a divorce from the Queen. But Frances' mind was made up very quickly, and the courtship was a short one. The little Mlle. la Garde was chosen by the Duke to convey to Mistress Stuart the fact that the Duke was dying with love for her. And she was given this quaint message from him: "That when he ogled her in public it was a sign he was ready to marry her whenever she thought fit."

#### An Elopement

It is strange that Frances, whom the Court generally found so hard to please, and who refused the devotion of so many handsome and attractive men, should have been won so easily by the Duke of Richmond. He was not particularly good-looking, nor very young. We read that he made but an indifferent figure at Court, and Charles thought very little indeed of him. It is clear that the Duke thought that, since Nature had not allowed him gifts enough to gain the Royal favour on his own merits, he could not do better than marry his lovely cousin and obtain it through her.

The elopement itself was the most romantic part of this marriage. On a dark and stormy night at the end of March, in the same year, Frances left her rooms in Whitehall unobserved, and met the Duke at the Beare, by London Bridge. Thence the pair proceeded into Kent, where they were privately married. Charles was quite beside himself with rage when he heard the news. Bishop Burnet says that the real reason why the King took the seals from Clarendon was his suspicion that the latter had done his best to bring about the elopement. It would certainly account for the deep resentment the King cherished against his Chancellor to the end of his days, for it was not ordinarily in Charles' nature to be angry with anyone for any length of time. But his affection for Frances was a very real thing—her tantalising coolness and petulance had no doubt done much to increase the devotion of this much-flattered and indulged monarch—and he seems to have set his heart on that divorce.

#### The Queen's Affection for Her

But, however deeply incensed Charles was against Clarendon, it was not long before he forgave Frances and her husband. The Queen herself acted as peacemaker, and in a little more than a year's time the Duke and Duchess returned to Court. Queen Catharine preferred Frances before all the Royal favourites, perhaps because she was the most careless of the King's attentions,

and she made her a lady of her bedchamber. Her return to Court was one of the events of the season. She had not seen the King since her marriage, nor had there been any communication between them, and the whole Court was interested in this first meeting between them after that event, for it was obvious that the King was as much in love as ever. But nothing could have been more circumspect than the Duchess's behaviour on this occasion. She conducted herself with extreme propriety and dignity, we are told, which must have been distinctly amusing in view of the childish playfulness which had ever been her chief characteristic.

Next month the Duke and Duchess settled at the Bowling Green, Whitehall, and not long afterwards Frances fell ill with the smallpox, which robbed her of much of her loveliness, and injured one of her eyes. She received ample proof now of the quality of the King's affection for her. He flung all fear of infection to the winds, and visited her frequently; and after her recovery, in spite of her dimmed beauty, he became more assiduous than ever. The Duke died in 1672,

so that he and the Duchess did not spend very much more than three years together.

In 1670 the Duchess followed the Queen to Calais, and in the following October they had an exciting adventure at Audley End. It was an age of masquerading, and the fancy took the Queen to attend the country fair, with two of her ladies, one being Frances, in the guise of country wenches, dressed in red petticoats. But their costumes were not altogether successful, for "they looked more like antiques than country folks," and the curiosity of the crowd was aroused. They were discovered by the Queen's inability to

imitate the country accent to perfection as she asked a boothkeeper to sell her "a pair of yellow stockings for her sweetheart." The country people, full of curiosity and amazement, pursued the Royal party to the Court gates.

Many entertaining and romantic stories are told of the King and the Duchess. On one occasion, having ordered his guards and coach to be ready to take him into the Park, Charles slipped off and got into a small skiff, and rowed to Somerset House, where he knew the Duchess was. The garden door was not open, so without more ado he climbed

over the wall. How the Duchess received him we do not hear, but she was probably even more ungracious than usual. The Duchess survived the Duke by thirty years, most of which she spent at Court. Charles allowed her a pension of £150, and although the Duke, chiefly by his fondness for drink and gaiety, had much impaired his fortune, his widow was able to buy with what remained the estate of Lethington. Her last years were spent in seclusion, her principal recreations



The Duchess of Richmond, often known as "La Belle Stuart," one of the most lovely of the fair ladies who graced the gay court of Charles II.

*From a painting by Sir Peter Lely*

being her cards and her cats. She seems to have been interested in art, too, and had a fine collection of original work by Da Vinci, Raphael, and others, all of which were sold by auction at Whitehall at her death, in 1702, at the age of fifty-four. The Duchess was buried in the Duke's vault in Henry VII.'s Chapel, Westminster Abbey, where her waxen effigy may be seen, dressed in the robes which she wore at the coronation of Queen Anne. She figures as Pallas in paintings by Sir Peter Lely and Gascar, while it was she who was the model for the figure of Britannia when it first appeared on our coinage.

# THE HISTORY OF THE CURL

*Continued from page 1674, Part 14*

The Period of Powder—Exaggerated Coiffures—Extraordinary Structures Representing Landscape Scenes—Ridiculous Names—The Pouf au Sentiment—End of the Fashion at the French Revolution  
—Examples from Celebrated Pictures

In Boucher's portrait of Madame de Pompadour (Fig. 1) we see her when some of her youthful freshness still lingers, and her



Fig. 1. Boucher's portrait shows Madame de Pompadour's pretty, simple headdress. The hair is just powdered, and very slightly puffed and curled.

pretty, unexaggerated headdress, with its touch of powder, is but a little puffed and curled.

Nevertheless, it shows the small beginning of a fashion which was in a few years to make it almost true that the face of a



Figs. 2 and 3. An excellent contrast is afforded in the stiff arrangement of one of George Morland's ladies and the tumbled negligence pictured in Gainsborough's "Mrs. Watson."

fashionable woman should mark the middle of her stature.

Paris, in the reign of Louis XVI., was a place of prosperity for all artists in hairdressing. The great lady of this period considered that the hairdresser's hour was the most important hour of her day. When he appeared, he needed perfect quiet to perform his task, in case inspiration should cease to come. According to the rank of his fair patron, this coiffeur was a great artist, who came in his own carriage, wearing a dress coat, lace ruffles, and a sword at his side.

Under his deft fingers an extraordinary structure of natural curls, mingled with quantities of borrowed hair, was built up, and on this were placed bows and marvellous inventions, fantastically named.

This state of things went on for twenty years or so. Ridiculous names, such as "Hedgehog with Four Curls," invented by Marie Antoinette, "Peal of Bells," the "Bandea of Love," etc., were applied to these amazing structures, which the foolish fashion of the period called hairdressing. The *pouf au sentiment* gave great scope for ingenious invention. Flowers and shrubs, with birds in the branches, surmounted a great erection of hair known as the garden coiffure. A cascade of powdered ringlets falling from the top of the head, with vegetables hooked into the sidecurls, was designated the "kitchen garden" style. Then some bolder spirit created a



hillside landscape absurdity, complete even to a turning windmill, a shepherdess and sheep, and a sportsman with his dog.

There were many other absurd extravagances of fashion. One artist surpassed another until the breaking point of the Revolutionary period was at hand, and many of the frivolous heads which these grotesque creations adorned paid the penalty for the sins of the century. The *poudré* period in France was followed by tragedy.

But it must not be supposed that these inordinate adornments were normal; they were the occasional distinction of the ultra smart, and women of taste, of rank and fashion, in England particularly, were for the most part satisfied with something less outrageous and often quite beautiful. Our picture galleries are full of lovely eighteenth century women in varying degrees of powder and curls, many of whose headdresses speak of the real taste of that host of hairdressers, English and foreign, who figured so largely in the life of the time, and who dictated so sternly their decrees to eager patronesses.

Of course, good and bad taste existed then, as now, side by side. Compare, for example, the tumbled studied negligence of the fine powdered head of Mrs. Watson from Gainsborough's portrait with the artificially arranged head of one of Morland's ladies. (See Figs. 3 and 2.) On the one hand there is a sort of quasi-natural dignity and grace, whilst the stiff regularity of the Morland portrait gives to the hair a rigidity and symmetry absolutely tasteless. In the one case the face is framed agreeably, and in the other the reverse.

Angelica Kauffmann probably designed her own headdress to be painted, as, although not one of the most beautiful, it shows high

individuality, and faintly recalls the tied hair of a classic Diana, with which this famous artist was doubtless familiar. The true-lovers' knot based upon a diamond-shaped comb, the puffed curls at the side, and the long trails at the neck, combined to make the grey powder effect very stately and gracious.

Reynolds's portrait of Lady Elizabeth



Fig. 5. Reynolds's portrait of Lady Elizabeth Compton shows a long sea-shell spiral curve surmounting a symmetrically built-up head, with a looped tress and side curl as background for the graceful neck

Compton (Fig. 5) shows a long sea-shell spiral curve surmounting a symmetrically



Fig. 4. Angelica Kauffmann probably designed her own headdress to be painted. It displays great individuality and faintly recalls the tied hair of a classic Diana



Fig. 6. Romney's portrait of Miss Benedetta Ramus illustrates the use of a ribbon-sustained plait, and short, wide formal curls



Fig. 7. A fine example of the use of the curl in a stately powdered headdress—one of the three Ladies Waldegrave in Sir Joshua Reynolds's great picture

built-up head, with a looped tress and side curl as background for the graceful neck.

Romney's portrait of Miss Benedetta Ramus (Fig. 6) shows fine form over the brow and temples with the use of a ribbon-sustained plait and short, wide formal curls. A very fine example of the use of the curl in these stately, powdered headdresses is found in Sir Joshua's great picture of the three Ladies Waldegrave. Here one gets a side view of one of them (Fig. 7), showing the strand of stiffened hair built into the requisite curves over the substructures, and then ended with a wide and springy curl. The sculpturesque feeling for form is evident in the head of Jane, Countess of Harrington (Fig. 8), which is a triumph of its sort and in perfect harmony with the stately decorations of her age.



Fig. 8. The sculpturesque feeling for form is evident in the head of Jane, Countess of Harrington

*From a painting by Sir Joshua Reynolds*

It is not necessary to follow each slight variation, so let us look at two ladies in their hats, and for the purpose we can hardly select better examples than Reynolds's fine portrait of Mrs. Siddons (Fig. 9), in which the black hat gives such point to the beautiful powdered head, and the portrait of a lady by Raeburn (Fig. 10), in which the grey *poudré* effect is heightened by the broad Leghorn hat and the white berthe.

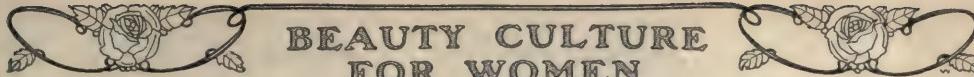
During the whole of this period, down to the early years of the nineteenth century, the curl figured mainly as a trailing adornment—a fashion which vanished with the Regency, to reappear in early and mid-Victorian times; but the end of powder was at hand, and we shall probably never again have the taste, the time, or the temper to submit to its exacting fascination.



Fig. 9. Reynolds's portrait of Mrs. Siddons shows the effect of the contrast afforded by a black hat and powdered hair



Fig. 10. In Raeburn's "Portrait of a Lady" the grey poudré effect is heightened by a broad Leghorn hat and white berthe



# BEAUTY CULTURE FOR WOMEN

## SIMPLE MAKE-UP

*Continued from page 1793, Part 15*

### Toilet Powders—Some Useful Recipes—Applying the Powder—A Good Face Cream and How to Use It.



THE principal paints are white, red, blue, and black. White paint is almost entirely superseded by powders, and this is as it should be, for the old-fashioned white paint had white lead as basis, and was often the cause of some form of lead-poisoning. The best toilet powder is prepared from pure rice, but a rice powder has too little adherence, and in practice rice gives way to wheat starch. Some powders are really disguised white paints, their basis being French chalk, to which is added oxide of zinc and sub-nitrate of bismuth. The best powder has, as said above, a basis of rice or wheat starch; orris root—though not desirable, as it irritates some skins and is perfumed—is often added. Oxide of zinc is soothing and harmless; talc gives adhesion. A good powder, invisible and serviceable without being harmful to the skin, is therefore :

Oxide of zinc . . . . .	2 oz.
Finely powdered talc . . . . .	2 oz.
Pure starch powder . . . . .	4 oz.
Precipitated chalk . . . . .	8 oz.

This may be perfumed with any extract—for example, musk, otto of rose, eau-de-Cologne—but a highly perfumed powder is undesirable.

Here is a good powder which is antiseptic :

Acid salicylic . . . . .	1 gr.
Powdered orris root . . . . .	2 oz.
Starch powder . . . . .	7 oz.
Three drops of any perfume.	

It will be as well to give here a recipe for a "Pearl" powder. Its regular use is to be deprecated :

Subnitrate of bismuth . . . . .	1 oz.
Oxide of zinc . . . . .	1½ oz.
Prepared chalk . . . . .	3 oz.
French chalk . . . . .	3 oz.

Perfume, mix well, and sieve.

This powder takes the place of white paint, except for some stage purposes.

It will be seen that anyone can mix a powder for herself. Carmine is used to colour a white powder pink, and finely levigated yellow ochre to obtain the Rachel tint. Orris root, or fullers' earth, if it be not considered too coarse, gives the required brunette tint to a white powder. *Poudre de riz* can be bought in the three tints, and is, of course, the least harmful of any powder, its use being to protect the skin from extremes

of heat or cold, and to improve the appearance of a skin that perspires unduly.

#### How to Apply the Powder

Powder has two uses. The first (for which a harmless non-tinted one is requisitioned) is merely to dry the skin thoroughly after washing, and give it a protection against the weather. With such a powder, together with a shady hat, one can go with complexion unharmed through many trials of both winter and summer. The second use is the one considered in this article for a make-up. Here a layer of powder is left on the skin, either to hide a defect or to give the effect of a smooth complexion. But, however skilfully it is applied for this purpose, its use may be detected in a sidelight, when the skin will have a dull uniformity of tint not to be compared to the tinting of a real complexion, wherein a "peach-like bloom" is obtained by the down on the skin softening the satiny gloss of Nature.

In using powder for make-up, first apply a layer of any good cream. Many actresses make their own in order to obtain a simple, harmless, and cheap foundation. There is none better than that given on page 23, Vol. 1, but professionals often use lard. Get half a pound of the best lard, put it in a basin, and pour on it boiling water. Leave to cool, and then drain. Repeat three times. Beat up the lard, thoroughly drained from the water, with a fork, and, if wished, slightly perfume. Where make-up is much used, the expense of the cold-cream is a consideration. Cold-cream should be used always to remove all make-up before water is put on the skin.

But for simple make-up the cream is just put on and wiped off again, as only a small quantity of powder is desired to be retained. The tint of the complexion must be carefully studied before the powder is applied, or the make-up will be obvious. It is well to remember that a pure white is rarely becoming; a pink is generally suitable to very fair skins, and a "Rachel" to the brunette of pronounced type. The average complexion, however, finds itself best suited with a cream tint.

Apply the powder with a piece of chamois leather, or, failing, a bit of wadding or fine flannel, or even a bit of cambric, since all or any of these materials are better than the orthodox powder-puff.

*To be continued.*

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. T. J. Clark (Glycols); Wright, Layman & Umney, Ltd. (Coal Tar Soap).

1918



Photo]

B.R.H. The Prince of Wales

[W. & D. Downey]



## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

### The Baby

*Clothes  
How to Engage a  
Nurse  
Preparing for Baby  
Motherhood  
What Every Mother  
Should Know, etc.*

### Education

*How to Engage a  
Private Governess  
English Schools for  
Girls  
Foreign Schools and  
Convents  
Exchange with Foreign  
Families for Learn-  
ing Languages, etc.*

### Physical Training

*Use of Clubs  
Dumb-bells  
Developers  
Chest Expanders  
Exercises without  
Apparatus  
Breathing Exercises  
Skipping,  
etc.*

### Amusements

*How to Arrange a  
Children's Party  
Outdoor Games  
Indoor Games  
How to Choose Toys  
for Children  
The Selection of Story  
Books,  
etc.*

## THE HOME LIFE OF KING GEORGE'S CHILDREN

King George and Queen Mary as Parents—Discipline in the Royal Nursery and Schoolroom—How the Children are Being Educated—Their Simple Life and Pleasures—Stories of Their Games and Pranks—Princess Mary as Her Brothers' Companion

THERE is one side to the character of both King George and Queen Mary which has enhanced their popularity in a manner which nothing else could have done. They have proved themselves to be practical-minded, far-seeing parents, actuated by a desire to train their children on thoroughly sound and sensible lines under their direct guidance, thus setting an example to every father and mother in the country.

Children are children all the world over, whether they are born in the purple or in a cottage, and no one recognises more than their Majesties the fact that it is the parents who are mainly responsible for the moulding of the characters of their offspring. How often we find that the children of those who boast of riches and rank are petted, pampered, and spoilt to a degree which threatens to ruin their whole lives, and makes them abhorred by everyone with whom they come into contact.

### Careful Education of Royal Children

The children of their Majesties, however, are simple, bright, unaffected youngsters, who, while being educated to a sense of the dignity and responsibilities of their position as children of the rulers of the British Empire, are not allowed for one moment to abuse

the privileges of their exalted rank, or acquire manners and habits harmful to themselves and distasteful to others. Here is a little story which illustrates, for instance, the discipline enforced in the upbringing of Prince Edward and his brother, Prince Albert.

### Schoolroom Discipline

One day the Queen, when Princess of Wales, went to a children's party in the middle of the week, taking with her Princess Mary and Prince Henry. Her hostess expressed regret that her Royal Highness had not brought the elder brothers, too. "Saturday is their only half-holiday," said the Princess. "We never allow anything to interfere with their lessons." In this the Princess was following the precedent set by her mother, the late Duchess of Teck, who, writing to an intimate friend on the education of children, said :

"A child has quite enough to do to learn obedience and attend to his or her lessons and to grow, without many parties or late hours, which take the freshness of childhood away, and the brightness and beauty from girlhood, and then children become intolerable."

As a matter of fact, the Royal children, like the children of humbler folk, regard

a half-holiday as a red-letter day, and their summer holidays are looked forward to with great anticipation. Three years ago the summer recess was spent at Frogmore, the favourite form of amusement being an impromptu picnic, each of the children contributing some dainty to the feast. Princess Mary's share was occasionally cake or confectionery of her own making, while her brothers brought sweets, fruits, or anything they could coax from the housekeeper's quarters. And after the meal they would have games, cricket and rounders chiefly, of which they are all very fond, or military drill and scouting, the latter being much in vogue with the Royal brothers. Mention of Princess Mary's home-made cake recalls an amusing remark made by Prince Henry, when eleven years of age, who has the reputation of being the humorist of the Royal Family. On one occasion the Royal children were taken for a picnic by their mother in the woods above Abergeldie Castle. Princess Mary had been allowed to make some of the cakes for tea, and the boys were asked their opinion of them. Prince Henry looked at his sister with a whimsical smile, and then said, "It is high treason, is it not, to speak disrespectfully of the daughter of the Prince of Wales?"

Upon another occasion his elder brothers were discussing their future careers. Prince Edward was explaining that he was to be a soldier in due course, while Prince Albert declared that he meant to stick to the Navy. "What are you going to be, Henry?" he was asked. He was silent for a moment, and then said, "Oh, I will just stay at home and tell the people all the great things you are both of you doing, in case they overlook them."

#### A Prince at School

The health of Prince Henry has given no small anxiety at times to his parents. He does not possess the robust constitution of his elder brothers, and it was not until

1910, when he was ten years of age, that he went to school for the first time, attending St. Peter's Court, Broadstairs, as a day boarder. It was on account of his delicate health that he was allowed certain privileges. He was the only day boy at the school, where there are about sixty boarders between the ages of ten and fourteen, who are being prepared chiefly for Eton and Harrow. The Prince resided at York Gate House, Sir Francis Laking's residence. But he quickly made friends with the other boys at St. Peter's Court, and enjoyed himself at play, taking as well a keen interest in his studies. He also joined the boys at drill. His Royal Highness has always shown an anxiety to emulate the athletic feats of his elder brothers, who are passionately fond of such outdoor sports as sculling, fishing, swimming, football, cricket, cycling, and golf.

#### Sports

Prince Albert is particularly adept as a golfer, and, in the opinion of professional experts, will develop into a magnificent player. His brother Edward, however, is a better cricketer, and has some capital performances to his credit when playing against local elevens at Windsor. But he has also had his failures. In a match played in the grounds of Windsor Castle, when Prince

Edward captained one side and Prince Albert the other, while Princess Mary looked on as a sort of unofficial umpire, the Heir Apparent only scored four, while his brother was top scorer for his side with eighteen. And Prince Albert did not conceal his glee when the captain of the other side was smartly run out by the son of one of King George's intimate friends.

And here we have another illustration of the thoroughly sensible manner in which their Majesties have brought up their children. While maintaining a strictness in the schoolroom and discouraging too many parties and indoor entertainments, the King and Queen have done everything they possibly could to instil into their children a love of



Prince Albert, second son of King George V. and Queen Mary, in his uniform as a naval cadet. Prince Albert is already an excellent golfer, as well as a keen cricketer. He will probably enter the naval service

*Photo, W. Kirk and Sons, Cavers*

outdoor games. Time after time the King has arranged football and cricket matches in order that his sons might participate in them, for he, as well as the Queen, recognise that a sound body is the best foundation for a healthy mind.

Princess Mary, the "Jubilee Baby," as she was called—for she was born in 1897—is also very enthusiastic about games and sports. This, perhaps, is but natural, seeing that she is the only girl in a family of five boys. She is particularly fond of cricket, insisting not only on fielding for her brothers—most boys seem to think that this is all a girl is capable of doing

—but also on sharing the bowling and batting. She has been taught riding and driving, and can easily manage a pair of ponies. She is also fond of swimming and bicycling. Her great ambition is to be allowed to drive a motor, and on one occasion she asked King Edward to allow her to drive one of his cars in Windsor Forest, doubtless feeling that such an indulgent grandfather would be likely to stretch a point in her favour. "Certainly," replied his late Majesty, "only you must wait a little until we have had time to clear the trees away."

Like her mother, however, whose inseparable companion she is, Princess Mary is extremely domesticated. She was very early taught by the Queen herself to sew, and learned cooking, too, at an early age. Her Majesty makes her daughter a regular allowance, and it is interesting to note that for some time the Princess has had her own account in the Post Office Savings Bank, and at regular intervals walks into the St. James's Street post office, accompanied by her lady guardian, and places a pound or two to her credit.

Unfortunately, Princess Mary has not enjoyed the best of health, and a short time ago some disquieting rumours were



Prince Henry, the third son of King George V. and Queen Mary. Although handicapped at one time by delicate health, the young Prince is of unusual intelligence

*Photo, Lafayette*

circulated, which it was deemed necessary to deny promptly. There is no doubt, however, that her Royal Highness is not so strong as she might be, and the Court physicians have advised that she should, as far as possible, live at Sandringham, in order that she may enjoy the fresh country air, particularly during the spring. Her throat has always been rather delicate since she was a baby, and she shares this in common with her brothers. And because she is the only girl of the family, there has been some difficulty in arranging the education of the Princess, who has often been heard

to declare that she is not enamoured of the high position to which she has been born. She has lamented the fact that ordinary girls can do many things from which a Royal Princess is debarred. In particular, she once expressed a desire to romp and play with children of her own age; but, as a matter of fact, her circle of friends is still a very small one.

#### Playmates of Royal Children

And it is because it has been somewhat difficult to find suitable companions of her own age and sex that some difference of opinion has existed amongst members of the Royal Family as to the upbringing of Princess Mary. The Princesses Alexandra and Maud of Fife, between whom and Princess Mary a great friendship exists, are several years her senior, while the little daughters of Mrs. Derek Keppel, who is one of Queen Mary's most intimate friends, are rather too young to make suitable playmates for her Royal Highness. Miss Louvima Knollys, daughter of Lord Knollys, and a great favourite with Queen Mary and all the Royal Family, is also several years older than the Princess Mary, though the two are, as a matter of fact, warm friends.

Queen Alexandra rather favoured the idea of sending her Royal Highness to school, but Queen Mary has always been reluctant to do so, partly on account of the great difficulty experienced in finding a suitable establishment for the Princess, and also because her Majesty is of opinion that a girl is better brought up in her own home than anywhere else—a view in which King George entirely coincides. And that is the reason why Princess Mary, unlike her elder brothers, has never left her mother. She is scarcely likely to do so now until the time comes for her to become a bride. Princess Mary is now (1911) fourteen years of age, and soon will become the most eligible Royal *parti*.

The Prince of Wales is steadily acquiring that knowledge and dignity essential for the important position he will one day be called upon to fill. Prior to 1907, when he left home with Prince Albert for the first time to attend the Royal Naval School at Osborne, he was educated at home by Mr. Henry Hansell, who was formerly a tutor at G. O. Smith's famous school for young aristocrats at New Barnet. He acted as holiday tutor to Lord Dalmeny, and then in the same capacity to Prince Arthur of Connaught, after which he went to Marlborough House. He is a great favourite in the King's household, and extremely popular with his youthful charges, albeit rather a strict disciplinarian.

#### The Education of a Prince

For the most part, Prince Edward's earliest years were spent at Sandringham, where he, and the brothers and sister who came after him, were submitted, as soon as they became old enough, to a course of kindergarten training, which enabled the little Prince to show that he was, in the words of his grand-

mother, the late Duchess of Teck, "extraordinarily precocious." Then, in 1907, when Prince Edward was thirteen and Prince Albert twelve years of age, they commenced their training at Osborne, ultimately being transferred to the Naval College at Dartmouth, which they recently left.

#### Naval Training

When King George took his sons to Osborne to begin their naval training, he no doubt recalled vividly the day, thirty years or so previously, when he and his brother, Prince Albert Victor, were taken by their father down to Dartmouth, and given into the charge of Captain Fairfax, who was then in command of the Britannia. The young Princes of those days quickly found that their Royal rank gave them no advantage over their fellow cadets. They shared the same classes, messed with them, played with them, and drilled with them. They stowed their kits in similar chests—the regulation sea-chest—marked with the initials "A. V. of W." and "G. of W." and generally led the same happy, informal life, establishing themselves quickly as favourites on board. The solitary distinction they enjoyed was that their hammocks were slung behind a separate bulkhead, thus ensuring a little privacy; and even this small concession was due to the Admiralty, and not to the request of their Royal father.

#### Life at a Training College

And the same methods were adopted in regard to Prince Edward and Prince Albert. No distinction was made between them and other cadets at Osborne or Dartmouth. They lived the ordinary life of a cadet, and when, on one occasion, an epidemic of illness broke out at Osborne, the Queen refrained from visiting them at a time when the mother



Princess Mary, the only daughter of King George V. and Queen Mary. The young Princess is particularly fond of games and sports, and yet extremely domesticated

*Photo, W. & D. Downey*

of any other cadet would have been excluded, lest they should seem to have any advantage over their colleagues.

#### Some Amusing Stories

Two years were profitably spent at Osborne, the Princes going through the initial stages of engineering, with workshop practice, seamanship, navigation, and the usual curriculum of a public school. They had the same hours of study as the other cadets, the same food and accommodation, and, like all the other boys, one shilling a week as pocket-money, and no "tuck shop" account allowed. At Dartmouth they were up at 6.30 each morning, worked forty-five minutes before breakfast, and took their share of the "fagging." Here they continued their studies of steam engineering, navigation, and seamanship, studies which will be continued when the Princes go, as at present arranged, on a tour round the world on a battleship, just as their father did. Afterwards, it is probable that Prince Edward will go into a crack cavalry regiment, for he is intended to be a soldier in after life, although it would appear that his first love was for the sea.

"Daddy," he said some years ago, "I want to be a sailor."

"That's right," said his father. "Daddy's a sailor, you know, so you want to be a sailor, too?"

"Yes," came the answer; "I don't like doing my lessons, and it doesn't take much brains to be a sailor, does it, daddy?"

Here is another amusing story of Prince Edward's early childhood. One day he was studying his English history with uncommon intentness. His tutor took advantage of the occasion to examine him on the period of Henry VII.

"Who was Perkin Warbeck?" asked the tutor.

"Perkin Warbeck," said Prince Edward, "was a pretender. He pretended he was the son of a king. But he wasn't. He was the son of respectable parents."

There is another story, too, which again illustrates the simple manner in which the Royal children have been trained. A

children's outfitter had called at York House with a suit of little Prince Edward's to be tried on. As she was waiting in the passage near the Royal children's apartments, the door suddenly opened, and Prince Edward came running out, crying:

"Oh, do come in—come in at once: nobody is here."

The outfitter replied:

"I think, your Royal Highness, I had better wait, as it may not be convenient for me to go into the nursery now."

"Yes, you can," said the child: "there's nobody here that matters, only grandpapa."

It might be mentioned, by the way, that Prince Edward and Prince Albert have not been altogether free from a boyish longing to "punch each other's heads" at times, and their father, finding them thus engaged on one occasion, is said to have declined to interfere.

"Let them have it out; they will make the better men for it," is the opinion he is said to have expressed.

#### Moral Training

It is significant of the care which has been bestowed upon the training of the Royal children that they have been taught to take an interest in the many charities with which their parents busy themselves. They are encouraged to give money, which has to be saved out of their own pocket-money, and thus make sacrifices for the less fortunate. There is a story which tells how Prince Edward was once asked by his nurse if he would give a few of the toys he no longer cared for to a certain poor boy.

"I should like to make him a gift," replied the young Prince; "but mamma always tells us that a gift is not a gift at all unless it is something that we want ourselves, but which we give up for others. No, no, I will give him some of my own toys that I like myself."

It is because she has imbued her children with such principles as these that Queen Mary has been called "a good wife, and one of the best mothers in England or out of it."



The two youngest sons of King George V. and Queen Mary, Prince George and Prince John. The two little Princes are exceedingly fond of military drill, in which they take the greatest interest

[Photo, Lafayette]

## SKIPPING

An Inexpensive Form of Physical Culture—Value of Skipping as an Exercise—How It Benefits Children—How to Skip—Some Useful Exercises

THIS is an age of physical culture, in which man, woman, and child, impelled by sheer force of public opinion, must exercise their muscles.

We are told by doctors, by teachers of hygiene and physical culture, even by modern beauty specialists, that we must have a cer-

ten minutes twice daily to the exercise most physical ills will vanish automatically. Children who are too fat must skip. If too thin, skipping will give an appetite, exercise the digestive organs, and improve nutrition better than any tonic in the world. If "liverish" or irritable, or inclined to be morose, skipping twice daily for a month will effect a cure.

The most important health advantage claimed for skipping is that it strengthens the heart and lungs. It compels a person to breathe deeply, it quickens the circulation and the pace of the heart-beat. For children it is an ideal exercise, and organised, systematic "skipping drill" is a most valuable health pastime for both boys and girls.

### The Skipping Child

Children, as a rule, like the exercise. For one thing, it is possible to acquire some skill, to excel by practice. The novice is generally clumsy. It takes time before the feet and hands can act in co-ordination or unison

The first step in skipping, a forward skip. This movement should be followed by backward skipping, which brings forward the chest and develops the lungs

tain amount of physical exercise daily if we are to attain to any reasonable standard of health, success, and good looks.

There is no place for the indolent of mind and body in these days of competition; lazy people are simply left behind in the race to console each other for failure. There is no doubt that those who desire to succeed in this world must make the most of themselves physically as well as mentally. They must get their body muscles fit, first of all, because mental ability is dependent upon health.

The chief drawbacks to "physical culture" proper are the number of appliances required, the time involved, and the constant practice necessary to keep in training. The attendant expense, also, is not to be ignored, and it is somewhat of a tax to spend even two afternoons or evenings a week in a gymnasium. But, according to the skipping enthusiasts, one can avoid all that and yet obtain all the physical exercise required if one will only take up skipping. It is the best and simplest, the easiest and cheapest exercise, next to walking, that exists. It takes up less time than any other measure, and has far-reaching results, from the point of view both of health and beauty.

Nothing is required except a piece of rope, with or without handles at the ends. By devoting

with each other and with the brain. The muscular action involved is quite a complicated process, as anyone can prove who will try forward and backward skipping, crossed-hand skipping, and hopping on alternate feet. The beginner will almost certainly skip heavily, and lack the easy lightness and grace of the trained schoolgirl. A child learns wonderfully quickly, and it is well worth while for mother and nurse to make skipping fashionable in the nursery.

First, let us consider the health advantage to the child, the most important point.

Skipping promotes chest development, prevents slouching, and straightens the back and shoulders. It is an excellent arm



The children should learn to skip through a long rope, one after the other. If there are several children, they can skip through two ropes in single file, or two can enter the rope at once, if preferred



Crossing the arms while skipping backward and forward is a useful exercise to ensure co-ordination of hands and limbs

exercise. It brings almost all the muscles of the body into play, and thus promotes healthy growth. For weak ankles and flat feet it is invaluable, because it strengthens the muscles of these parts and thus provides a natural cure.

The somewhat delicate child, who shuns games and dislikes anything approaching roughness in play or sport, should be encouraged to skip. The "nervy," anaemic schoolgirl, inclined to stoop, will benefit enormously from a course of skipping exercises. The narrow-chested boy, who is always having colds and is continually threatened with delicate lungs, would find graduated skipping exercises invaluable. The child who skips takes a certain amount of graceful exercise every day; that is, if the skipping is done properly, and not at haphazard, according to the child's own inclinations. It will not only make for health, but will improve the carriage and deportment. After a few weeks' practice, a lithe, supple movement is acquired, and a lightness of step and walk which is extremely graceful.

#### How to Skip

Young children seem to skip naturally, and, in its simplest form, skipping perhaps does not require to be taught at all. Give a girl a length of rope, and she will learn without effort how to run and skip and hop as if to the manner born. At the same time, certain steps are more advantageous than others from the physical and graceful standpoint. Backward skipping should be taught because the backward sweep of the arms brings the chest forward and develops the lungs. Skipping on alternate feet or hopping is excellent for weak ankles because the foot has to bear weight, and the muscles are strengthened with practice. Then, by teaching the children more complicated steps, the feet and leg muscles are

exercised, and development is quite apparent to observation.

An excellent plan is for someone to organise a sort of skipping parade. First, let the children skip through a long rope held by two of them, one after another. If there are sufficient children, they can skip through two ropes in single file, first through one and then on to the next. This can be varied by making two of them enter the rope at once and pass on. The greatest variety can be obtained from the single skipping-rope.

Let the children stand in rows, and skip, whilst keeping time together, counting as they skip. This will make the first exercise.

For a second they should have a backward skip. Then the various steps should be learnt in order.

Let them learn to hop, and to cross their arms while skipping backward and forward. A skipping-dance can be arranged after the children have had practice.

Arrange the children in a circle, and let them skip round and round. At the word of command they should change to backward skipping, hopping, and crossed arms. They can go through different figures, passing in and out grand-chain fashion, and if the skipping is done to music, and flower-trimmed or coloured ropes are used, the general effect is exceedingly pretty.

#### Out of Doors and Indoors

In summer, skipping exercises should always be practised out of doors, but in wet weather it is well to let the children skip in the nursery, or in a hall or corridor where there is nothing to knock over. The exercise should not be so prolonged as to fatigue the children. At first, a few skips, perhaps five or six, will be quite sufficient. Gradually, as the little skippers become more proficient,



The children in position ready to begin a skipping dance or game. Every variety of movement should be used to promote the due exercise of every muscle and prevent tedium or fatigue

and the muscles stronger, they can skip for four or five minutes, changing the exercises several times to avoid fatigue of any one set of muscles.

Whenever possible, let the children skip in stockings or with bare feet. Thus the ankles have full play, and the child learns to skip lightly and easily without any jar.

Many doctors recommend skipping for older people. Women are taking to it because of its beneficial effect upon the

figure and carriage. For girls who have to lead a sedentary life the exercise is most beneficial. Ten minutes' skipping night and morning will exercise the muscles, stimulate the circulation, and give tone to organs which are apt to suffer in vitality unless regular definite exercise in some form is provided. Skipping seems to dispel "cobwebs" more successfully than almost any other form of physical culture, and for this reason alone is to be recommended.

## GIRLS' CHRISTIAN NAMES

*Continued from page 1802, Part II*

**Lola** (*Spanish*)—"Sorrow." This form is the diminutive of the Italian form Dolora, from the Spanish Dolores.

**Lolotte**—A French contraction of Charlotte—"woman."

**Lotty and Lottie**—English diminutives of Charlotte.

**Lotis** (*Greek*)—"Idleness." Lotis was a nymph who to escape the unwelcome attentions of a Greek god was transformed into a lotus-tree.

**Louisa** (*Teutonic*)—"Famous war."

**Louise**—French variant of above.

**Louie**—English contraction of Louisa.

**Loveday** (*Cornish*)—"Love." An abstract virtue name.

**Luecta**—Italian form of Lucy.

**Luecia**—Another Italian variant.

**Luciana**—Spanish and Italian form of above. Feminine of Lucian.

**Lucina** (*Latin*)—"Shining." From "luceo"—I shine, but also connected with "lucus"—light.

**Lucinda**—Old English derivative of Lucy.

**Lucilia**—Diminutive of Luce.

**Luelle**—French form of Luce.

**Lucippe**—French diminutive of above.

**Lueretia, LUCRETE** (*Latin*)—"Gain." From "lucrum." Some, however, derive it from "lucus"—light, and make it still another form of Lucy.

**Luerezia**—Italian form of Lucrere.

**Lueusta** (*Latin*)—"Light," or "One born at daylight." From "lucus," the genitive of "lux"—"light." From this come all the derivatives of Lucy, Luce, etc.

**Lycoreias** (*Greek*)—"Sea-maiden."

**Lycoreis** (*Greek*)—"Liberty."

**Lyde** (*Greek*)—"Bringer of beauty."

**Lydia** (*Greek*)—"Melody." The country of Lydia was famed for its beautiful music.

## M

**Mab** (*Celtic*)—"Mirth." This is a very old Irish name, Meadhbh—Meave, or Mab, being its original forms; it has two alternative sources, though the meaning is really the same, since it comes either from Meadhail—"joy," or Mear—"merry." Long ago, an Irish heroine bore the name Meadhbh, and her romantic story was chronicled in tale and song till it became folk-lore, and the lady was gradually transformed into the Queen of the Fairies, under the name of Mab, whence the title was transferred to England in Elizabethan times.

**Maban** (*Welsh*)—"A young child."

**Mabel** (*Latin*)—"Beloved," or "my beautiful one."

**Mabelle**—French form of Mabel. "My fair

one" is derived, if the literal meaning, "Ma belle" is taken; and "beloved" if it is counted the same name as Amabel, "lovable"; but some authorities aver it is connected with the Irish Meadhbh—"mirthful," and that, instead of being a French name, it was imported into that country. The real French name is Aimable, whence certainly comes Amabel.

**Machtild** (*Teutonic*)—"Mighty heroine." Popular in Germany.

**Madeline** (*Hebrew*)—"Of Magdala." Mary of Magdala, more commonly known as Mary Magdalene, one of the penitents of Scripture, can claim that she has handed down the centuries a name which was derived from a place, and bestowed upon her probably merely to denote her home, and to distinguish her from the other Marys of Holy Writ. The popularity of the name may be gauged from the fact that it is used in no fewer than thirty-six different forms. The name is derived really from the word "magdol," meaning "a watchtower," or "castle," whence the name of Magda, the city on the shore of the Lake of Tiberias (Sea of Galilee).

**Madde**—Polish variant of above.

**Madalena**—Spanish.

**Maddalena**—Italian form.

**Madeleine** and **Madelon** are French derivates of the same.

**Madelina**—Russian form.

**Madlena**—Slavonic.

**Madlenka**—Lusatian form.

**Madoline** (*Italian*)—"A song."

**Madoc** (*Celtic*)—"Beneficent."

**Madge** (*Greek*)—"A pearl." Contracted English form of Margaret.

**Maffea** (*Hebrew*)—"Gift of the Lord." Italian form.

**Magdalen** (*Hebrew*)—"Of Magdala." In this English form the full place-name is seen; whereas in the former instances the "g" was omitted.

**Magdalena**—Spanish, Russian, and Portuguese forms.

**Magdalene**—This variant is used in Germany and Switzerland.

**Magdalene** and **Magdeleine**—Danish and French variants.

**Magda**—A contraction of any of the above.

**Maga** (*Hebrew*)—"Bitter." Swiss variant of Maria.

**Maggie** (*Greek*)—"A pearl." Scottish contraction of Margaret.

**Maginhild** (*Teutonic*)—"Mighty battle maid."

**Mahala** (*Hebrew*)—"Sweet singer."

*To be continued.*



## WOMAN'S WORK

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of **EVERY WOMAN'S ENCYCLOPÆDIA**, therefore, will serve as a guide-book, pointing out the high-road to success in these careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with :

Professions
Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.

Woman's Work in the Colonies
Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits
Farming, etc.

Little Ways of Making Pin-Money
Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing, etc., etc.

## SHOPKEEPING FOR WOMEN

BY ALFRED BARNARD

*Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.*

### I. GENERAL QUALIFICATIONS

The Shopkeeper of To-day—Qualifications Necessary for Success—How to Gain Experience—Trades Suitable for Women—Bookselling—Berlin Wool Business—Baby Linen Outfitting

IN days when there was little or no competition, days which have long since passed into the shadows of things forgotten, shopkeeping required little more than a few pounds for stock and sufficient patience on the part of the shopkeeper to wait while the business grew and her fortune gathered itself about her. Then it was not a question of one of many good tradesmen begging for one man's custom, but almost a question of customers begging to be supplied by the one or two available tradesmen.

How different it is to-day! No longer is it possible to take the nearest vacant building and turn it into a shop with the prospect of success. No matter what the line of business, difficulties begin immediately, probably the greatest of all being that of finding a "pitch" so situated as to give reasonable hopes of success.

I deal below with many lines of business in which women may often succeed brilliantly, if good shops be selected and sufficient capital be in hand. But before considering individual trades, it would be well to glance at the general qualifications which all shopkeepers must possess if they are to be successful in their undertakings.

First of all, no woman should launch out into shopkeeping without some business experience. It is not essential that the

experience be gained in a shop exactly similar to that in which she proposes to start, so long as she has gained some knowledge of the value of things, of the spirit of dealing to make profit, and of the way to "handle" clients.

This experience may be gained in various ways; some people would acquire the requisite knowledge by spending a few months in contact with business people, others will need years passed actually in a shop, and even then be no nearer to making good shopkeepers. Of course, this initial requirement does not need the consideration of a shop assistant starting off on her own account, for she will have learned in the best of all schools, that of experience.

But we would warn women, particularly those unfortunately left widows at an early age, who find themselves suddenly robbed of their breadwinners, and with small capital have to start out in the world for the first time to earn their own livings, before venturing their capital in a shop-keeping venture, to obtain a certain amount of business experience.

#### How to Obtain Experience

A good plan for such a woman to follow would be to obtain a post as assistant at a small wage in an establishment similar to that which she intends opening. This is better than gaining one's knowledge at the

expense of one's own capital, and after a short while spent thus, during which the learner will be living in the atmosphere of the business and gathering knowledge of its smallest details, she will be ready to select the shop in which to try conclusions with fortune.

A second important qualification that should be possessed by all women who intend to make a living as shopkeepers is good health, a sound constitution. In discussing careers with people, I have many times been appalled by this remark, "Oh, she is so delicate, you know, that I think nothing could be better for her than a small shop!"

Let me try, once and for all, to remove that widespread impression that shopkeeping is easy, comforting, and a tonic for the feeble. Shopkeeping—especially at the start—is one of the very hardest ways of earning a living with which I am acquainted. There are long, tedious hours to be passed, during which the anxious shopkeeper is sustained upon hope rather than upon returns; long weary hours to stand behind a counter. There are trials connected with the stock, and tribulations connected with the rates and taxes, the neighbours, and the police. There are thousands of worries to be borne and conquered before the golden days when the shopkeeper can sit behind a desk, a big ledger before her, booking orders whilst an army of satellites perform at crowded counters the bidding of her clients.

Such is the strain and stress, which only the woman in full vigour of health and strength can endure with success.

Remember, then, *a sound constitution is absolutely essential to successful shopkeeping.*

A third general qualification essential to all shopkeepers is a calm temperament. The person who worries because customers do not rush in as soon as the shop is open will achieve little more than a head of very white hair and a face furrowed with wrinkles. Worrying is useless—patient work, coupled with an ability to wait for results, is the only thing that counts for success.

Here, then, is a third thing for the intending shopkeeper to remember—not to go into business if she is of a worrying disposition, for she will only succeed in ruining her health.

I shall now take alphabetically a list of shops, some of which are suitable for women only, some which may be worked with equal advantage by either men or women. The notes given will serve as a general indication of the requirements in each case, and the knowledge gained therefrom by the reader should be supplemented by personal inquiries among tradesmen, and a perusal of the trade paper published in the interests of the particular trade.

#### Booksellers

A woman with a taste for books, the general qualifications indicated above, and a capital of from £100 to £500, may start in this business. She will stock her shop with

books of a class to suit the neighbourhood in which she launches out in search of fortune. New books of the best description must be purchased for a well-to-do neighbourhood, with a special class of stock if there be one or two good schools near at hand. The sale of stationery, fancy goods, and periodical publications may be combined with books of a cheap description, or a second-hand bookselling establishment may be opened. The latter, of course, demands a more intimate knowledge of the books themselves. Girls are employed in many of the large bookshops, so that experience may be gained before opening one's own shop. Vacancies are advertised in the "Publisher's Circular" and the "Athenæum."

#### Berlin Wool Shops

Directed by good business women, who are also good needlewomen, Berlin wool shops afford good openings for profitable and pleasant work. A small shop in a popular part should be filled up with shelving, a glass case or two, and brackets on the window board. Scotch and Welsh yarns, embroidery silks and cottons, needles, pins, crochet needles, rug needles, tambour and square frames, and wool winders should be stocked. The wholesale houses will treat well those who come with cash in hand, or with satisfactory credentials, and the average rate of profit on wholesale prices should be from 25 per cent. to 33 per cent. It is an excellent plan to run a registry office for servants in connection with a Berlin wool shop, as not only will this bring grist to the mill in the shape of small commissions, but will also attract customers for wool. As business increases, a girl apprentice may be taken, a premium being charged.

#### Baby Linen Outfitters

From £100 to £150 capital will suffice to start a shop in this line in a popular residential neighbourhood. The fitting out of the shop, with counter, brass uprights for displaying hoods, cloaks, etc., a stand with glass shelves, wood shelving, window fittings, etc., should cost about £15. Stock should include infants' shirts, flannels, woollen boots, robes, cloaks, and hoods for the long-clothes stage; short frocks, bibs, pinafores, wool socks for the shortening stage; and walking costumes, sleeping suits, etc., for the older children. With good business capacity, 33 per cent. to 40 per cent. profit may be earned. Rent and rates should be £50, gas £10, errand boy or girl £20. A girl who wishes at some future date to start in this line of business should obtain a situation in an old-established shop as assistant, where, by applying herself diligently to work, and watching all that goes on around her, she will soon gain the necessary experience. A sewing machine agency may be worked in connection with a baby linen shop with advantage, and particulars may be obtained from the various makers.

*To be continued.*

# POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.,

*Editor of "The Encyclopædia of Poultry," etc*

*Continued from page 1809, Part 15*

The Feeding Problem—Foods for Winter Egg-Production—The Value of Warm Mashes—How Much to Feed—Feeding in Summer—Danger of Overfeeding—Spices and Tonics

It will be necessary now to study the question of the feeding of fowls intended for winter egg-production and breeding purposes.

Let us suppose that the pullets intended for winter egg-production are well matured, and in their laying quarters, and that the farmer's object is to get as many eggs as possible from them while such are at their highest market value. In the first place, it must be borne in mind that fowls left to their own natural resources seldom produce eggs in winter, owing to the fact that during the colder months of the year the birds are unable to obtain sufficient natural food for the upkeep of their bodies with, in addition, the surplus necessary for producing eggs. Eggs are produced out of the surplus food not required by the fowls to maintain bodily warmth and build up animal tissue, so that, if we are to maintain a high physical condition in the birds, and at the same time obtain eggs from them during the colder months of the year, we must feed them generously, and the food supplied must be rich in nutritive elements and of a warmth-creating nature. The food conducive to good results during the summer-time would be inadequate for the needs of fowls during the winter season.

### Suitable Feeding

If the fowls are running on orchard land, they will often be subjected to more exposure than will birds kept under more confined conditions, and will therefore need foods suitable for the creation of bodily warmth, as well as for the building up of tissue and the formation of eggs. Heat-producing foods are those rich in carbohydrates, or fat-forming elements, and these should be used in the form of grains given to the fowls before they retire to roost, with the object of providing them with sustenance and bodily warmth during the long, cold nights. Maize is a grain food rich in carbohydrates, or heat-producers, and may be used in conjunction with other grains of a more nutritive nature, such as oats and wheat, but only during spells of frosty weather. The use of this grain in mild weather would tend to produce internal fat rather than bodily warmth.

The breakfast and noon feeds should be of a nutritive rather than of a heat or fat-producing nature, as during the daytime the birds can maintain bodily warmth by foraging or exercising under the scratching-sheds. To feed fowls on foods rich in carbohydrates during the daytime would be to

create the internal fat that hinders egg-production. After a long night's fast, the fowls need food that will quickly appease their hunger, and, therefore, breakfast should take the form of a soft, warm mash. Fowls, like humans, need a varied diet to keep them in health, and the more variety there is in their daily rations the better they will thrive and lay.

### Mashes for Fowls

Though the first feed of the day should be a warm, nourishing mash, it must not be of too concentrated a nature, as fowls need bulky as well as nutritious foods during the winter. Boiled vegetable matter may be used to add bulk to the mashes. Fowls running on good orchard land will, in fine weather, get sufficient green food to keep them in health, but during spells of inclement weather need vegetable matter in some form. If rough garden produce is not available, the best thing to use is finely cut clover chaff. This, properly used, possesses a much higher food value than green vegetables. A supply of chaffed second-crop clover should be stored up for winter use, and whenever the fowls are cut off from their grass runs, some of this food should be boiled and added to the breakfast mashes.

A good mash for the winter feeding of fowls may be prepared by mixing together three parts pea or bean-meal, two parts barley-meal, one part bran, half a part granulated meat or rough, boiled meat from the butcher's, and sufficient steaming hot clover and clover tea to render the whole stiff and adhesive. When mixed, the mash should be allowed to stand half an hour to part cook the meals, after which enough sharps should be added to work the mash into a crumbly state. The mash should be served to the fowls in a warm state, and as much as they will eat greedily in ten minutes should be allowed.

### How Much to Feed

No hard and fast rule can be laid down respecting the quantity of food required by a certain number of fowls, as some breeds eat much more than others. Roughly speaking, the heavier fowls will require one and a half ounces of soft food each for breakfast, while for the lighter ones an ounce each will suffice. Should the weather be fine, the fowls will require no food between the breakfast and supper meals, as they will satisfy their wants by foraging, but should the weather be inclement, they may be confined to the scratching-sheds, and allowed a light handful of small grain, such as wheat,

at noon. This should be raked well into the litter, so that the birds may be exercised in scratching for it.

The best grains to use as supper feeds are oats and wheat. These should be used alternately in mild weather, but should a spell of frost occur, they should be used in conjunction with maize. Half of oats and half of maize should be given one night, followed the next night by half of wheat and half of maize.

#### Feeding in Mild Weather

So much for the feeding of fowls during the winter months. We will now deal with their feeding during the milder seasons of the year. Animal heat will be generated to a large extent by the more genial climatic conditions, so that foods rich in carbohydrates will not be needed. The morning mash may consist of equal parts, by measure, of bran, pea-meal, and sharps mixed with hot water and worked into a crumbly state. Biscuit-meal may take the place of pea-meal on alternate mornings, as fowls appreciate a change of diet. Should the orchard land be providing insect food in abundance, no animal matter need be added to the mashes, but otherwise the birds should be given at midday either granulated meat, that has been previously scalded with boiling water, fresh-cut bones, or rough, cooked and finely chopped meat from the butcher's.

The grains used for the supper feeds should consist of good plump oats and wheat given alternately.

Fowls kept on garden plots (see article dealing with shelters and runs on page 1576, Part 13, of *EVERY WOMAN'S ENCYCLOPÆDIA*) may during the winter be fed on morning mashes similar, excepting for the addition of boiled clover, to that recommended for birds running on orchard land, but whereas the latter birds may dispense with the use of the scratching-shed on fine days, the former must be made to work in it every day to keep them in good physical condition. The clover in the mash may be replaced by any boiled vegetables, except potatoes, which are too fattening to be used safely among fowls kept in small runs. Since the fowls will be managed in conjunction with vegetable culture, there need be no scarcity of green food and roots, and such should be used daily for adding bulk to the mashes.

In frosty weather supper feeds may consist of two parts oats and one part maize, or two parts wheat and one part maize, or the different mixtures may, with advantage, be used alternately.

#### How to Ensure Exercise

An ounce of soft food should be allowed each bird for breakfast, and at noon a light feed of fine grain, such as wheat screenings, should be raked well into the scratching-shed litter. This will keep the birds busily employed until the afternoon, when green food or roots should be given them to peck

at. If the green food, such as cabbage, is suspended a couple of feet from the ground, the birds will find exercise and amusement in jumping up to peck at it, but in no case should it be thrown on to the ground to become trodden upon and fouled. Roots, such as swedes and mangolds, should be split into halves and placed in wooden troughs.

During the milder seasons of the year the morning mashes may be prepared as for those fowls running on orchard land, and the grains used may also be similar. The fowls will get a good supply of animal food, such as worms, during the times that the plots are being dug over, but should there be a shortage of this essential factor in egg-production, meat must be added to the mash food. When the weather is fine and the ground dry, the use of the scratching-shed may be dispensed with by lightly burying the noonday feed of grain in the soil composing the run, and the outdoor healthy exercise will ensure robust health in the fowls.

All the grain food given should be scattered among litter, or lightly buried in the soil forming the runs. The birds should have their last feed of grain each day an hour before they retire to roost, which will allow them time to do some scratching whilst the light lasts. The morning mashes should be served in the winter at 8 a.m., and at other seasons at 7 a.m.

#### Additional Remarks

Soft food should be put into wooden or metal troughs placed in the open when fine, and under cover of the scratching-sheds in inclement weather. A good supply of cool, clean water should be kept within easy reach of the birds, as should also a trough containing sharp flint grit and crushed oyster shells, without which they will fail to digest their food or form shell for their eggs.

Feeding should be done at regular times, and the aim of the feeder should be to create activity among the birds. If overfed, the fowls will become lethargic, and fail to produce eggs, but if, on the other hand, they are a little underfed, they will be induced by a healthy appetite to forage among the grass or scratch about the earth runs.

A word may be added on the use of spices and tonics. Spices of a pungent nature, such as cayenne pepper and ginger, should not be used to promote egg-production, as they lead to liver troubles. If the fowls need a pick-me-up during the winter laying season, a little sulphate of iron may be placed in the drinking water, or a teaspoonful of mustard for every six birds may be added to the mash food. During the milder seasons well-fed fowls need no additional stimulant, and tonics and spices should be erased from the bill of fare.

All foods used should be clean and wholesome, as it is only under such conditions that the best results can be obtained.

*To be continued.*

## DENTISTRY FOR WOMEN

By A. FREDERIC WHITE

*Author of "Business Talks to Young Men," "Straight Tasks to Employers," etc.*

**A So-far Uncrowded Career for Women—Sex no Longer a Professional Handicap—Cost of Training—The Necessary Qualifications—How to Start when Qualified—Prospects**

ALTHOUGH the number of women dentists is not large, it is likely to increase very much in the future, as there is a genuine opening for women dentists in this country, and doubtless the fact that in 1910 the Royal College of Surgeons (England) opened its doors to women, and now grants them its licence in dental surgery, will act as an impetus.

Before that time the qualifications of the Scotch and Irish colleges were the ones generally taken by women, and this was, no doubt, a drawback to the English girl wishing to pursue her studies in the south.

Besides private practice, there will be a demand for women dentists for public work now that the medical inspection of schools is made to include the examination of children's teeth. The result of the first inspection revealed the fact that 80 per cent, of the scholars were suffering from defective teeth.

The year 1910 marked a new era in the profession, when a woman dentist—Dr. Eva Handley, L.D.S., was for the first time appointed to be a member of the honorary visiting staff of a general London hospital.

There may be difficulties in the way of the woman dentist working up a practice, but these can be overcome by a woman of energy who is well qualified for her work. There is also one thing to be said for this profession, which cannot be said of many others in which women engage, the opportunities of making an income of, say, £300 to £500 a year do exist.

Many women engage in high school teaching, in indexing, in the higher branches of library work, and in order to succeed they must possess a first-class university education and high degrees. Even when thus qualified, their prospects are uncertain and salaries often inadequate to their attainments. But in dentistry there is a wider scope for the ambitious, and there is at least no difficulty in obtaining a post as an assistant, or making an income by the practice of mechanical dentistry—that is, the making and repairing of artificial teeth.

### Training

The first step that must be taken is to become registered as a dental student. To do so the candidate must produce evidence of having passed some general educational test, such as the Oxford and Cambridge Junior or Senior Locals, London University Matriculation, etc., to mention a few of many alternative examinations mentioned

in the regulations. Full particulars as to these can be obtained from the Registrar of the General Medical Council, Henry E. Allen, Esq., LL.B., 299, Oxford Street, London, W.

Within six months of registration the candidate can present herself for the preliminary scientific examination, but must first produce certificates from some recognised institution to show that she has satisfactorily passed through a course of study in chemistry, physics, and practical chemistry, which form the subjects of the examination. This preliminary scientific study can be begun prior to registration as a student.

### Its Nature and Cost

Before she can sit for the first professional examination, which deals with the mechanical side of the profession, such as the manufacture of artificial teeth and their adjustment, dental metallurgy, etc., the student must have been engaged for three years in acquiring a knowledge of the details of mechanical dentistry under the instruction of a competent practitioner, or under the direction of the superintendent of a recognised dental hospital, and have attended lectures at the hospital for at least six months.

Perhaps the best training open to London students is that provided at the National Dental Hospital, Great Portland Street, W., where a two-years' course is arranged, including mechanical training and hospital lectures, for a combined fee of £120; and the course in general medicine and surgery at the London School of Medicine for Women attached to the Royal Free Hospital, these latter studies being required for the final examination.

The medical course lasts two years, and costs £60. Four years is the minimum period of training, but many students find that they cannot cover the ground in less than five or even six years. As the examination fees and the licence of the English College cost together £21, it will be seen that the total cost of training in dentistry is over £200.

The cost of the licence granted by the Royal College of Surgeons, Edinburgh, and that of the Faculty of Physicians and Surgeons, Glasgow, is rather less, and the dental and medical training is not so expensive as in the metropolis.

Many, especially provincial, students who have not access to a good medical and dental school apprentice themselves for three years to a dental practitioner, only

attending the hospital for the necessary lectures prescribed by the regulations.

The final examination consists of two parts—Part I. dealing with general anatomy and physiology as well as general surgery and pathology, and Part II. dealing with dental anatomy and physiology and surgery and practical dental surgery. Candidates have to give a practical exhibition of stopping teeth, which are held in a vice, and of extracting them.

#### How to Start

When qualified it is best at first to take a post as assistant to a dentist with a large practice in order to gain valuable experience, and after a year or two of such work to set up for oneself. The woman dentist will find her best chance lies in making a speciality of women and children's work. With regard to the latter she has a great advantage over the man dentist, who, as a rule, finds the little ones his most troublesome patients. His well-meant efforts at allaying their fears are generally anything but successful, for he does not know how to manage them as a woman would. It would be a good plan for a woman to go into partnership with a man dentist with a good practice, and to devote herself to working up the women and children's department.

#### Special Advantages of the Profession

There are several ways in which dentistry offers special advantages to the professional woman.

The work is far less exacting than that which falls to the lot of the lady doctor; the hours are regular, and there are no night calls, nor is there the worry and strain, which are inseparable from the life of the medical man.

One reason perhaps, why the work does not at first sight seem attractive is that the popular idea of a dentist is that of a mere extractor of teeth—a torturer with whom most people are acquainted. As a matter of fact, teeth drawing forms a comparatively small part of the dentist's work, since nowadays so many new ways of treating dental disease are open to the scientific practitioner that the forceps are used only as a last resort.

Women are at no disadvantage as compared with men, even in drawing teeth, as it is not so much strength but skill and knack which are required; while in the delicate work of stopping, filing, making, and adjusting

teeth they possess a delicacy of touch which renders them specially suitable for the work.

Another advantage of dentistry as a profession for women is that all the work, if the dentist is in practice for herself, is done in her own home, so that if she should marry, her long and expensive training would not be thrown away, as she would not necessarily have to abandon her profession.

One thing that may delay her success at the beginning is that some women object to being attended by a woman dentist, for much the same reasons that make them prefer a man to a woman doctor. They have not sufficient confidence in the skill and nerve of one of their own sex, especially when it comes to a question of using the knife or other instruments. This prejudice, however, is fast dying out, in the face of the fact that women have proved their capacity to perform the most difficult and delicate operations. If the woman dentist finds that at first her patients are shy of submitting themselves to her care when a tooth has to be drawn, she will have no difficulty in attracting lady clients if she can make a reputation for skill in improving the appearance of teeth by correcting dental irregularities and defects, and in this women often show themselves extremely clever.

#### Mechanical Dentistry

There is a lower branch of the profession which would appeal to a girl who is possessed of manual skill and dexterity rather than scientific leanings and attainments, and that is the practice of mechanical dentistry.

The necessary training entails a three years' course at a dental hospital, or apprenticeship to a workshop. The work consists of making artificial teeth, crowns, and bridges, stoppings, etc., and when expert one can either obtain a post with a qualified dentist or open a laboratory of one's own, and take in piece work. Several women are engaged in this work, and their earnings average from £2 to £3 a week.

Some dentists employ women who have had this training in the double capacity of laboratory assistant and secretary, and a clever girl in this position may sometimes rise to be a manager of the whole business under her employer, and thus earn a very good salary.

The following is a good institution for the training of girls: Clark's College (Commercial Training).





## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in **EVERY WOMAN'S ENCYCLOPÆDIA**. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with :

*The Ceremony  
Honeymoons  
Bridesmaids  
Groomsmen*

*Marriage Customs  
Engagements  
Wedding Superstitions  
Marriage Statistics*

*Trousseaux  
Colonial Marriages  
Foreign Marriages  
Engagement and Wedding Rings, etc.*

## WOMAN AS MAN'S HELPMATE

By "MADGE" (MRS. HUMPHRY)

An Unfounded Assertion Disproved—Woman the Helpmate, not the Hinderer—Some Notable Examples of Noble Wives

THAT woman was created to be man's helpmate we have upon the very highest authority.

That a wife is occasionally a serious hindrance to a man's work in the world cannot be denied.

That there are all sorts of women, good, bad, and indifferent, is as true as that there is the same variety in men. The ill-mated hinder each other, not only in their respective spheres of work, but also in the strivings after happiness that human nature makes, consciously or otherwise. In this connection there is a terrible indictment of woman in a chapter on "Power in the Crucible" of Dr. Charles J. Whitby's book, "Makers of Man." The writer begins the attack by asserting that "it is not to the wife of his bosom that a man usually looks for sympathy with and encouragement of his inmost cherished purpose." The wife is represented as jealous of and intriguing against this rival of her own claims upon him. She querulously insists upon its abandonment, and requires that his devotion shall be exclusively for her.

### A Cruel Indictment

That there have been cases of this kind no one can possibly deny. One can lay one's finger on but too many instances. But, according to Dr. Whitby, this state of affairs is a normal and usual one. His portrait of the exigent, selfish, tyrannical wife seems to have been drawn from the life—from some single member of a type.

He speaks of woman's lower nature, as compared with man's; of her ruthlessness, her lack of chivalry, her relentlessness as a task-mistress.

The same theories are expressed by Schopenhauer in his "Studies in Pessimism." He says: "Woe to the man who sets up claims and interests that will conflict with those of women. They will be unmercifully crushed at the first encounter." It is in the same chapter, by the way, that occurs his famous description of "that undersized, narrow-shouldered, broad-hipped and short-legged race." Since Schopenhauer's days some of these defects have been considerably corrected, but he would find the alteration objectionable, since he could see nothing admirable in woman, whom he thought unworthy of being placed on equal terms with man.

### A Refutal

An echo of all this is found in "Makers of Man." But for every case in which the wife sets herself in opposition to the husband's dreams and ideals, there could be found scores in which he has been helped and uplifted, sustained and encouraged by her. Many eminent men have acknowledged this ungrudgingly, sometimes in their books, sometimes in speeches made in public. Mr. Whitby cites Lady Nelson, who acted ever as a wet blanket to the great admiral's aims, and with this single instance endeavours to strengthen his case—viz., that a wife is likely to "resent her husband's absorption in ends, however

exalted, tending to endanger their common prospects of material and social success." In such cases the author recommends the husband to seek for sympathy wherever it is to be found. This is often done, but a man of principle, one loyal to his marriage vows, resists the temptation and continues to lead an unhappy home life, his work suffering in consequence, his objects frustrated, his energies dulled for lack of the encouragement and sympathy a true helpmate gives.

There are, however, many instances of happy husbands rejoicing in wifely sympathy and active help.

Disraeli owed to his wife much of his success. Alphonse Daudet's wife was "the light of his hearth, the regulator of his work, and the discreet counsellor of his inspiration." To her indefatigable collaboration her husband testified in his dedication of "Le Nabab," but she would not allow this dedication to appear. And she was a splendid housewife, withal. It was owing to a remark of his wife that Fenimore Cooper became a novelist; and Nathaniel Hawthorne also was led to write "The Scarlet Letter" by an exactly similar incident. Thomas Hood read, re-read, and corrected all he wrote with his wife. He ends a letter to her with, "Bless you again and again, my dear one, my one as good as a thousand a year to your old Unitarian in love.—T. H." Charles Lever's wife helped him so well in his work that from the day she died he felt that his right hand had lost its cunning.

#### Some Noble Helpmates

The musical world knows well what a wonderful wife to Schumann was Madame Schumann. Both loved music, and years after marriage they would sit side by side at the piano playing, he with his left hand, she with her right. Schumann did his best to ruin his own life and stultify his gifts, but she invariably came to the rescue, and saved him.

Dr. Arnold, the celebrated Head of Rugby, has placed it on record that it was "the rare, the unbroken, the almost awful happiness of his domestic life that enabled him to accomplish his work," the reform of public schools in England. Dr. Keble, whose wife was an invalid, said that she entered into all his hopes, and greatly helped him in his work. She was, he said, "his conscience, his memory, his common-sense." Mrs. Gladstone was a devoted wife, and took incessant care of her husband, protecting him from bores, dieting him, and in every way fitting him for his strenuous

life of constant work. To her loving care he doubtless owed the wonderful preservation of his mental and physical powers to a ripe old age. And being also a gifted woman, she was able to help him in his life-work.

Lady Huggins helped her husband, the late Sir William, in his scientific work, and was joint author with him of many scientific papers and of their "Atlas of Representative Stellar Spectra." He wrote and spoke of his wife as an invaluable aid in his work. Madame Curie, as is well known, worked with her late husband in studying the properties of radium, and helped him to make his world-famous discoveries. He said repeatedly that without her he could not have made them. Tennyson's dedication of his "Enone" is the most exquisite tribute that wife has ever received from husband.

Princess Bismarck also took care to keep away bores from her husband, the famous Chancellor. He said of her, "She it is who has made me what I am." Could tribute be stronger?

The wives of poets have suffered, often unjustly, from the aspersions of misogynists, but, nevertheless, literature can present many a noble exception, from the lowly-born and uncomprehending but deeply-loving wife of William Blake to the twin poetic soul who gladdened the life and inspired the muse of Robert Browning. No breath of personal self-seeking, no shadow of the jealousy often deemed an integral part of the artistic temperament ever sullied the clear mirror of the wedded love of this husband and his helpmate.

#### The Wives of To-day

Scores of similar instances could be quoted, but those given suffice amply to prove that women are capable of being the true helpmates of the men they marry, and that those who fail to do so are exceptional. They are likely to become even fewer in these days when women are more highly educated, have more chance of developing character and those qualities of self-reliance, endurance, and patient endeavour that were once regarded as almost phenomenal when found in woman apart from her domestic life. A woman could be submissive in illness—she always has been so—but she had never entered on the strenuous life of achievement in which so many have distinguished themselves in recent years. This it is that makes them true help-mates to man, and if the love of home-making accompany these virile characteristics, the husband of such an one is fortunate indeed.





*Continued from page 1691, Part 14*

## By "MADGE" (MRS. HUMPHRY) AN EGYPTIAN MARRIAGE

Where Bachelors are Regarded with Disfavour—The Marriage Contract and Ceremony—Bridal Attire—The Wife Goes to the House of her Husband

OLD bachelors are regarded with disapprobation in Egypt. It is considered improper, even disreputable, for a man of full age and average health to fail to take a wife.

Young Egypt, however, may sometimes be fastidious and hard to please, like some of our own countrymen. The agents employed as go-betweens may not have succeeded in finding a sufficiently attractive girl, or perhaps the parents may be exigent about the amount of dowry they ask for their daughter; or it may be that the young man has been attracted by the eyes of some fair one. Only the eyes were visible above the veiling yashmak. If he cannot secure those eyes to be the light of his home he may prefer celibacy with all its contumely.

But should all go well and a match be arranged by the marriage agents, the dowry settled and all the preliminaries in a fair way, a day is fixed for paying over the money and signing the contract. The bridegroom goes to the house of the bride's parents, accompanied by two or three of his most intimate friends. They are received by the agent and some witnesses on the bride's behalf. All present then recite the first chapter of the Koran, and when it is finished the dowry is handed over.

Then follows the reading of the marriage contract. The bride and bridegroom face each other with one knee on the ground, and their right hands clasped with the thumbs raised and pressed together. A school-

master is usually present to tell them what to say. He places a handkerchief over their two heads, which are very close together, and usually gives a short exhortation and prayer containing quotations lauding marriage from the Koran before reading the contract.

He then desires the bride's agent to say :

"I marry to thee the female whose agent I have been appointed." Here he gives her name, and sometimes states the amount of the dowry. Then the bridegroom, diligently prompted by the schoolmaster, replies :

"I accept from thee her marriage to myself, and take her under my care and bind myself to afford her my protection. Ye who are present bear witness of this."

The agent then repeats the formula, and the bridegroom replies as before, and then a third time. This concludes the actual marriage ceremony. Afterwards the agent says :

"And blessings be on the apostles, and praise be to God, the Lord of the beings of the whole world. Amen." After this all repeat the first chapter of the Koran. Sherbet and presents are then handed. The bridegroom's friends and the bride's witnesses generally remain to dinner, but whether this is so or not, they settle on the day — generally ten days after the marriage — when the bride is to go to the bridegroom's house.

The bridal costume consists of very full trousers fastened round the knees, but so very ample that the fulness falls to the ankles. They are made of brightly coloured striped silk. The shirt is décolleté,



A young Mohammedan woman in walking costume, correctly veiled  
Photo, Chusseau-Flavins

and is made of white muslin, very full and caught round the waist with a small shawl, which acts as a belt. Most of this is covered by a short jacket resembling a bolero, or toreador jacket, much embroidered. Overall is worn a loose silk gown, completely veiling head and figure, when the bride is a widow. Spinster brides wear it from immediately below the eyes to the knees, or further. It hides the bride's dress during the ceremony.

Throughout the ten days that intervene between the ceremony and the home-coming

of the bride the bride-groom sends her presents, such as fruit, sweets, a Kashmir shawl, etc. A procession is formed to convey the bride's possessions to her future home, also her trousseau, usually elaborate and costly. Festivities are many during the three days preceding the arrival of the bride. The neighbouring streets are decorated with small silk flags

and coloured lanterns, hung on cords carried across from house to house. Entertainments are given, the invited guests bringing gifts of rice, candles, coffee, etc.

The bride goes in state to the bath, accompanied by her friends. They stay there several hours, while singers and musicians help the time to pass. Sometimes a banquet is held in the public bath. When she returns home, her hands and feet are dyed with henna to a deep orange-red.

#### Modern Egypt

Meanwhile, the bridegroom also entertains his friends.

The etiquette in Egyptian marriages differs from that of other Oriental countries in that the bridegroom does not send to fetch

his bride. She goes in procession to his house, musicians leading, followed by married female friends and relatives walking crocodile fashion, two and two, then the unmarried in the same fashion. The married women wear black habarah, the spinsters white.

Following them the bride walks under a silken canopy striped rose and pale yellow, two men supporting her on either side. She is clothed from head to foot in a fine red Kashmir shawl. It hides the small pasteboard crown she wears. Escorting her under

the canopy are one or two female relatives. Before her, walking backwards, an attendant fans her, the fan being composed of large white ostrich feathers and ornamented with a piece of looking-glass. More musicians bring up the rear.

At the bridegroom's house a feast is provided for the bridal party in an upper room, while the bridegroom sits below with

his friends. Some hours after sunset he goes in state to the mosque with his friends for prayers. On returning he ascends to his wife's room, accompanied part of the way—on account of supposed bashfulness—by his most intimate friend. The bride awaits him, attended only by an old nurse, who declines to go away until she has received a present. Nor will the bride remove her Kashmir shawl from her head until she, too, has been given a present, and even then with much apparent reluctance permits him to take it off. As he does so he says: "In the name of God, the compassionate, the merciful." He then says to his bride: "The night is blessed." And she responds: "God bless thee!" And so their married life begins.



Ladies of the harem starting for a motor drive

*Photo, Chusseau-Flaviens*

## THE WIVES OF PROFESSIONAL MEN

### WHAT IT MEANS TO BE THE WIFE OF AN INDIAN CIVIL SERVANT

The Tragedy of English Motherhood in India—The Social Side of Anglo-Indian Life—The Native Cook—The Mem-Sahib's Housekeeping

THE position of the girl who becomes the wife of an Indian civilian is not one to be envied unreservedly. She has problems to solve, troubles to face, and sacrifices to make which all the undoubted advantages of her lot cannot entirely compensate.

She must consent cheerfully, for her husband's sake, to exile herself for the best years of her life from her native land and her own people, an exile broken only by occasional short visits home. She must try and make a home in a foreign country, under utterly strange, if to some natures undeniably pleasant, conditions, and must be ready to adapt herself quickly and easily to her new life.

#### The Tragedy of Motherhood

And, greatest trial of all, if she becomes a mother, she must be prepared to make that terrible choice between husband and children which is demanded of every Anglo-Indian mother when the inevitable day dawns when it is no longer possible to keep the little ones in the Indian climate without seriously affecting their health in after years. Her husband's life-work lies in a strange land, and she feels that, as a true wife, her place is at his side—but there is another side of the question. Can she leave her children to be brought up by strangers, so that she herself has little or no hand in their training? This is indeed one of the hardest of trials for a mother to bear—to know that others must fill the place that should be hers by right in her children's lives. To come to a wise decision is difficult, almost heartbreaking, yet it is a battle that many wives and mothers have to fight out for themselves, with only circumstances and their own sense of duty to help them to victory.

These terrible separations, the cause of much of the tragedy of life in India, are the reason why Anglo-Indians never quite conquer a feeling of being in exile, and why the word "home" has such magic meaning for them.

Having thus considered the hardships, it is well to turn to the bright side of the Indian "mem-sahib's" lot—for such a side there is. She enters on a life of gaiety and some social importance; her position amongst other married ladies of the station is an assured one, even while her husband is still in a junior position, and later, when he becomes commissioner, or judicial com-

missioner, she is the recognised leader of the social life of the small community. This position entails a great deal of entertaining.

Entertaining in India, except in the large towns and recognised centres of society, such as Calcutta, Simla, etc., is seldom on a very elaborate scale. At a dinner party of any size, however, the rules of precedence are strictly observed, and great heartburnings would be caused if, for instance, the doctor's mem-sahib were sent in to dinner before the wife of the deputy-commissioner. Small, informal "chota hazri" parties, and bright little dinners, followed by music and bridge, are the favourite forms of entertainment. It is only on the occasion of a visit from some highly placed Government official that any very elaborate receptions are attempted in a small station.

A custom that seems very curious to the English-bred girl is that each guest brings his own man-servant to a dinner party to help with the waiting at table.

#### The Indian Cook

An Indian cook is one of the marvels of nature, and the wonderful dishes which he can turn out with the poor materials and appliances at his command would put any English cook to shame. He can stand the strain of unexpected guests far better than his English prototype, and will hear of even a numerous addition to the family party without any loss of calmness and dignity. By watering the soup, and by chasing an unfortunate fowl all round the compound and finally running it to earth as the first step towards making it into an extra dish, he is quite ready to expand a dinner originally meant for four into one sufficient for double that number.

Sometimes, however, his most successful culinary efforts are spoiled by the greed of the "boy" whose duty it is to bring the dishes to table. A very peppery gentleman of my acquaintance had an excellent cook, but he also possessed a greedy and cunning "boy." He was giving a small party one evening, and towards the end of a particularly well-cooked dinner the boy announced in a loud whisper that "cook burning pudding too much; not bringing him to table." "What!" cried the host, in a rage, rising with such a threatening gesture that the "boy" sprang aside to avoid, as he thought, a blow. In doing this his puggaree was knocked off by the swinging punkah,

and, lo and behold ! there rolled out of it the very pudding under discussion, done to a turn, and with no sign of the "too much burning." Such incidents, fortunately, are rare.

#### House-keeping Questions

Indoor entertainments are not by any means the only ones that find favour with Anglo-Indians. Riding, gymkhana, golf, tennis, and every kind of sport are keenly indulged in, for in India exercise is even more imperatively necessary to health than in England.

People become friendly with each other much more quickly in an Indian station than in an English town, one reason for this being that they see so much more of each other ; in fact, they can meet every day if they so wish, either on the golf links or at the public tennis courts in the afternoon, or, later, at the club in the evening. The "club" is a great social institution ; even the smallest station boasts a club-house, where the members can meet in the evenings, play cards, read the papers, and hear the latest gossip.

Indian housekeeping seems very curious and puzzling to a girl who has been used to English methods. With the exception of tinned goods, and, incidentally, clothing and millinery, which are ordered from some large shop in Bombay or Calcutta, all stores are bought in the native bazaars. The marketing is left entirely to the chief "boy," who gets everything at a much cheaper rate than could the "mem-sahib" herself, in spite of the fact that he probably makes his own margin of profit on every transaction. All stores are kept locked up in a wonderful

store-room, known as a "go-down," and every morning the cook appears in clean white coat and puggaree, to arrange the meals for the day and have measured out to him all the materials that he needs. He also gives an account of any little odds and ends that he has had to buy—charcoal, tamarinds, etc. The "syces," or grooms, come with their baskets to receive the allowances of food for the horses ; the "tonga-wallah" (bullock-carriage driver) is there on behalf of his bullocks. Oil, soap, food for the fowls, and all other necessaries are doled out to the right people ; in fact, there is quite a crowd of servants waiting for mem-sahib outside the "go-down" door every morning, and when all their wants have been considered and attended to, the business of housekeeping is over for the day.

#### Pay Day

Once a week comes pay day—a lengthy business when the staff of servants numbers about twenty—especially as there are, probably, numerous little fines to be reckoned. A fine is the recognised method of punishing any trifling delinquencies on the part of the native servants. Then there are the "boy's" curious and involved accounts to be puzzled out, and woe to the mem-sahib who is too particular as to the fate of the very last anna, or who inquires too closely into the meaning of "sundries."

On the whole, life in India is happy, sociable, and free, and, in spite of its trials, and of the fact that India can never be "home" in the true sense of the word, it is still very much worth the living to the girl who marries an Indian civilian.

## WIVES OF FAMOUS MEN MARLBOROUGH'S SARAH

By H. PEARL ADAM

A Scold—The Romance of the Great Churchill—Queen Anne's Candid Friend—Mrs. Morley and Mrs. Freeman—The Great Duke's Private Life

HISTORY, in its many types of women, has preserved for us one or two scolds, wasps, as it were, among the flies in amber. Of these Xanthippe is, perhaps, the most famous, although she did not, as I once heard it stated in conversation, drive Socrates to drink hemlock. It was a fatherly government which did that for its great son.

Some injustice has also been done Sarah Jennings, the wife of the great Duke of Marlborough, on the score of her tongue. She was shrill, voluble, terrible when anything annoyed her, extremely rude when the fit was on her, to everybody, from the Queen downwards. Yet, for all this, she was a thoroughly capable woman, hard-headed and long-sighted, with a perfect gift for managing money ; and on yet another side of her character she was the tenderly loved, the much adored wife of her great husband.

She was born in May, 1660, the daughter of Richard Jennings, of Sandridge, and when a girl, was placed in the household of Mary of Modena, the Duchess of York, as an attendant on Princess Anne. Thus early began a friendship which stands out in the lives of both women as the determinate factor of their actions. Sarah's father was a country gentleman in good circumstances ; her mother also came of a good family. Sarah was one of five children, and in her capacity as attendant on Princess Anne, she met all the gay and the great of the period. She respected the Duchess of York, and despised the Duke. The Duchess was afterwards deserted, but to Princess Anne she remained loyal until the final quarrel between them.

In 1673, Colonel John Churchill was appointed Gentleman of the Bedchamber to the Duke of York. Although only twenty-four, he already had a reputation for being

an enterprising officer, with many gifts of character, grace and charm of manner, dignity of person, and striking good looks. He was tall and active, and had that nameless quality which we call a presence. No one ever said a pert thing to him, with the notable and frequent exception of Sarah.

On her side she was gifted with good looks of an irregular but very vivacious kind, a quick wit, and intense vitality. Colonel Churchill soon showed that she had made an impression on him, and she was first attracted by the grace of her valiant lover in the dance. Indeed, his excellence in dancing had such a charm that a contemporary said that every step he took carried death with it. The applause and admiration he obtained made a deep impression on ambitious, youthful Sarah.

#### The Story of Her Courtship

As about this time she rejected the Earl of Lindsay, Churchill's influence was not altogether superficial, but he had very little money, and she was no better situated. In these circumstances she was undecided; ambition and love swayed her in turn, and Churchill had anything but an easy courtship. Frequently the lady only ceased being coy in order to be cross, and when Churchill's parents desired him to make a richer marriage, he was rather disconcerted to find how heartily Miss Jennings advocated the same thing. She entreated him, more in the words of a careful parent than of a loving girl, to renounce an attachment which militated against his worldly prospects. The only response she received was an earnest appeal to her affection, and so, finding that his courtship was not to be avoided, Sarah Jennings threatened to join her sister, the Countess Hamilton, in Paris.

One way and another the couple were engaged for three years. He was tender, full of sensibility, completely captive to his somewhat vituperative lady-love. Certainly, everyone who knew them must have been convinced of his real affection, for not her sharpest scolding, her greatest haughtiness, nor her caprice and indecision could for a moment shake his devotion. Finally, her threat to go away produced such an effective remonstrance that the two were married secretly, in the presence of Mary, Duchess of York, in 1678, and his parents did not long withhold their forgiveness.

Husband and wife were not allowed to remain long together. Churchill was sent to Brussels and The Hague, whence he wrote his wife some of the most ardent love-letters which have been handed down to us. "I do, with all my heart and soul," he writes, "long to be with you, you being dearer to me than my own life. . . . On Monday night I shall be at Breda, and from hence you shall be sure to hear from me again; till then, my soul's soul, farewell."

A little daughter was born to them in 1681, and the devoted father and husband is found writing: "I hope all the red spots

of our child will be gone against I see her, and her nose straight, so that I may fancy it to be like the mother, for she has your coloured hair. I would have her to be like you in all things else."

Meanwhile, Lady Churchill was gradually acquiring a great influence over Princess Anne. The rather dull little Princess was amused and interested by the handsome, lively woman, who, since their childhood, had always been able to invent new games and exciting occupations. When Anne married the Prince of Denmark, Sarah was made one of the Ladies of the Bedchamber, and the friendship remained unbroken.

The two women differed widely in temperament. Swift has described Sarah as being the "victim of three furies which reigned in her breast, the most mortal of all softer passions—sordid avarice, disdainful pride, ungovernable rage." The Princess, on her side, was placid and phlegmatic, a lover of propriety, etiquette, and decorum, as pious as Sarah was contemptuous of religion.

As a matter of fact, the Duchess seems to have been either loved or hated. One cannot accept without reserve any of the violently contrasted accounts of her which have come down to us. In later life, her leaning towards politics helped to make men dislike her, but until then her shrewd insight, sarcastic wit, and personal beauty secured her the approval of men; and her high favour with the Queen effectually prevented any open disapproval from women. An interesting statement by the Duchess herself gives us a glimpse into her character: "Young as I was when I first became this high favourite, I laid it down as a maxim that flattery was falsehood to my trust and ingratitude to my dearest friend. From this rule I never swerved, and though my temper and my notions in most things were widely different from those of the Princess, yet during a long course of years she was so far from being displeased with me for openly speaking my sentiments that she sometimes professed a desire, and even added her command, that it should always be continued, promising never to be offended at it, but to love me the better for my frankness." She and the Princess corresponded under the names of Mrs. Morley and Mrs. Freeman.

#### The Secret of Her Influence

It was not to her beauty, nor her ability, nor her wit, that Lady Marlborough owed her lasting influence over her husband. What especially attracted him was her love of truth, her hatred of flattery, her contempt of manners, and her constancy to her friends. It has been said of her that no one ever accused her of smiling to betray; she could have torn her foes to pieces sooner than accord them a reverence which she did not feel. But her contempt of the Queen, and the insolence and arrogance of her behaviour towards her cannot be defended.

*To be continued.*



## WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of **EVERY WOMAN'S ENCYCLOPÆDIA** is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with :

*Home Nursing  
Infants' Diseases  
Adults' Diseases  
Homely Cures*

*Consumption  
Health Hints  
Hospitals  
Health Resorts*

*First Aid  
Common Medical Blunders  
The Medicine Chest  
Simple Remedies, etc., etc.*

## NERVES

*Continued from page 1817, Part 15*

### HEALTH AND RELAXATION

**Relaxation and What it Means—Relaxing the Muscles—When and How to Practise Rest—Some Exercises—Importance of Mind Relaxation—Suggestion for Cure of Worrying—How to Rest the Mind—Self-Suggestion—Cultivation of Unselfishness**

UNDER the subject of tension, we have discussed the misuse of nervous force, and advocated relaxation of mind and body as essential to cure. The great majority of women do not know how to rest. They live in an exaggerated state of mental and physical tension all the time.

By proper relaxation they could, if they liked, have periods of real rest, of nervous recuperation. They would store force and energy for future needs and gain poise and balance. The truth of this is realised by most nervous people. They are aware that they are nervous, but they lack will and decision, and have allowed despondent thoughts and fears to grip them. Probably they will agree that if they could relax in mind and body, they might be enabled to overcome their nervous condition.

But how to relax? That is the question. The mere fact that they are victims of nervous strain makes relaxation difficult, but it can be done.

It means that you must make up your mind to cure yourself, to regain control of your nerves. Begin with your muscles.

#### Muscular Relaxation

First, you must practise how to lie absolutely quiet, with every muscle off tension. Lie flat on your back on a couch or bed or the floor. Try to give your whole weight to whatever is supporting you. Let your limbs feel heavy, your head fall back, your jaw

drop. See that your muscles, even those acting upon the finger-tips, are relaxed so that, if you try to raise your hand, it falls like a dead weight under the action of gravity. It will not be easy at first. You will be sure to find that one part of your body is on tension, even if your arm or leg is relaxed. But gradually the tense feeling is overcome, and you learn to lie relaxed, with every muscle off tension.

This in itself is wonderfully soothing to the mind. Ten minutes of such complete relaxation will be more restful than an hour or two of what you formerly termed "rest." Now practise this relaxation, perhaps twice a day, and always just before you fall asleep. It will be found an excellent cure for insomnia, because relaxation of the muscles has the effect of taking strain off the brain and of soothing the mind.

Whenever you are in a train or 'bus, try some part of this relaxation plan. That is, whilst you sit see that you are sitting comfortably, relaxed as much as possible, not stiff and tense, as was probably your habit. Do not be continually gazing about you, your attention rapidly passing hither and thither, your mind working all the time. Make up your mind that the twenty minutes of your journey will be spent restfully. Do not imagine for a moment that this is waste of time. The constant thought and tension of your mind, the incessant worrying over business or

home affairs you have become accustomed to, is not in any sense productive of good result as is rest. Rest makes new energy for you, calms and soothes your nerves. It fits you to do your work better later in the day, and to do it with less effort.

Then practise a few relaxation exercises.

1. One of the best of these is simply stretching. First, get your body into the state of complete relaxation whilst lying on the floor or couch. Then take one limb at a time, slowly and gradually stretching it out and relaxing again. The way in which a cat stretches itself before the fire forms an excellent object lesson in relaxation.

2. Another exercise requires someone to take hold of your hands and pull you slowly to a sitting posture, whilst you keep relaxed, so that your head falls backwards like a dead weight. The helper must slowly let your body sink back again while preventing you from falling. Many people are teaching this exercise in England and America, and it is quite instructive and interesting to watch the teachers at their relaxation exercises.

Whilst the patient is lying flat and relaxed, the teacher lifts a leg or arm up, and lets it go, and, if the person is really relaxing, the limb naturally falls like a weight. But it takes time to acquire perfect relaxation; as a rule, the patient will arrest the falling arm in mid-air because the muscles are not off tension. But this power of remaining passive or relaxed can be gradually acquired, and it has a marvellous influence for good upon overstrained nerves.

3. A third exercise might be practised with great advantage. Get into the habit of breathing quietly, deeply, and easily. Practise it whilst you are relaxing. Take a deep breath, and then slowly and gradually exhale. Inhale rhythmically and regularly. Every breath and every movement must be as slow as you can possibly make it, and it is a good plan to take a few long breaths, then do stretching exercises, then breathe deeply again. Do not imagine that at first you will enjoy these exercises. Nervous people will find it exceedingly difficult, and perhaps unpleasant, to relax at all. But give it a fair trial, and you will not wonder if it is worth while in a month. You will be absolutely certain that it is.

#### Mind Relaxation

But equally important is the power of keeping the mind off tension at will. The nervous person often complains of a feeling of tightness and tension in the head, a sense of hurry and worry and flurry, even when there is no need. These are signs that the mind is not in a state of health. Quite truly has it been said, "We are not conscious of the action of our bodies until they are out of order." That is, in a state of health, all vital processes are, if not pleasurable, at least painless. Worry and nervous tension begin by being unpleasant, and end by poisoning one's pleasure in life. The symptoms point to over-fatigue of the mind, not necessarily

over-work. The healthy mind can work hard and be all the better for it. This misuse of energy is at the root of all the trouble. To tell a person who is a victim of nerves not to worry is futile. The worrying person simply cannot help worrying, and it is very rare that she has sufficient will power and decision to refrain from the worry habit that has gradually established itself. At the same time, instead of telling that person not to worry, you can suddenly concentrate her attention upon some idea or interest. She will at once stop worrying, for the moment at least. This means that if we could fill her consciousness with new ideas, there would be no room for worrying thought to intrude. So that here we have a suggestion for cure. The nervous person must free the mind of petty, harassing thoughts by taking up some new interest or ideal, must train the mind to a more hopeful, happier habit. Thus one forms a new habit in the place of the old bad habit of introspection.

#### Unhappiness and Selfishness

The Japanese regard the emotions of anger, worry, hatred, jealousy, and fear as evil spirits, which can be cast out by an effort of will, and there is a great deal in such a point of view. People waste energy in harbouring disturbing emotions, which they would throw off if they realised how much the body is depressed through the influence of mind on body. But just as bodily relaxation can be cultivated, so we can acquire the power of resting the mind. We can deliberately thrust worrying thoughts from us by an effort of will. At first you will find it difficult, just as you found muscular relaxation irksome, but every time you make the effort you will succeed a little more, because mind action, like muscular effort, tends to become automatic with repetition. Gradually this mind exercise helps you to build up will energy, will power, and decision. Combine this idea with the determination to cultivate hopefulness and a happier outlook upon life. It will be easier if you devote yourself to some big interest or unselfish work. Most people would be happier if they cultivated the best of all virtues—unselfishness. We all, even the worst of us, know the elation of having done some good act for another. This healthful, inspiring emotion would reward us if we determined to cultivate the habit of unselfishness, to practise it all the time. Anyone who studies human nature must have noted the unhappiness which follows upon self-pity, and one reason why the nervy people are unhappy is because their condition of mind tends to make them selfish. They are constantly analysing their own emotions, thinking about their ills, worrying about themselves. This increases the nervous instability, and a vicious cycle of worry is established. Let these people determine to cultivate hope, unselfishness, courage, and kindness, and immediately their minds are happier and freed from the morbid emotions which formerly gripped them.

The power of suggestion is incalculable. Let nervous persons combine mind rest with healthful self-suggestion, and the world will seem a different place to them in a month. The effort and treatment must be continuous, persistent, and that is what is so difficult at first.

Remember, however, that every time you succeed in overcoming tension of mind and body, it will be easier for you next time. The more difficult the process is at first, the more need for you to persevere. By effort and will we can do anything we like, and there is no more pathetic spectacle than the man or woman who has lost grip of the power of will, whose mind and body are not servants but master. "Sow a thought and reap a

word; sow a word and reap an act; sow an act and reap a habit; sow a habit and reap a character; sow a character and reap a destiny." We are what our thoughts are. We become what we wish to be, if we try hard enough.

The great need is to get into the way of right living. Live each hour by itself. If we do our work or duty for the time being to the best of our ability, we shall come to regard unnecessary worry as useless waste of energy we need for the work in hand. When we can eliminate that feeling from our consciousness, we have conquered "nerves" and attained to that attitude of mind which is in harmony with all the best and strongest in life.

## HOME NURSING NURSING INFECTIOUS AILMENTS

*Continued from page 1819, Part 15*

### *A Series of Articles on What the Amateur Nurse Should Know*

**Mild and Severe Cases are Equally Infectious—Scarlet Fever, or Scarlatina—After Results and Convalescence—Measles—Special Points to be Noticed—After Care of Patients—Chicken-pox—Mumps—Rules for the Nurse**

THE danger of carelessness in dealing with infectious disease cannot be too strongly impressed upon the general public.

The severity of an illness does not in any sense influence its infective power. A "mild" case of measles or scarlet fever, for example, may be the starting-point of an epidemic of serious cases. We have already spoken of the need of immediate isolation in the home of a case which is not to be taken to the fever hospital. We have emphasised the importance of the nurse in charge of the case taking every precaution to prevent the spread of infection to the rest of the household. The foundation for this is, of course, cleanliness—rigid cleanliness. Whatever the disease may be, the nurse must be extremely careful to work on the lines suggested in the last article (page 1819, Part 15) with regard to hygienic care of dishes, utensils, sheets and clothing. Each particular fever requires certain definite precautions, according to its mode of spreading.

#### **Scarlet Fever**

Scarlet fever, or scarlatina, for example, is exceedingly infectious, because the germs lurk in vast numbers in the skin of the patient, especially during the peeling stage in convalescence, when particles of skin are shed as dry scales. It is most important for the amateur nurse to know something of this ailment, which is so common in childhood that the average mother regards it as inevitable. The period of "incubation," or the interval between taking the infection and the appearance of the first symptoms, is short in scarlet fever. Three or four days after the child has been exposed to infection a shivering attack is followed by sickness, headache, and sore throat. Sore throat, associated with a rapid pulse and rise of temperature, is very suggestive of scarlet fever, and the earlier a child is isolated from the others the better. Particularly is this true if a rash appears. The scarlet fever rash is bright red in colour; it comes out about the second day of the illness, and spreads over the body. In a few days it fades, and the patient begins to peel, or desquamate.

The nursing of scarlet fever is exceedingly important. The patient must be put to bed at once, kept in a well-ventilated room, protected

from draughts. Nothing but milk should be given for the first week, and the bowels are to be regulated so as to act every day. A doctor, of course, must be in charge of the case, as scarlet fever is a disease with many serious complications, which include ear complications, kidney disease, and acute rheumatism. The throat will require spraying and inhaling, under the orders of the doctor, whilst any ear symptoms will call for syringing and hot fomentations to the ear. The nurse must watch for any symptoms of ear mischief, such as pain or discharge. A child who is too young to complain of pain will be fretful and irritable, constantly putting the hand up to the ear. A sudden rise of temperature, also, is suggestive of middle-ear disease, and these points have to be watched for, so that the doctor may be summoned at once.

During convalescence, when peeling has begun, the first duty of the nurse is to attend to the skin, in order to prevent spread of infection. All shreds of skin must be burnt at once, and the doctor will wish a little oil or carbolised vaseline to be applied to the skin once or twice daily, to prevent the dry particles, laden with infectious germs, from getting about the room.

In the second place, the nurse must carefully protect the patient from chill, which is extremely dangerous after any of the infectious fevers, as it may be the starting-point of complications.

When convalescence is complete, the patient must be disinfected with carbolic baths, dressed entirely in clean clothes, and removed into a new room. Disinfection of clothing and room will be considered in a later article.

#### **Measles**

Measles has of late years been considered a much more serious disease than formerly. While in itself it may readily be considered a mild disorder, its complications are so serious, and its after effects so lasting, that every mother should know something about nursing a measles case until her children are at the age when they are not likely to contract it. If an epidemic of measles is about, it is wiser to isolate a child who shows signs of violent cold in the head and depression of health. This will go far to prevent the spread of measles, as it is most infectious in the early stage, when the chief

signs are sneezing, coughing, and running of the nose and eyes. The child probably complains of headache and general seasiness. The rash does not come out for four days, and by that time, if the child has not been isolated, every juvenile member of the household will probably develop the disease in ten or fourteen days.

A measles case, however mild it may be, should always be put to bed. The mortality from measles is more than twice as high as that of scarlet fever, simply because less care is given to the nursing of a measles case, the general idea being that it is not a very serious complaint. The disease may be followed by grave complications even in mild cases. About four days after the first symptoms, the rash appears as red, flat pimples, which tend to run into patches. The spots appear first on the upper part of the face, and afterward spread downwards over the neck and body.

In ordinary, uncomplicated cases, the temperature comes down as the rash fades after the beginning of the illness. In six or seven days the child is convalescent. No solid food should be given whilst the temperature is high. Milk-and-water are the best foods; or, if preferred, barley-water or albumen-water are excellent for allaying thirst, and at the same time they have nourishing properties. The making of barley-water was described in the last article. Albumen-water is made by stirring the whites of two eggs into a breakfastcupful of cold water, adding two lumps of sugar, and when dissolved passing the whole through muslin to remove the coagulated part. The fluid which passes the muslin, and which contains soluble albumen, is given to the child.

#### Points to Notice

Special points to be noticed in the care of measles patients are :

1. The care of the eyes. If there is any discomfort or swelling of the eyes, they should be bathed several times daily with boracic lotion (a teaspoonful of boracic acid powder dissolved in half a pint of warm water). The child will not be able to bear a strong light, and the room may even have to be kept partially darkened for a time.

2. As middle-ear disease is a fairly common symptom of measles, any ear symptom must warn the nurse to call in the doctor. If there is earache, she can apply hot fomentations to the ear, and a small mustard-leaf to the bony prominence behind the ear. The doctor may advise syringing, but the nurse should always inquire if this is to be done; as some doctors do not approve of putting anything into the ear itself.

3. The most dangerous complications of measles are chest ailments. There is always some degree of bronchitis. In some cases this is marked, and it may even go on to bronchopneumonia, which is, of course, a very serious disease. Because of the risk of these chest affections, the child ought to wear a little woollen jacket underneath his nightdress, reaching from the neck to below the waist right round the body. Thus the lungs, back and front, and the throat are protected. The nightdress should be made of light wool, and the pyjama shape is better for both boys and girls, as thus there is not the same risk of the child getting uncovered in tossing about during sleep. The temperature of the room for measles, as for all other fever cases, should be about 60° Fahr.

The thermometer should be hung on the wall, level with the patient and not too near the fire or window. The window should be left open at the top, and a screen round the bed will protect the child from draught.

The after care of measles is also important to the nurse, as many complications arise during convalescence from carelessness. The safest plan is to keep the child in the sick-room for at least a fortnight, if there are no complications. If these should occur, the whole course of the illness is lengthened. During convalescence the child's health must be built up by a nourishing diet of eggs, milk and cream, etc. A course of cod-liver oil is especially useful after measles. Remember also that any signs of flagging health afterwards should never be neglected, as consumption often follows upon measles. The child's clothing and foot-gear should receive special attention, and any slight cough requires medical advice. These facts apply also to mild cases of measles.

The nursing of German measles can be followed on the same lines. It is not a severe affection, however, although the child must be guarded from chill when there is any fever.

#### Chicken-pox

Chicken-pox is a very mild complaint. In many cases the child does not seem to be ill at all, but crops of spots come out, and if the child is allowed to scratch them, and they get dirty and suppurate, slight scars may be left. It has been said that some cases of severe chicken-pox are in reality mild cases of smallpox, so that it is important to have a doctor to see the case, and advise as to treatment, even if the mother may not think it necessary.

Smallpox is always nursed in hospital, so that we need not consider it here. It is, of course, an exceedingly infectious disease, but its ravages have been modified since the great discovery of vaccination, and now it is rarely seen in the ordinary population.

#### Mumps

With regard to the nursing of mumps, the same rules should be followed as for other infectious ailments. It is a fever associated with inflammation and swelling of the large salivary gland in front of the ear. Swallowing is difficult, owing to the swelling, and there may be very high fever. The patient, of course, must be kept on fluid diet, and protected from chill.

The nursing of typhoid fever and diphtheria will be considered in another article.

#### Rules

1. Always wash the hands in a disinfecting solution immediately after attending to the patient, and before serving meals or taking food yourself.

2. Wipe away the discharges from the mouth, nose, or ears with pieces of cotton-wool, which must be immediately burnt.

3. Never allow a patient suffering from scarlet fever to be kissed during illness or convalescence.

4. Any appearance of sore throat in yourself must be reported immediately to the doctor.

5. All books, toys, etc., should be kept in the sick-room, and destroyed after an infectious ailment.

6. See that you have a good rest and a meal before going on duty in the sick-room, and regular exercise out of doors. Attend to your general health.

## THE BACKWARD CHILD

**How to Improve His Mind—Special Care and Treatment for the Backward Child—Backwardness may be only Apparent—The Necessity for Regular Medical Inspection—Quiet Open-Air Life Essential—Careful Dieting Required—The Outdoor Life—Nature Study—Moral Treatment**

**E**VEN under normal conditions, children vary exceedingly with regard to their mental development and brain capacity. The same family may include one child who is just naturally bright and clever, an extremely precocious sister, and a brother who is a veritable dunce, in the sense that he seems incapable of attaining to the minimum average standard of his age.

Both the extremely precocious and the extremely backward children are abnormal, and require special care and treatment from the mother. The "letting alone" policy is fatal in the case of a backward child, who can be immensely improved under a course of wise teaching and health care.

No mother need be unduly despondent because her child seems to be backward. For one thing, backwardness may be only apparent. Many a child who has been considered something of a dunce at school becomes a brilliant man of affairs in after life. The higher type may develop more slowly than the mediocre. The *gamin* of the slums is quick, clever, precocious for his years, but it is a mushroom growth which is not fulfilled in after life.

If a mother observes that her girl or boy is decidedly backward, and even stupid, in the ordinary work and business of child life, the first thing she should do is to consult the family doctor. The great mistake which most people make is in not utilising the doctor to advise them as to the management of the different children in *health*. They wait until a child has a temperature or an infectious fever, until his nerves are almost shattered, or he is deaf, or seriously dyspeptic, before the doctor is called in at all. The ideal plan is for every child to visit the dentist, and be medically inspected by the family doctor once in six months. Thus, many illnesses and diseases would be prevented altogether, and the plan would prove a very big economy in the long run.

With regard to the backward child, the doctor would first advise lighter lessons. Anything in the shape of brain forcing must be avoided, although it does not follow that lessons should be stopped altogether. Brain work in moderation, and of the right type, is a good thing for the backward child, although strain in any shape or form is exceedingly bad. The next point is to provide a quiet life without excitement or excessive stimulation of any sort. The backward child cannot stand brain excitement, and even loud

noises affect him mentally for the worse. Plenty of sleep comes under the heading of providing ample rest. Careful diet, on the lines of the article on food in the nursery in an earlier section of **EVERY WOMAN'S ENCYCLOPÆDIA**, is a very important matter (page 207, Vol. 1). The backward child should have light diet, very little, if any, butcher's meat, and nothing which is likely to upset his digestion. It sometimes happens that a child who is backward mentally is very liable to digestive disturbances, and the one condition reacts upon the other. Careful dieting will in itself improve the brain condition, because it prevents the accumulation of poisons in the blood, which have a very deleterious effect upon the brain.

### The Outdoor Life

As far as possible, the child must live under natural conditions. Fresh air in abundance is one of the best medicines he can have. He must live out of doors, play out of doors, take his meals out of doors, and even sleep in the open air, if it can be managed at all. Healthy play as a measure for improving the mental condition of the backward child must not be neglected. Whatever educates the muscles improves the development of certain areas of the brain. The immensely beneficial effect of manual work for imbecile children has recently been noted by several ob-



A backward child should live, as far as possible, out of doors. His lessons and his play can be arranged on a little table and chair in the garden. Everything in the way of competition with others must be avoided and kindergarten work preferred to ordinary lessons

servers, the reason being that various tracts and areas of the brain regulate the muscles, and the manual training directly improves the nerve cells and fibres, probably by increasing the blood flow to these parts.

Kindergarten work is excellent for the backward child, as it provides him with manual training in a simple and interesting form. Even brick-building affects the mental condition, because a child's muscular sense is developed by this means, that is, his muscles have to work in co-ordination, and he learns balance and adjustment. Whenever the weather permits, let the child work out of doors; brush-painting, drawing, building, modelling can all be arranged on a little table and chair in the garden, on any strip of yard or court. When that is not possible, at least have the windows wide open, and if the child is well wrapped up there is not the least danger of catching cold.

With regard to book knowledge proper, the child must hasten slowly. Anything in the shape

## HOW TO DEAL WITH INFECTIONOUS AILMENTS



Always wash the hands after touching or attending to the patient, especially in a scarlet fever case



Rub a little vaseline, oil, or cream into the skin when peeling begins



Bathing the eyes when they are affected in measles



Placing a mustard-leaf behind the ear when earache is complained of in measles. The leaf is cut to the required size and then moistened with warm water



Wipe away any discharge from the mouth with pieces of clean rag

R.K.

of cramming or brain fag is extremely harmful, although simple, short lessons by a good teacher are excellent. Children who are really backward, or at all defective, should not be allowed to compete with others of their own age, as it simply disheartens them, or encourages unwise stimulation, which is certainly harmful.

Nature study is very good for these children, because it teaches them to be observant, and develops their interest. Further, it takes the children into the open air, thus improving their physical condition, and anything which affects the general health influences directly the brain and nervous system. The child must take a personal and practical interest in any nature study if it is to be of real service. The newer teaching encourages a child "to do" as well as "to know" things, and if a child can be made sufficiently interested to desire to start a collection, to bring in specimens, and to wish to learn about them,

there is every hope that the apparent backwardness will steadily improve as time goes on.

#### Moral Treatment

This must be resorted to by the mother. It is positive cruelty to depress the backward child, to let him feel that he is in any way different to his brothers and sisters, to make personal remarks in his hearing. By "suggestion" almost anything can be done in this world. The mother who knows how to suggest tactfully interest in work, in daily life, in things and people, is giving healthy stimulation to the child's mind. Encouragement can do a great deal. It improves the vitality far more than people realise. The child who feels that his mother believes in him, that she does not think him stupid, dull, and incapable, is stimulated to do his best, and to prove that, like the ugly duckling, in the end he, though the backward child, may turn out the best of the bunch.

## HEALTH AND HYGIENE IN THE NURSERY THE CARE OF CHILDREN'S EYES

### Causes of Defective Eyesight—Signs and Symptoms—Redness of the Lids—Ophthalmia

EVERY mother ought to know something about the care of children's eyes. Defective eyesight, which is so common in this generation, is largely the result of ignorance in the past. Excessive study at school; faulty positions when reading and writing, bad light for work will all cause short-sight in after life.

Short-sight, contrary to the popular opinion, is not a hereditary affection. The young child is never short-sighted. Not until about the age of nine does the condition appear, and from then it becomes steadily worse unless it receives care and attention.

Fine sewing is a potent cause of short-sight in schoolgirls, and the fact that myopia (short-sight) is more marked among schoolgirls than boys denotes that their occupations and methods of education are more liable to affect their eyesight than are those of boys.

#### Drawbacks of Defective Vision

The sooner the condition is detected the better for the child. In the first place, the eyesight tends to become worse as time goes on, and blindness even may result from it in later life. At the least, a short-sighted person is handicapped greatly, and, in the case of boys, choice of occupation is greatly limited by defects of the eye.

Again, defect of vision is the cause of a great many ills in the nursery. Night terrors, headaches, and irritability of temper may all be caused by eye troubles. A child is often considered stupid when he is suffering from short-sight or some other defect in vision. Eye trouble will cause irritability or so-called "temper" in young children; and many a difficult, awkward boy or girl might be converted into a happy, light-hearted child by attention to his eyesight and the provision of suitable glasses. Although short-sight is the commonest defect, astigmatism, and

what may be called weak sight frequently occur in the nursery.

#### Signs and Symptoms of Eye Trouble

Headache is a common symptom. The child is unable to do his lessons with any pleasure because of the strain on his eyes.

It is important also to observe whether, when a child reads, he holds the paper at a natural distance and at a normal angle, or whether he looks sideways or holds the book very near his face.

Medical inspection of schools will do much to ensure that defective eyesight in children will be attended to. At the same time, however, it is important for mothers to know the signs of eye trouble, so that they may intelligently co-operate with the family doctor.

Medical inspection is not yet compulsory in the better class schools, hence, through ignorance on the part of the mother, schoolboys and girls may suffer from defective sight for years and have any resulting ill-health attributed to quite wrong causes.

Whenever there is any suspicion that a child's vision is not absolutely normal he should be taken to an oculist at once. The exact degree of a child's long-sight or astigmatism must be determined by an eye specialist, who will order suitable glasses.

Afterwards it is the part of the mother to attend to the child's general health, because all eye troubles are affected by the state of the health. In the case of marked short-sight it may be necessary to take the child away from school for six months, to prevent the eyes from being used for close study. The short-sighted child must be trained in distant vision and allowed no strain for near vision, such as reading, writing, or sewing.

The one essential thing is to cure the condition before it has developed to any extent. Then, as the child is later allowed to use his eyes again, several points must receive attention.

**I.** He must always read or write in a good light. He should be provided with a desk and seat suitable to his size, so that he can write easily without bending almost double over his work. The light should come over the left shoulder from behind.

**2.** The eyes should only be used for a definite time, and intervals of rest must be prescribed. The child, of course, must not use his eyes in artificial light.

**3.** Plenty of sleep is very necessary to a child with weak eyes, as it is only during sleep that the eyes are absolutely at rest.

**4.** Attention to the general health, fresh air, exercise and nourishing food must form part of the treatment.

These remarks really apply to all forms of eye weakness. Sometimes the child has no "error of refraction" such as short-sight, long-sight, or astigmatism, but he may suffer from general weakness of eyesight. The eyes become easily tired, they are inclined to water, and the lids are tinged with pink. Great improvement will take place if the above rules are adhered to.

#### Redness of the Eyelids

Redness of the eyelids may be only an evidence of weak sight, but may also indicate an error of refraction, and will thus be cured by suitable glasses. A very common cause of redness and stickiness of the lids is the chronic inflammation of the fine transparent membrane which lines the eyelids and covers the ball.

#### Blepharitis

In slight cases, careful washing of the eyes twice a day with boracic solution, in the strength of a teaspoonful of boracic powder

to half a pint of warm water, and the application of a little boracic ointment along the eyelids will affect a cure.

In a severe case "yellow ointment" should be used, rubbing a little along the lids with the finger after washing with boracic solution.

A sponge or flannel should never be used to wash the eyes. A clean linen rag or cotton-wool, which must afterwards be burnt, is the right thing to use.

Blepharitis should never be neglected, and it is, moreover, very unsightly, as the lashes tend to come out, and the lids are more or less constantly pink and weak-looking.

#### Ophthalmia

Ophthalmia is an acute infectious inflammation of the membrane covering the eye and lining the lids. It is sometimes troublesome in the nursery, and the use of a common towel may spread the infection.

In dealing with this condition, it is important that any discharge should be washed away. After this has been done, the application of "yellow ointment" will be found to be beneficial.

In severe cases a doctor must be consulted, as there is danger, if the complaint be neglected, that the eye structures may ulcerate and the sight be affected. Precaution against infection must be taken by making a child use his own towel and keeping his hands and face scrupulously clean.

Ophthalmia in infancy requires immediate attention by a competent person, as a very large number of cases of blindness in after life occur from neglect of this condition. The care of the infant's eyes will be considered in a series of articles dealing with the young infant.

## COMMON AILMENTS AND THEIR TREATMENT

*Continued from page 1824, Part 15*

**Influenza (continued).** The public telephone-boxes are veritable incubators for the influenza bacillus whenever this disease is rife. Destitute of fresh air, the germs will linger about the mouthpiece of the telephone for long periods of time, when they would be destroyed in an hour if they were exposed to cold air and sunlight. The moisture which gathers upon the telephone instrument from the condensed breath of a sufferer from influenza contains innumerable germs which will infect newcomers. The only way to safeguard the public health is to have these boxes thoroughly ventilated, and to disinfect them at regular intervals, because the less concentrated the poison the less danger of infection.

In going about one's daily work it is almost impossible to avoid coming in contact with the germs of infection, but the stronger our vitality the more resistant we are. Anyone whose system is not strong, robust, and full of vitality is liable to be infected by the influenza bacillus. It attacks old and young, rich and poor, and even if one has had influenza two months before there is every likelihood of contracting the disease again. Damp, mild weather even, favours the disease, which spreads over whole communities. The only way to escape it is to

keep the general health at a high level, avoiding anything which lowers the vitality and induces colds, and guarding against mental and physical fatigue.

A nourishing, but not over abundant, diet is the best. Once the disease is contracted, bed and light diet are the best policy. Hot drinks, especially hot milk, hot gruel, and liquid arrow-root, provide internal heat, and the patient should lie between blankets with plenty of hot bottles around so as to encourage sweating. Any medicines must be ordered by the physician. It is extremely unwise for people to dose themselves with quinine and other so-called anti-influenza drugs, because all these depress the heart's action, which may be a serious matter in influenza. Every care should be taken in convalescence to guard against chill. The danger with most people is that they do not allow sufficient time in which to get well, and either succumb to another illness, or are depressed and seedy for months afterwards. Remember that a relapse after influenza may be more serious than the original disease. Whenever possible, change of scene should be obtained. Fresh air and sunlight are the best tonics in convalescence.



## THE LADY OF QUALITY

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon:

*Presentations and other Functions  
Court Balls  
The Art of Entertaining  
Dinner Parties, etc.*

*Card Parties  
Dances  
At Homes  
Garden Parties,  
etc., etc.*

*The Fashionable Resorts of Europe  
Great Social Positions Occupied by Women  
Etiquette for all Occasions, etc.*

## WOMEN IN GREAT SOCIAL POSITIONS

*Continued from page 1828, Part 15*

### LADIES WHO SERVE THE QUEEN

The Important Post of Mistress of the Robes—"The Great Bedchamber Plot"—The Ladies of the Bedchamber—Bedchamber Women and Ladies in Waiting—Privileges and Salaries—Responsible Duties in a Coronation Year

"COURT ladies! Bah! Ornaments, dolls, automatons, useless except for gossip and foolery!" It was thus that the irascible and vindictive Pope, who "committed acts of treachery to men, brutality to women, and ingratitude to both," once referred to the ladies of the Royal entourage.

Maybe the condemnation was deserved to a large extent in the days when the Court was a hotbed of intrigue, and a pretty face counted for more than character and honour. But time has changed all that. Ladies chosen to-day for attendance upon the Queen are indeed ladies of quality; not merely because of their high birth and rank, but also by reason of their sense of honour, dignity, and distinction in society. Naturally, such an office as that of Mistress of the Robes or Lady of the Bedchamber is an object of high ambition amongst the élite. And because of the access these positions give to the person of the Sovereign and his consort, they are, for the most part, filled by "the prime nobility of England."

Thus, the Mistress of the Robes is always a duchess, while the Ladies of the Bedchamber are always peeresses. It has been suggested from time to time that a lady of less exalted rank than a duchess should be appointed Mistress of the Robes. But the precedent has never been departed from, in spite of the

express wishes of queens themselves. In 1841, for instance, Queen Victoria was anxious that the Lady Abercorn of that period—before the second Marquis of Abercorn had been raised to a dukedom—should become her Mistress of the Robes. But Sir Robert Peel, because the lady in question was a marchioness and not a duchess, declined to fall in with her Majesty's wishes.

Mr. Gladstone similarly vetoed the suggestion made in 1886 that the Marchioness of Ailesbury should be Mistress of the Robes.

Here it should be mentioned, by way of explanation, that the Mistress of the Robes is the only lady of the Court who comes into and goes out of office with the Administration. That is to say, the office is a political one, and changes with the Government. This has been so since 1839, in which year occurred what has been facetiously termed "The Great Bedchamber Plot." In that year Sir Robert Peel proposed that the change in the Ministry

should include the chief appointments held by ladies of her Majesty's household. The Queen, however, refused her consent to this proposal, as contrary to usage and repugnant to her feelings. The consequence was that Sir Robert Peel declined to form a Ministry, and Lord Melbourne returned to office. And at a Council meeting of the latter's Ministry it was resolved, in elaborate



Her Grace the Duchess of Devonshire, who holds the important post of Mistress of the Robes to Queen Mary. This office must always be held by a duchess  
*Photo, H. Whittle & Sons*

and impressive legislative language, that "for the purpose of giving to the Administration the character of efficiency and stability, and those marks of the constitutional support of the Crown that are requisite to enable it to act usefully to the public service, it is reasonable that the great officers of the Court and situations in the household held by members of Parliament should be included in the political arrangements made on a change of the Administration. But they are not of opinion that a similar principle should be applied or extended to the offices held by ladies in her Majesty's household." And, consequently, since then the settled practice has been for all the ladies of the Court, except the Mistress of the Robes, to receive and continue in their appointments without any regard being paid to the political connections of their husbands, fathers, and brothers.

It is generally acknowledged that one of the most distinguished Mistresses of the Robes was the Duchess of Buccleuch, who held the office with both dignity and efficiency under Queen Victoria—being appointed in 1885—and also under Queen Alexandra. She was ultimately succeeded by the Duchess of Devonshire, Mistress of the Robes to Queen Mary. Other ladies who held the office with distinction during the reign of Queen Victoria were Harriet, Duchess of Sutherland, Elizabeth, Duchess of Wellington, the Dowager Duchess of Devonshire (as Duchess of Manchester), and the Duchess of Richmond. The latter figures in an amusing story, by the way, apropos of the fact that Queen Mary has appointed six young ladies, all daughters of earls, to bear her train at the Coronation, thus following the example of Queen Victoria; Queen Alexandra having been attended by pages at her coronation. Queen Victoria had her eight lady train-bearers dressed in white satin and silver tissue, with wreaths of silver corn ears and pink rose trimmings. On account of her youth, however, her Majesty left the choice of dress for her train-bearers to the Mistress of the Robes, the Duchess of Richmond. The

duchess, knowing that the young ladies, very naturally, had ideas of their own, said to Lord Melbourne:

"One thing I was determined about—that I should have no discussion with their mammas about it!"

There was a time when the Mistress of the Robes was also mistress of the maids, and responsible for the proper conduct and deportment of her Majesty's Maids of Honour. In the old days, too, she, together with the Ladies of the Bedchamber, habitually assisted the Queen at her daily toilette. Since the accession of Queen Victoria, however, her duties have mainly consisted of standing behind the Queen at Courts, Court balls, and the opening of Parliament. She also walks behind her Royal lady in any State procession, and when a procession drives through the streets, the carriage in

which she is seated follows next after the State carriage. In a Coronation year, however, many important duties devolve upon the Mistress of the Robes. It may be said that she is responsible for the Queen's attire at the Coronation, which she attends, not as

a duchess, but as the chief member of the Queen's household. On the occasion of Queen Victoria's coronation the Mistress of the Robes attended the Queen from Buckingham Palace to the Abbey, and took an important part in the robing of the Sovereign, and in various other details connected with the long and elaborate service. As a reward she secures the most valuable perquisite connected with the ceremony—*viz.*, the splendid purple velvet robes which form the most important part of the Queen's costume. These, once the ceremony is concluded, become the absolute property of the reigning Mistress of the Robes. Queen Mary will, of course, be attended at the Coronation by the Duchess of Devonshire, and the im-

portance of the Mistress of the Robes on such an occasion is emphasised by the fact that her coronet is carried by a page.

There are amusing details given in the history of the English Court of instructions issued to the Mistress of the Robes by the



The Countess of Shaftesbury, Lady of the Bedchamber to Queen Mary, previous to her marriage was Lady Constance Grosvenor, grand-daughter of the first Duke of Westminster. The Ladies of the Bedchamber share the duty of personal attendance upon the Queen throughout the year

*Photo, Thomson*



The Countess of Airlie, Lady of the Bedchamber to Queen Mary, daughter of the fifth Earl of Arran and widow of the eighth Earl of Airlie, who was killed in action at Diamond Hill, Pretoria, 1900

*Photo, Bassano*

satin and silver tissue, with wreaths of silver corn ears and pink rose trimmings. On account of her youth, however, her Majesty left the choice of dress for her train-bearers to the Mistress of the Robes, the Duchess of Richmond. The

Lord Chamberlain concerning the management of the Queen's dress at a coronation ceremony. How minute instructions, for instance, were issued to the Duchess of Dorset at the coronation of Queen Charlotte concerning the anointing of her Majesty, pinning on her crown, arranging her dress, mantle, and so on, in the Abbey. There is also a piquant account of a squabble between Sarah, Duchess of Marlborough, and the Duchess of Somerset, the former refusing to give up the golden key which in those days comprised the badge of office of the Mistress of the Robes, and which was usually worn as a brooch.

Only when the Court is at Windsor are the Mistress of the Robes and the Ladies of the Bedchamber actually in residence, although when the Court is at residence in Buckingham Palace they must hold themselves in readiness at their own homes. And it is a curious survival of an old-time custom that when her Majesty is at Windsor the Mistress of the Robes conducts her every night to the door of the Royal bedchamber.

For her services the Mistress of the Robes receives a salary of £700 per annum, and each Lady of the Bedchamber, £500. Queen Mary has appointed as Lady of the Bedchamber the Countess of Shaftesbury and as Extra Ladies of the Bedchamber she has appointed the Countess of Airlie, the Countess of Bradford, and Lady Lamington. Then, as Bedchamber Women—the difference between these and Ladies of the Bedchamber really only lies in the title, for they are all the personal friends and confidantes of her Majesty—Queen Mary has appointed Lady Eva Dugdale, Lady Mary Forbes-Trefusis, Lady Katherine Coke, and Lady Bertha Dawkins. Queen Alexandra has three Ladies of the Bedchamber—the Countess of Antrim, the Countess of Gosford, and Lady Suffield; and as Extra Ladies of the Bedchamber, the Marchioness of Lansdowne, the Marchioness of Salisbury, the Countess of Derby, the Dowager Countess of Macclesfield, and Lady Hardinge.

Lady Eva Dugdale is probably Queen Mary's most intimate and oldest friend. She

has been one of her Majesty's Ladies in Waiting or Bedchamber Women—the terms are practically synonymous—ever since her marriage, nearly eighteen years ago. Queen Mary is usually accompanied by Lady Eva when paying any visits, or by Lady Katherine Coke, who was formerly Lady in Waiting to the Queen's mother—the Duchess of Teck. The Countess of Shaftesbury, who, it will be remembered, accompanied their Majesties on their last visit to India, and will again do so in November, is another intimate friend of her Majesty's. Before her marriage with the Earl of Shaftesbury she was Lady Constance Grosvenor, a sister of the Duke of Westminster.

The lady who has been longest at the Court is the Dowager Lady Macclesfield, who has been in the service of Queen Alexandra since 1863, a few months before Miss Charlotte Knollys was appointed an Extra Woman of the Bedchamber. And here it might be mentioned that Extra Women of the Bedchamber are appointed according to the Queen's pleasure, but they have no salary and are not required to be in attendance. Ladies in waiting, on the other hand, receive a salary of £400 per annum.

The Ladies of the Bedchamber share the function of personal attendance upon the Sovereign throughout the year. Each is in waiting for about a fortnight or three weeks at a time, and only appear at Court functions and ceremonies according to a programme issued under the authority of the Lord Chamberlain. As a rule, two Ladies of the Bedchamber are in attendance at a time, and during their periods of waiting they go to and fro in the Royal carriage. Which reminds the writer of an adventure which once befell one of Queen Victoria's ladies. It is, or was, a rigid rule that no cab should be allowed to pass through the gates of Buckingham Palace. One day one of

Queen Victoria's ladies was commanded to dine at Buckingham Palace. Unfortunately, her coachman fell ill, and she was obliged to proceed to the Palace in a four-wheeler. Upon arrival at the gates a policeman barred the way, and refused to allow her to



The Countess of Bradford, one of Queen Mary's Ladies of the Bedchamber, daughter of the ninth Earl of Scarborough

Photo, H. Whitlock & Sons



Lady Lamington, Lady of the Bedchamber to Queen Mary, wife of the second Baron Lamington and daughter of the first Baron Newlands

Photo, P.P.A.

proceed, although she assured the man in blue that she was one of her Majesty's Ladies in Waiting. But he simply replied that he had strict orders to allow no cabs within the gates, and suggested that the lady should walk up to the door. It was a wet, muddy night, however, and the lady was in despair, until a happy thought struck her, and she showed the constable her bracelet, which contained a portrait of Queen Alexandra. This at last convinced him that she was really a member of the Royal household, and he allowed her to pass.

In the early part of Queen Victoria's reign it was the rule for Ladies in Waiting, as well as the Maids of Honour to live at Court during their term of waiting, whether the Royal Family were in residence at Windsor, Buckingham Palace, Balmoral, or Osborne. Queen Alexandra, however, as Queen Mary has done, dispensed with all her ladies as inmates, except, as already mentioned, when they were not residing in London.

The Ladies of the Bedchamber, even when in waiting, are usually quite free in the mornings, but are generally obliged to be at the Palace for luncheon, Royal carriages being sent round each day about half-past

one to fetch them from their houses. Then they remain until her Majesty goes out driving, and return to dinner if they are required to be in attendance during the evening. During the last reign there was no separate table maintained for the suite, and those who had luncheon or dinner at

Court had it, as a matter of course, with the King and Queen. This custom is being observed also by King George and Queen Mary. During the reign of Queen Victoria, however, her Majesty had a second table for the suite, for not even those in waiting dined with her unless specially invited. A large number of economies, however, were effected after the death of Queen Victoria, and the abolition of a second table at luncheon and dinner for the suite was one of them.

The Court is more democratic to-day than it was wont to be. Neither Queen Alexandra nor Queen Mary treat the ladies of the Court with

the somewhat frigid dignity which characterised Queen Victoria, and the consequence is that, apart from the pleasure of being one of the Queen's ladies, they are always assured of the Royal favour, and everything that it means in the way of unfailing kindness and consideration.



Lady Eva Duggdale, Bedchamber Woman to H.M. Queen Mary, one of her Majesty's oldest and most intimate friends  
Photo, Val L'Estrange

## OUR ROYAL FAMILY

The following is a list of the members of our Royal Family—the children and the grandchildren born to the late King Edward VII. and Alexandra, the Queen-Mother :

1. H.R.H. Albert Victor Christian Edward of Wales, Duke of Clarence, born January 8, 1864; died January 14, 1892.
2. His Majesty King George V., born June 3, 1865, ascended the Throne on May 6, 1910; married, July 6, 1893, Princess Victoria Mary of Teck, by whom he has the following children :
  1. H.R.H. Edward Albert Christian George Albert Patrick David, Prince of Wales, born June 23, 1894.
  2. H.R.H. Prince Albert Frederick Arthur George, born December 14, 1895.
  3. H.R.H. Princess Victoria Alexandra Alice Mary, born April 25, 1897.
  4. H.R.H. Prince Henry William Frederick Albert, born March 31, 1900.
  5. H.R.H. Prince George Edward Alexander Edmund, born December 20, 1902.
  6. H.R.H. Prince John Charles Francis, born July 12, 1905.
3. H.R.H. Louise Victoria Alexandra Dagmar, Princess Royal (Duchess of Fife), born February 20, 1867; on July 27, 1889, she married the Duke of Fife, and has the following children :
  1. H.H. Princess Alexandra, born May 17, 1891.
  2. H.H. Princess Maud, born April 3, 1893.
4. H.R.H. Princess Victoria Olga Mary, born July 6, 1868.
5. H.M. the Queen of Norway (Maud Charlotte Mary Victoria), born November 26, 1869; married, on July 22, 1896, to Haakon VII., King of Norway, to whom she has borne an heir : Crown Prince Olaf (Alexander Edward Christian Frederick), born July 2, 1903.
6. H.R.H. Prince Alexander John Charles Albert, born April 6; died April 7, 1871.

## CORONETS OF PEERS AND PEERESSES

The Power of Tradition—The Original Use of Coronets—The Coronet as the Distinctive Badge of Rank—The Coronets Worn by Members of Each Grade of the Peerage

NOTWITHSTANDING De Foe's assertion that "titles are shadows, crowns but empty things," and the much more familiar Tennysonian aphorism that "true hearts are more than coronets," there is, and in all human probability always will be, a certain charm and fascination as well as dignity attached to a coronet.

It is not merely an emblem of rank, though this in itself would suffice to ac-

count for much of its undoubtedly attractiveness. Associated with it, as a rule, are an ancient and lofty lineage, an historic name distinguished in the Senate or "tentied field," broad acres, vast wealth, a princely mansion, and many social privileges and advantages which, in this very matter-of-fact world, are likely to outweigh all the sage utterances of poets, cynics, and philosophers.

But a coronet is, of course, primarily and essentially a distinguishing badge of rank, worn only on great State occasions, as, for example, the coronation of a sovereign. In its inception, however, it was merely a personal ornament which played a useful part by confining the hair at the brows at a period when it was the fashion for men

of noble birth or great wealth to wear long, curling locks falling over the shoulders. This custom prevailed till the middle of the fourteenth century; and at festivals or on occasions of special cere-

mony or rejoicing, these fillets, or plain broad bands of gold, were usually adorned with leaves and berries, thus suggesting the subsequent ornamentation of the coronet with which we are now so familiar.

The great nobles of those days, of course, wore these adornments, though not as a distinguishing mark of their exalted rank; and numerous examples of ladies wearing coronets of various descriptions are to be met with in the richly illuminated books of the fourteenth and fifteenth centuries.

Previous to the reign of Edward IV. the form of the coronets worn by the nobility appears to have been designed according to the taste and fancy of the wearers, and not prescribed by authority. It was not until a considerably later period that the style of the various coronets was definitely fixed, and their use rigidly restricted to the members of the peerage.

As now worn, the coronet of each rank is of a distinctive character or design, and in every case the coronet of a peeress is similar to that of her noble husband, the only difference being in the size.

Next in importance to the Crown of England is the coronet of the Prince of Wales, which resembles it closely (Fig. 1). Indeed, it differs from the Royal crown only by the absence of one of the arches. Springing from the



Fig. 1. The coronet of the Prince of Wales, which differs from the Royal crown only by the absence of one of the arches



Fig. 3. Coronet worn by grandchildren of the Sovereign, in which strawberry leaves take the place of fleurs-de-lis



Fig. 2. Coronet of a prince or princess of the Blood Royal, without arches. Sons and daughters of the Sovereign retain the fleurs-de-lis, but in the case of their children strawberry leaves are substituted



Fig. 4. A ducal coronet, with its eight golden strawberry leaves. The coronets of peers and peeresses are alike in every respect except size. No coronets of peers, except those belonging to the Royal Family, may be adorned with jewels

golden circlet are four crosses *pattée*, and four *fleurs-de-lis*, the latter, of course, being emblematic of the now long-abandoned claim of the Kings of England to the throne of France, an absurd pretension which was not dropped officially until the coronation of George IV.

The coronets of princes and princesses of the Blood Royal are without arches; the sons and daughters of the Sovereign retain the *fleurs-de-lis* (Fig. 2), but in the case of their children "strawberry leaves," of which more anon, are substituted for the French emblem (Fig. 3).

The ducal coronet has undergone several

modifications in form since it was first introduced in 1337, when Prince Edward of Woodstock, better known as the Black Prince, was created Duke of Cornwall by his father,

Edward III. As now worn, it has eight golden leaves of a conventional type—the "strawberry leaves," so called—set erect upon a circlet of gold, and having their stalks so connected as to form a wreath. Of late years this coronet has enclosed a cap of rich crimson velvet, surmounted by a golden tassel, and lined and "guarded" with ermine (Fig. 4).

The first noble to bear the title of Marquis in England was Robert de Vere, ninth Earl of Oxford, who, in 1383, was created Marquis of Dublin by Richard II.; John de Beaufort, son of John of Gaunt, who was created Marquis of Dorset in 1397, being the second. Here, again, several changes have taken place in the form of the coronet, but the prescribed design is now four leaves and as many large pearls—a semi-heraldic designation for silver balls (Fig. 5).

The next grade in the British peerage is

that of an earl, which, however, was the highest title and rank of English nobles until the Black Prince was created Duke of Cornwall. The earl of England was identical with the



Fig. 5. The coronet of a marquis bears four leaves and four pearls—a semi-heraldic term for silver balls

*Comte* or *Compte* of France; and so long as Norman-French continued to be spoken in this country, the English "earls" were styled counts and their ladies countesses.

The coronet, which is one of the most striking, has, rising from a golden circlet, eight lofty rays of gold, each of which upon its point supports a small pearl, while between each pair of rays is a conventional leaf, the stalks of these leaves being connected with the rays and with each other so as to form a continuous wreath (Fig. 6).

The title of Viscount was created in 1440 by Henry VI., John, Baron Beaumont, being the first to enjoy the new honour. It

was not until the reign of James I., however, that a special coronet was assigned to this order of nobility, and the design then chosen was that of sixteen small pearls—or silver balls, set in contact on the edge of the circlet (Fig. 7).

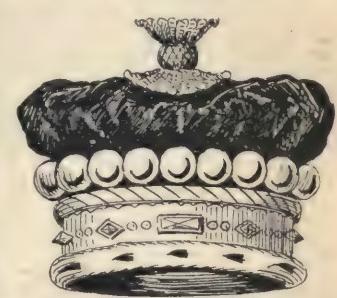


Fig. 7. A viscount's coronet is adorned with a row of sixteen small pearls, or silver balls, set in close connection to form a circlet. This coronet dates only from the reign of James I.

The title of Baron is one of the oldest in the kingdom, but in the Middle Ages it was used indiscriminately, even by those who had no right or claim to rank as peers. The coronet is more modern. Charles II. granted it, and it has six large pearls set at equal distances on the chaplet (Fig. 8).

With regard to the "strawberry leaves" which adorn the coronet of a duke, marquis, and earl, there has long raged a controversial storm in a tea-cup. The College of Heralds is unable to throw any light on the subject. But a writer in the "*Encyclopædia Londinensis*" offers the following curious solution:

"The decoration by the strawberry leaves is very ancient, and we do not doubt but the honour of adorning the brows of majesty was reserved to this humble plant in order to remind sovereigns that though elevated to so high a station in society they ought never to forget that they are but men, and but a single leaf in the great scale of Nature and in the dispensation of Divine Providence."



Fig. 8. A baron's coronet bears six large pearls set at equal distances round the chaplet

## A COURT BALL

By "MADGE" (MRS. HUMPHRY)

One of the Most Brilliant Sights in the World—Questions of Etiquette—The Ball-room at Buckingham Palace—The King's Arrival—The Supper Arrangements

THE fortunate recipients of invitations to a State Ball have an opportunity of witnessing one of the most brilliant sights in the world.

The exterior of Buckingham Palace may not be ideal, but it contains some very fine apartments, and none more so than the beautiful ball-room so splendidly decorated during the first year of the late King Edward's reign.

It is correct to arrive at least a full quarter of an hour before the time indicated on the invitation card. The guests of Royalty assemble before the hosts appear, this being a reversal of ordinary etiquette. No tremor need be felt by even the least experienced, for, from the moment of arrival at the Palace until entering the ball-room, officials in brilliant uniforms, and in what seems, endless succession, marshal the guests each step of the way.

The Yeomen of the Guard, in their picturesque uniforms, line the entrance to the great marble hall, where stands an imposing array of Royal servants in blue coats laced with gold, white silk waistcoats, knee breeches and white silk stockings. More magnificent still are the Gentlemen-at-Arms in full dress, their coats almost covered with handsome gold embroidery.

### The Ball Room

The ball-room was once the music-room of the Palace, and has an organ and a musicians' gallery at one end, that opposite to the Royal dais; the floor is parquet. On either side are tiers of seats for chaperons and non-dancers—the latter are numerous.

The late King Edward, on one occasion perceiving this, sent a message to the young men at the ball that he wished them to provide themselves with partners and to dance.

The great idea of all attending the ball is to secure a seat from which to view the Royal Family passing up the room to the dais. This is the spectacular moment of the evening. There are three others; the second when the Royal party leaves the room for supper, the third when they return, some three-quarters of an hour after, and the fourth when finally they retire. But the first appearance of the Royal host and hostess is always looked forward to with keenest interest.

On the first notes of the National Anthem the guests all stand, and then appear the Lord Chamberlain and other great officers of State, all walking backwards, and wearing magnificent uniforms. Then come the King and Queen, his Majesty in either naval or military uniform, her Majesty exquisitely gowned and wearing splendid jewels.

The benches set aside for duchesses and marchionesses are a blaze of jewels; but the

most brilliant corner of the great room is that to the left of the Royal dais, where seats are reserved for ambassadors and other members of the Diplomatic Body, their wives and daughters.

The resplendent uniforms and orders worn by the men make a blaze of colour, to which the light gowns and magnificent jewels of the ladies add even greater lustre.

### The First Quadrille

Immediately on the arrival of the Royal party dancing begins. The first quadrille is always danced by Royal persons, and partners are arranged for according to precedence. After this things are less formal. Male members of the Royal party ask anyone they like to dance with them—having first been introduced or the lady presented—and etiquette forbids the lady chosen to refuse. The invitation is regarded as a command.

The programme consists chiefly of waltzes, and it is during the round dances that the scene is in its brightest effulgence. The gorgeous diplomatic uniforms, the military uniforms worn by many of the guests, mingling with the usually white or pale-tinted gowns of the women, are relieved by the quiet distinction of the levée dress which is *de rigueur* when uniform is not worn.

The men who are summoned by desire of the Royal ladies to dance with them feel highly honoured. They must sacrifice any previous arrangement with another partner, and there is no courtesy in this, for, of course, it is generally known that the etiquette is such.

Their Majesties send equerries to invite to the dais any friend with whom they may wish to speak. The summons must be immediately obeyed.

### The Royal Party Sup

The Royal party sups in a private room with any friends they may have invited to accompany them. The general company sit at round tables in the State dining-room or other rooms arranged as supplementary, or they stand at buffets. The walls of the great dining-room are in marble of different colours, as are the imposing pillars. The back of the buffet is hung with crimson cloth on which is displayed the magnificent gold plate sent up from Windsor Castle for these occasions. A marble side-table let into the wall at the other end of the room is used as a stand for a gold and silver scent fountain designed by the late Prince Consort. Flowers are everywhere, and the beautiful fruit, from the Royal gardens at Windsor and Frogmore, is the subject of much admiration.

It is contrary to etiquette for anyone to leave the palace until the Royal party has retired after supper.

GARRET  
TONES

## WOMAN'S DRESS

In this important section of *EVERY WOMAN'S ENCYCLOPÆDIA* every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in :

### Home Dressmaking

*How to Cut Patterns*  
*Methods of Self-measurement*  
*Colour Contrasts*  
**Boots and Shoes**  
*Choice*  
*How to Keep in Good Condition*  
*How to Soften Leather, etc.*

*Home Tailoring*  
*Representative Fashions*  
*Fancy Dress*  
*Alteration of Clothes, etc.*

### Furs

*Choice*  
*How to Preserve, etc.*  
*How to Detect Frauds*

### Millinery

*Lessons in Hat Trimming*  
*How to Make a Shape*  
*How to Curl Feathers*  
*Flowers, Hat-pins, Colours, etc.*

### Gloves

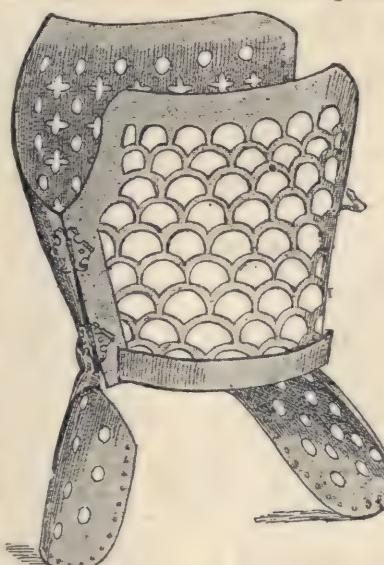
*Choice*  
*Cleaning, etc.*  
*Jewellery, etc.*

## THE ART OF WEARING THE CORSET

Catherine de Medici and the Thirteen-inch Waist—The Stay Worn with Hoop Skirts—The Corseted Figure of Women of Ancient Crete

THE modern stay is very deep beneath the waist and round the hips, but not high above the waist. It is a model that suits the average figure perfectly, is very sustaining and absolutely comfortable. The straight front is a modification of the pattern that revolutionised the cut of the stay some few years ago (written in 1911) without its disadvantages—namely, the awkward poise it gave the body and the pressure it exerted upon the breastbone, where there should be none at all.

A very successful *corsetière* in London places great faith in the practice she makes of trying on her customer's corsets. It is absurd to think that a corset bought at sight can be expected to fit. It may; but then again it may not. What sensible individual would think of buying boots or shoes without first of all trying them on? Why, even the best glovers prefer to try their wares on their customers before they sell them.



Front view of an iron corset of the sixteenth century. This model was introduced by Catherine de Medici, whose ideal waist measured but thirteen inches in circumference.

*From a photograph lent by Madame Dowding*

There is no wisdom either in sending for the same pattern of corset over and over again. The contour of the body changes so rapidly that what was perfection six months ago may not be so after that lapse of time. Every woman should give as much time and patience to her *corsetière* as to her dressmaker, and should she do so her wisdom will be amply rewarded.

When a woman reaches the age of twenty-one, especially if she be married by that time, the corset question waxes serious for her, and she not only orders more expensive stays—reckoning her corset bill an appreciable item in her dress expenditure for the year—but criticises the lines of her figure severely, and asks her *corsetière* whether this defect and that cannot be remedied.

Happily, there is alleviation for every ill. Supposing she is one of the many girls of the present day with the long, straight, boy-like lines from the arm-pits to the knees, which the past two decades of

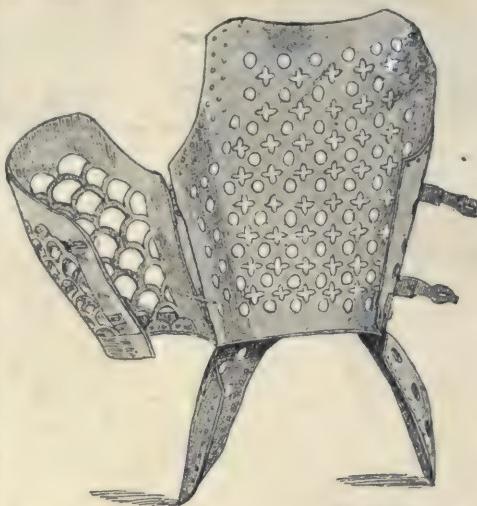
feminine prowess in field sports and gymnasium exercises seem to have produced, she will want to know whether her waist and hips cannot be rounded, and some difference be made in their comparative measurement, so that she may not look altogether like a "yard of pump water."

Her *corsetière* will give her a pair of stays cleverly padded outside the hips in graduated thicknesses to the knees, and, if necessary, build her up about the bust, and will add to this prescription a few pieces of sound advice. She will counsel her to take life more easily, to be driven if possible in a luxurious motor-car instead of playing hockey, to drink milk and cream instead of lemon or citron squash, to dawdle rather than to hustle, to busy her fingers at home over embroidery, and try the soothing effect upon mind and body of knitting and "white work," instead of hurrying from pillar to post in a mad race over the map of Europe.

It is remedial effects of this kind that are recommended to the painfully thin and angular, rather than the aid of the *corsetière's* art, because the "built up" figure can never be so attractive as the one that is natural.

Should it happen that the woman of twenty-one, inclined to be stout, wants to find elegance, and the one who is round-shouldered and stooping requires aid, despair need not mark them for her own. Let them determine to forgo a hat or two and spend the money saved upon cleverly built corsets, modelled and cut for their special wear, and visible improvement will be the immediate result, with an ultimate cure a surety. They must also take exercise and refuse to loll about in hot rooms or in sun-soaked gardens.

If married women were more careful to regard the maintenance of a beautiful figure as a duty there would be fewer sad at heart and conscious of waning charms after the rearing of several children. Women, miserably aware of the departure of their once lissom and elegant forms, should realise that there is no need for them to fear the loss of their personal beauty, and all that means, under any circumstances. Nor need they despair of restoring a neglected figure to symmetry; only they must undertake the task with infinite care and patience. They require special corseting before the arrival of their little ones, and should consider the securing of it in the light of a distinct duty to themselves, their husband, and their coming babe.



Back view of the iron corset, showing how its two parts open by means of hinges, and are secured by a hasp and pin device

The maternity stay is a work of art, a thing of beauty, and a source of true comfort. This trio of necessities will be found embodied in a corset made of *broderie anglaise*, laced up the front as well as at the back, in order to avoid all pressure, with elastic which gives to every movement, provided with side gussets that can be enlarged at will, and a supporting strap at the base of the figure, as well as shoulder-straps designed to render further ease and comfort.

Corsets for such eventualities have always been deemed a feature of the corset maker's art, and in a famous collection of stays, made by a London *corsetière*, is a very old velvet maternity stay with shoulder-straps, pliable and easy in every way when compared to the iron cages called stays that were worn in those antique days.

It was the man-made corset of antiquity that was the instrument of torture. In the famous collection already mentioned there is one that is actually made of iron, an excessively heavy skeleton stay, that imprisoned its wearer in a grip of steel. It was Catherine de Medici, whose special aversion was a thick waist, who introduced this model, which was known as the "corps."

She admired a circumference of thirteen inches only, and advocated a system of compression that reduced the waist measurement to that limit. Two corsets were therefore worn, and the outer one was the skeleton just described. It was made in two pieces opened by means of hinges, and when clasped round the body was secured by a species of hasp and pin. Pictures of the belles of the period prove the then domination of the stay, by the puny and pinched figures of the women of fashion, which look like those of dolls rather than of living creatures.

A stay worn in Queen Elizabeth's time, one of the same collection, shows a heavy wooden rib round the hips, designed to hold the skirts out, and to accentuate the tiny dimensions of the waist. The corset was made to play a useful part in emphasising a craze of fashion in later times also, for one of the period of the Georges, worn by a lady at the court of Queen Charlotte, shows an enormous formation on the hips upon which the hooped panniers and petticoats of the day were supported.

So great a store was set on slenderness, and so little on suppleness of form, in the time of Louis XVI. of France, that the bodice of a dress was actually stitched on

its wearer, after the stays had been assumed and laced up to excruciation point.

From the beginning of the nineteenth century, staymakers, in despair of finding a material strong enough for their purpose, took to using "bend," a leather like that which was used for shoe soles, very nearly half an inch in thickness.

Women, when reprimanded as victims of vanity, who, to gain the admiration of men, resort to tight-lacing, are invariably reminded that the canons of beauty as issued by the ancient Greeks forbade the use of the stay. The flowing peplos, the tunic, and other draperies, in which the female form divine was then swathed, outlined a figure that was left in Nature's mould.

But do such apostles of the *robe classique* remember that long, long before the palmy days of Greece corsets of the most rigorous kind were worn? Professor Mosso, in his book "Palaces of Crete and their Builders," tells us that four thousand years ago the women of Crete wore stays, and shows us pictures of them in spreading skirts, well calculated to call attention to the diminutive size of the waist.

The Cretan women of the period to which reference has been made were a most advanced race, with a voice in all great matters and a recognised position as the advisers of men on the same plane of intellectuality.



A model that is admirably adapted to such fashions in dress as Empire or Directoire. The modern corset is very deep beneath the waist-line, but low above it

*By permission of Madame Dowding*

When the classical draperies of the ancient Greeks were adapted to the needs of the women of the late eighteenth and early nineteenth century, stays were abandoned, or all but, and those who laced tightly before "let themselves go," to use an expressive vulgarism. What followed? In the year 1810, this chronicle of the modes was printed: "Stays are now composed, not of whalebone, indeed, or hardened leather, but of bars of iron and steel from three inches to four inches broad, and many of them not less than eighteen inches in length."

The reason of this rush to extremes can be found in the realisation forced upon femininity that it cannot afford to scorn the corset. No one really admires a figure that resembles a sack tied round according to the recognised waist line of the moment, high or low; and figures that are neglected by the abandonment of the corset, unless they belong to the very youthful and slender, develop a shapelessness that is far opposed to beauty.

The union of charms expressed in the modern Empire robe, namely, the high waist and straight hips, and the sinuously serpentine Princess model, all demand the most careful corseting below the waist, and ask for no compression above it beyond the bust bodice, necessary in some cases, which is in complete accordance with all the laws of hygiene.

*To be continued.*



A corset that laces in front, of a design that will help to ensure a perfect, slight, erect figure, with comfort and safety

## ARTIFICIAL FLOWERS FOR MILLINERY

How to Arrange Artificial Flowers in Posies—Some Mixed Posies—A Rose Osprey—The Flower Fan—A Forget-me-not Buckle—Lace and Flower Quills

SPRING millinery generally precedes Nature in its blossoming forth into many coloured flowers. A discreetly arranged little posy of blooms very often form a sufficient trimming for a new toque, or will give that touch of freshness to a last year's model which will make it pass among the uninitiated as a new purchase.

To make up a posy that has a professional air one needs, first of all, some fine green-covered wire, three yards of which can be bought for 1d. Uncovered wire is sure to slip, unless of the very finest make, and cotton, which the amateur is prone to think will "do," is useless as a substitute. Then the flowers must be arranged in a neat and compact fashion, or they will begin to look untidy at once. The tiny monthly roses, for instance, should never straggle out of the posy so as to show their stalks, but lie flat against the hat. Flowers should not be mixed except in the case where several different kinds are employed to form a regular "mixed bunch."

The favourite and most successful blossoms for these posies are roses and forget-me-nots. Violets, pansies, daisies, and cornflowers can, however,

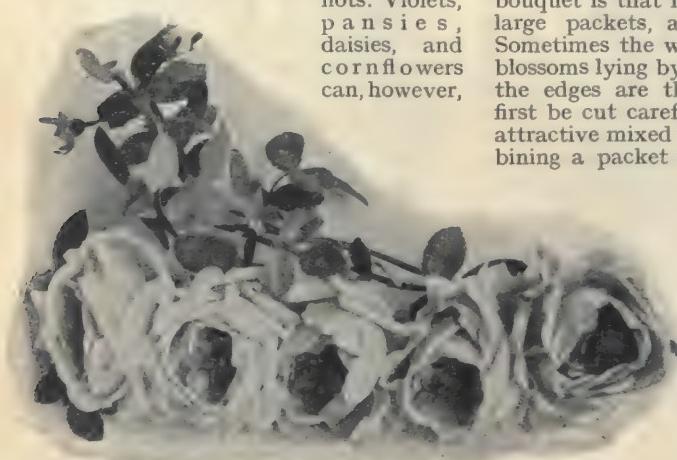
be used with good effect, and sometimes little touches of wallflower are introduced.

A charming colour scheme is in a knot of dark red rosebuds surrounded by tiny little roses in a pale vieux rose shade. The wee fully-blown monthly roses are also delightful. These can be bought for 6½d. the packet. A particularly smart posy is contrived with three of these in a dark red shade in the centre, about eight in pink and cerise tones around them, with the outer circle of all composed of a single row of rather bright blue forget-me-nots, also at 6½d. the packet. Four of these could be placed at intervals around the crown of a hat, or a single one would probably be enough for a toque.

As a rule, it looks smarter not to have an outer rim of leaves, the moss that is attached to these little roses giving all the touch of green that is necessary. With violets, however, leaves are generally an improvement, as the blossoms are apt to look insipid without a touch of green. A dull rose-coloured rose, or one in pink, or dark red, surrounded by violets, looks delightful.

The difficulty in the arrangement of a mixed bouquet is that flowers are generally sold in large packets, and so some are wasted. Sometimes the worker may have a few odd blossoms lying by that can be used, though if the edges are the least frayed they must first be cut carefully with scissors. A very attractive mixed bunch can be made by combining a packet of three mauve and yellow velvet pansies at 4½d. the packet, a packet of bright Royal blue forget-me-nots at 6½d. and a full-blown crushed white rose at 3d. This posy harmonises admirably with the putty-coloured tagel straw that is so becoming. A couple of red roses packed in blue corncockles look well, and suitably illustrate one of the most popular combinations of colour in Paris. Scarlet poppies

A rosette formed of a full-blown white rose with pansies and forget-me-nots is a useful addition to summer millinery

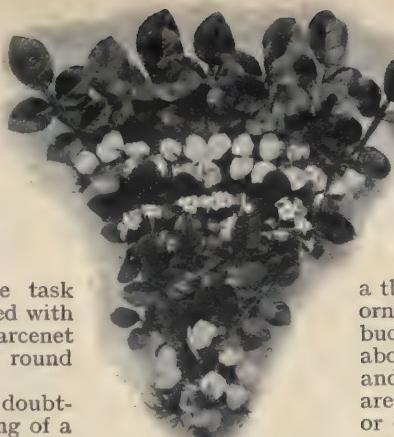


A lovely half wreath of blush roses with their own foliage. This is a suitable trimming for the summer hat

and cornflowers also appear to advantage on a blue tagel toque.

With regard to the actual making up of the bunch, the wire should not be used sparingly. It should be wound around tightly, and the loose end be secured firmly by being wound in and out among the stalks. The stalks must be cut off quite short, and, to make the task complete, should be covered with a little piece of green sarsenet ribbon wound round and round and sewn at the end.

The ambitious amateur, doubtless, will attempt something of a more aspiring character than these simple little bunches. A new floral decoration is the rose osprey. This is mounted on a piece of thick silk-covered wire. Varying shades should be chosen for it, and



Fan-shaped ornament of rosebuds and leaves suitable for catching the brim of a toque to the crown. It is mounted on wire

Roses in

should not take more than about one packet of these at 10 $\frac{1}{2}$ d., or two or three packets of



Flowers used as a frame for a piece of tambour lace stretched on wire is an ornament which will give a note of distinction to a good tagel straw hat

the paler ones put at the top. Right at the tip there should be one or two tiny leaves and buds. After the roses have been secured to the upright wire, the back is made neat by a row of small leaves wired in position down it, one overlapping the other. This should be accompanied by a loose spray of leaves and buds.

A fan-shaped ornament may be placed against each side of the crown of some hats, or catching back the brim of a toque. This ornament needs mounting on millinery net, made up in the form of an arrow-head, and edged with very fine wire, so that it will bend easily into shape. Along the top edge of this a row of medium-sized rose-leaves should be sewn. At the base of these is a double row of tiny pale pink roses, then a

A charming idea is the lace quill or panel edged with tiny flowers and foliage.



Forget-me-not buckle, 8 inches by 5 1/2, made up on net and stiff wire

row of smaller leaves and a row of pale blue forget-me-nots. Below these again are more small leaves, and, right at the tip, a bunch of the wee pink roses.

A flower buckle is quite expensive to buy, but can be made for a little over a shilling. For this a net mount must first be made, stiffened with

a thicker wire than for the other ornament. To look well these buckles need to be fairly large, about eight inches long by five and a quarter inches wide. They are charming made of tiny roses or of forget-me-nots. If forget-me-nots are used they should have a pink blossom in each spray, as the effect of all-blue flowers is rather hard. The buckle

will be a saving of flowers.

# PRACTICAL LESSONS IN DRESSMAKING

*Continued from page 1834, Part 15*

By M. PRINCE BROWNE

*Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."*

## SIXTEENTH LESSON. A WRAP FOR DAY OR EVENING WEAR—continued

Marking the Design on the Material—"Pouncing"—Painting the Design—How to Draft the "Revers"—To Cut the Canvas for the "Revers"—To Make the "Revers"—Fitting the Wrap—The Fastenings

PLACE the wrap smoothly on the table, right side uppermost.

Commence at the centre-back, and place the pricked pattern round half the neck, in the position desired for the trimming, allowing sufficient for a margin beyond it, and also for turning up the edge of the wrap. The width of the margin should be measured and marked at intervals round the neck, down the front, and round the bottom. When the pattern has been quite correctly placed on the material, fasten both firmly to the table with "push pins," so that neither of them may move during the process of "pouncing," otherwise double lines may be formed on the material, which would be found very confusing.

For the "pouncing" use either white or coloured powdered chalk—or sometimes powdered charcoal is used—according to whether the material be light or dark.

The proper pouncing implement is a thing something like a small drumstick, stuffed and covered with cloth, and must be dipped into the powder and rubbed lightly over the pricked holes of the pattern, so that the powder may penetrate through to the material.

As the home-worker may not be able to get the "pouncing" implement and powdered chalk, she can take a piece of chalk—white or coloured—and with a penknife scrape a small quantity over the pricked pattern, then take a small piece of soft muslin or other soft material, fold it into a small pad, and *very lightly* smear the powdered chalk over the design.

Remove the pins, and carefully take off the tracing-paper, and shake the loose chalk from it; the design should now appear distinctly outlined on the material. Do not disturb the wrap, but *very gently* blow the superfluous chalk off it.

Now proceed to paint in the pattern with a small sable-hair brush and water-colour paint of a contrasting colour.

N.B.—The rougher and more hairy the

surface of the material the finer the brush should be, so that the paint may sink in between the fibres. The painting must be done as finely as possible, as the lines must all be covered by the trimming.

As soon as the paint is dry the wrap can be moved, and the pricked pattern pinned on it again further on, taking care to make the lines meet exactly, so that the join may not be seen; the same care must be taken in arranging the corner pattern. When the pattern has been painted on to the wrap it is ready for the trimming to be sewn on.

In the finished sketch on page 1719. Vol. III., the trimming is satin piping. Instructions for making this were given on pages 233 and 234. Vol. I. This piping requires to be very carefully tacked on, and on no account must it be allowed to "twist," or it will give it a "dragged" appearance, and spoil its look.

Take a fine needle and fine silk or cotton—preferably the former—and tack it, neatly from the right side through the centre to the wrap. Small stitches are necessary, so as to fix the piping securely and evenly over the lines of tracing so that none of them may show.

N.B.—Any silk that is slightly faded or soiled can be used up for this tacking.

When all the trimming has been tacked on, it must be sewn on very neatly with strong silk to match. This can be done from the wrong side of the wrap with small running stitches and an occasional back stitch, care being taken not to draw the thread too tight, and so give the work a puckered appearance, and not to allow any of the stitches to show on the right side; or it can be sewn on from the right side by very neat "slip-stitching"—slip the needle

from the wrong side of the wrap into and along the under side of the piping, and make a short, straight stitch—as in running—thereby taking a firm hold of the piping, draw the needle through gently, take up a small piece of the material under the piping, and again slip the

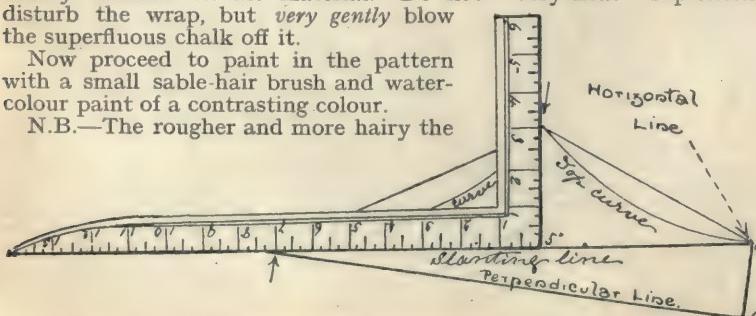


Diagram 1. To draft a pattern for the "revers," place the square along the slanting line

needle *into* and *along* the under side of the piping, and so on.

"Slip-stitching" is worked from right to left.

When the trimming has been sewn on, remove the tacking, cut every stitch before it is drawn out, so as not to damage the satin. If the trimming has been at all puckered in sewing it on, and therefore requires pressing, this must be done from the wrong side of the wrap—over an inverted iron. The piping would be spoiled if it were pressed flat on the table.

#### The "Revers"

It is advisable for the amateur worker to draft a pattern for the "revers" on paper, from which to cut out the velvet, etc. To

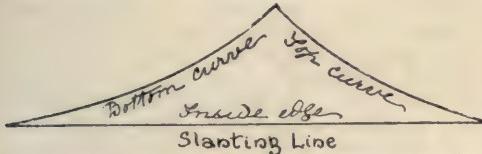


Diagram 2. The "revers" as it should appear when cut out

do this, draw a perpendicular line twelve inches in length, and from the top of it draw a short horizontal line two inches in length, from the end of it draw a slanting line to touch the horizontal line at the bottom. Place the square *along* this slanting line seven inches up, and draw a line three inches in length along the "short arm" of the square. This gives the widest part and the point of the "revers."

Remove the square and draw a slanting line to touch the top of the horizontal line, and another to touch the bottom of the perpendicular line. Draw a curve within each of these, as shown on Diagram 1.

These curves give the outer edge for the "revers." Cut out the pattern along the slanting line and on the two curves, and it should appear as in Diagram 2.

#### To Cut Out the Canvas

Place and pin the pattern on the canvas in the position shown in Diagram 3—*i.e.*, the top point two inches from the selvedge, or straight edge, and the bottom point half an inch from it—outline the two curves with chalk and along the slanting line with a tracing-wheel, and cut out *on* the chalk lines and half an inch beyond the wheel-marks, to allow for turning.

Cut out the second "revers" from the first, or, if the piece of canvas is large enough, fold it double, and cut both out together.

Place the pattern on the velvet, and pin it with steel pins, or needles, in the position shown in Diagram 4—*i.e.*, two inches from the selvedge at the top and half an inch at the bottom, with the *pile* of the velvet smoothing upwards—and cut it out, allowing half an inch for turning all round. Cut out the second piece of velvet from the first, being careful to place it in *exactly* the same position as regards the selvedge, and to "face," also that the "pile" in both pieces smoothes upwards.

Cut out the lining the same as the velvet.

#### To Make the "Revers"

Place the velvet on the canvas with the inner edges level, and tack it with fine silk, to avoid marking it. On the outside edge notch the velvet—as it is curved—and turn it over the canvas, and herringbone it down, taking care not to let the stitches go through to the right side.

Tack the lining over the canvas, the inside edges level. On the outside edge notch and turn it in to within about a quarter of an inch of the edge of the velvet, tack and fell it neatly to it.

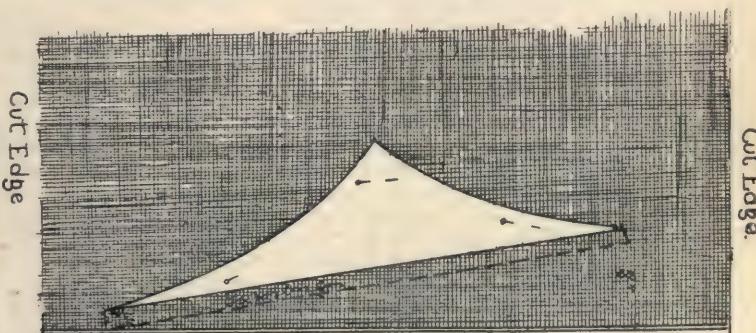
N.B.—When working on velvet, it is advisable to hold a small cutting under the thumb of the left hand, to avoid marking it.

Put the wrap on a dress-stand, or the person for whom it is being made, and place the "revers" in position on it, as illustrated in the finished sketch, pin it on—with steel pins—the raw edges of the "revers" and of the wrap quite level.

Take it off the stand, measure, and pin on the second "revers" exactly to correspond. Tack on both "revers" with silk, and then stitch them on about a quarter of an inch from the edge.

Turn down the edge of the "revers" and wrap together—about half an inch—and continue turning down the edge of the wrap evenly all round, and herringbone the raw edge to the interlining. Be careful not to take any stitches through to the right side.

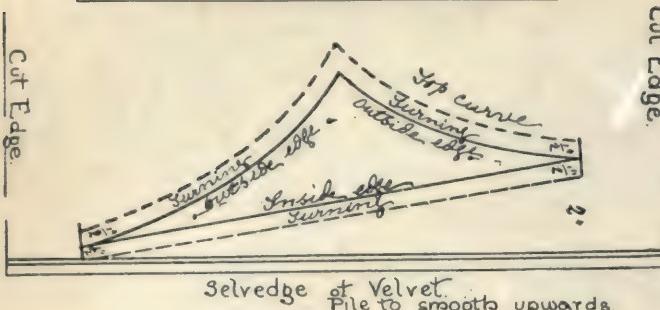
The fastening must now be sewn on. "Mantle hooks" should be used—these are slightly bowed, and do not come unfastened so easily as a straight hook—and are sold on



Selvedge or Straight Edge of Canvas.

Diagram 3. Pin the pattern on the canvas, the top point two inches from the selvedge

Diagram 4. The pattern of "revers" placed on velvet.



cards at 2d. and 3d. per card, according to the quality.

The first hook should be sewn on just

below the "revers," the top of it should reach to within about a quarter of an inch of the front right edge of the wrap.

The eye on the opposite side should project about a quarter of an inch beyond the edge; they must be sewn on securely to the turned down edge, being careful not to take the stitches through to the right side, and when the wrap is fastened the two front edges should exactly meet, but should not overlap.

Sew on as many hooks as desired, about three or four inches apart.

*To be continued.*

## PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

*Continued from page 1836, Part 15*

By M. PRINCE BROWNE

### SIXTEENTH LESSON. DOUBLE-BREASTED COAT AND SKIRT—*continued*

Pressing the Seams and the Darts—Tacking the Material and Lining—To Make the Placket Hole—Two Methods of Putting the Skirt into the Band

HAVING stitched the seams and the darts in the material and lining, remove all the tacking threads, cut the turnings of the darts down the centre, and as near to the point as possible.

Place the skirt, wrong side uppermost, on a skirt-board, dip the tips of the fingers in water, open and damp one of the seams down the centre. Press the seams well from the top downwards, moving the iron *very slowly* all along it, not constantly lifted.

N.B.—The iron must not be hot enough to scorch the material, as it should be allowed to remain some time on the seam; it is the *weight* of the iron, and the *time* given to the pressing, that produce the best results.

The damping must not be commenced until the iron is ready for use, and *only one seam at a time must be damped*.

Separate the turning of the darts, damp and press the seams of them open and quite flat, damp the extreme point, and allow the iron to remain on it until the moisture has all dried up from the board. This will shrink away any fulness there may be at the points.

Cut the turnings of the darts in the lining in the same way, and press them and the seams open, but *without* damping them. Linings should never be damped.

Place the lining on a skirt-board, wrong side uppermost, and place the material over it, the seams downwards, facing those of the lining.

The material and lining must lie perfectly smoothly, one on the other, and the seams and the darts must exactly correspond.

Tack them together down the "centre-back seam," from the top to the bottom, smoothing the material well down towards the bottom as the tacking is being done.

Thread two needles with tacking cotton, and with one of them tack round the top of the skirt, about an inch from the edge, from the back to the side seam. Do not break off the thread but stick the needle into the material. Smooth the material *carefully* and *evenly* down over the lining, and with the second needle tack round the bottom of the skirt (about four or five inches from the edge) from the back to the side seam. Take the first needle and tack down the side seam, then round the top from the side seam to the front.

Smooth down the material and tack round the bottom, from the side seam to the front, then *down* the front about four or five inches from the edge.

Tack the other half of the skirt in the same way.

Take the skirt off the board, and next make the "placket hole."

#### To Make the "Placket Hole"

To do this, cut a strip of linen on the straight selvedgewise, about three inches wide, and the length the placket hole is to be made.

Turn back the lining from the edge on the left side of the front of the skirt, and pin it to be out of the way.

Take the strip of linen, pin, and then tack it down the edge of the front, on the wrong side of the material.

Turn down and tack the edge of the material and linen. This turning should

be about half an inch wide, and the tacking firmly done. Cut a second strip of linen on the straight, about an inch and a half wide, and the length of the placket hole, and tack this in the same way down the edge of the right half of the front.

N.B.—This turning on the *right half* must be most carefully done, so that the edge may be perfectly even, as when the skirt is finished it will lap over the left half, and any irregularity in the edge of it will be apparent.

Press the turnings on the wrong side, after slightly damping them, and herringbone the raw edges of the material to the linen; be careful not to take the stitches through to the right side. Remove the pins from the lining, turn in the edge, and bring it smoothly over the strip of linen, tack, and then fell it neatly to the turned-down edge of the material, *the length of the placket hole only*. Do the same on the other side.

#### **Putting the Skirt into the Band**

The skirt must next be put into the band. There are various methods of finishing off a skirt at the waist. One is to bind it with a piece of silk to match. To do this, cut a strip of silk on the cross, about one and a half inches wide, and the required length, plus turnings, turn down each edge, and tack it round the top of the skirt on the right side, and either hem or machine-stitch it on. Cut off all unnecessary turnings from the top of the skirt, fold the silk over to the wrong side of it, turn in each end, tack, and then fell it neatly all round, sew up the ends, and put on the hooks and eyes.

Another method is to finish the skirt round the waist with Prussian binding.

To do this, take a piece of binding the required length, plus turnings, tack it round the top of the skirt on the right side, and either hem or machine-stitch it on; cut off all superfluous turnings. Take a second piece of binding the same length as the first, and tack it round on the wrong side, with the top edge level with the top edge of the other piece; turn in the ends of both pieces to face, and sew them up. Sew or machine-stitch the top edges together, hem the lower edge of the inside piece, and put on the hooks and eyes.

A third method is to use a narrow double belting. This should be opened and stitched *single* on to the right side of the skirt. The superfluous turnings should then be cut off and the second side of the belting brought down over them, so that the raw edges lie between the double belting. The ends are turned over to form a wide hem, on which to sew the hooks and eyes.

#### **Binding the Skirt with Silk**

If the first of these methods is adopted for this skirt, cut the strip of silk perfectly on the cross, about one and a half inches wide, and the length of the waist measurement, plus one inch for turnings and the amount that the right half of the front overlaps the

left. This additional length is ascertained by measuring from the "centre-front" to the edge of the placket.

Turn down and tack both edges of the crossway strip, and make a turning of half an inch at each end. From one end of the strip measure the amount the *right half* of the skirt *overlaps*, and place a pin downwards to mark the position for the centre front. From this pin measure half the waist measurement, and place another pin downwards; this pin marks the position for the centre back.

Place the skirt on the person for whom it is being made, or round a stand as near as possible the same size. Pin the centre-back seam at the top to the centre back of the stand, then pin the centre-front in position also.

Commence fixing on the crossway strip by pinning the centre front—shown by the first pin—to the centre front of the skirt over the raw edge, and pin it at frequent intervals in the correct position round the right half of the skirt, as far as the centre-back seam, holding the strip rather tight, and *very slightly* easing the skirt. Remove the skirt from the stand, and firmly tack the strip to the skirt as far as it has been pinned—*i.e.*, from the centre-front to the centre-back.

Take out the pins, fold the skirt in half down the centre-back, pin it evenly together at the top (the edges quite level), and tailor-tack it through *close* under the edge of the strip which has been fixed to the right half to mark the exact position to fix it on to the left half.

#### **Finishing off the Band**

Cut each stitch of the tacking which is on the *right side*, take out the pins, unfold the skirt, and draw the threads *right through*, leaving them only in the left half.

To mark the position for fixing the strip on the piece that overlaps, make a fold down the front, pin it, and then mark it through by tailor-tacking in the same way as the left half was done.

Now pin and tack the strip round the left half and the piece that overlaps immediately above the tailor-tacking. Fell, or machine-stitch it on, cut off all superfluous turnings at the top of the skirt, fold the silk over to the wrong side of the skirt, tack, and then hem it neatly, and sew up the ends.

Instructions for making the cross-stitch to mark the centre of the band and for sewing on the hooks and eyes are given on page 885, Vol. II.

If a double belting is preferred for the band, instructions for putting the skirt into that are given on the same page, the only difference being that the skirt in that lesson is fastened at the back.

Instructions for measuring up the skirt for the hem, and diagrams illustrating the methods, are also given on that page and on page 999.

*To be continued.*

# DRESS ACCESSORIES

## I. HOME-MADE BUTTONS

**Embroidered Buttons Give an Air of Distinction to a Dress—Simple and Artistic Designs—Materials Required—Crochet Buttons**

THOSE women who best understand the subtleties of good dressing are aware of the value of home-made buttons.

Whatever the type of gown, whether for morning wear about the house, in the garden, or at a place of business, embroidered buttons make an excellent and sufficient trimming.

A plain serge button is improved by silken embroidery, and for a linen dress the buttons may be of crochet or spider work on the linen.

On dresses for more elaborate occasions the home-made button

of stuff to match the dress, with thread-work in harmony or in contrasting colour, is always effective, while for evening wear, either on a dress or wrap, the large button of satin velvet or brocade, elaborately embellished with hand-work, is an actual necessity.

To find something that will cost very little money, take very little time to make, and yet give a *cachet* to a garment, is, of course, the great desideratum. If the accessory is also of a thoroughly useful nature, the ideal has been achieved. Fancy embroidered buttons fulfil all these conditions. These, in white, for blouses, children's clothes, linen suits, and soon, will always give a note of distinction and cost practically nothing.

A good design is a star-worked from the centre. These can be done in either silk or linen, and are made on wooden button-moulds. First cover the mould with the material. Then put the needle up through

the centre of the button, and put four stitches at right angles from each other over the edge of the button, returning the needle through the centre of the button with each stitch. Then go round and round the button with stitches placed

between these threads spider-web fashion. After each between-stitch make a little stitch couching down the thread, crossing the button at right angles before passing on to the next thread. Continue the between-strokes until they form a square, going from edge to edge of the button. Then bring the needle up again through the centre of the button, and take a stitch, catching back the loose between-strokes to the centre of the button. Repeat this stitch in each of the four divisions until the design forms a star.

Round crochet buttons, made on a little round wad of cotton, wash beautifully. Cut two narrow slips of card, and place them together with two threads of mercerised cotton between them. Then wind some more of the cotton round and round the cards to make a wad of the size required for the button. Tie the threads firmly at the top and bottom of this, cut them and slip out the cards. This forms the foundation.

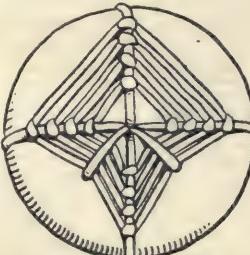
To crochet a little cap for the top of the button, begin at the centre and go round and round, narrowing gradually. When enough has been done to cover about half the button, put this over the wad, and, holding it in place, continue to crochet, diminishing as you go, until the button is completely covered. This work is very easily and quickly done, and one ball of mercerised cotton at 1*½*d. will make a large number of buttons. In making the wads, the worker should be careful to remember how many times she winds the threads around the cards in order to ensure uniformity.

For a quickly made lace button cover a  $\frac{1}{2}$ -inch button-mould with fine linen or silk, and sew a lace medallion cut from a piece of guipure lace in the centre of each with very fine cotton.

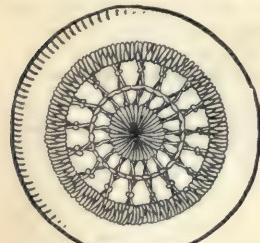
Beads threaded on wire are sewn down on to a satin-covered mould

Green linen button with white star. Such a button in white linen is excellent on a child's dress

ton of stuff to match the dress, with thread-work in harmony or in contrasting colour, is always effective, while for evening wear, either on a dress or wrap, the large button of satin velvet or brocade, elaborately embellished with hand-work, is an actual necessity.



Serge button with black silk spider-web showing how star is formed if desired



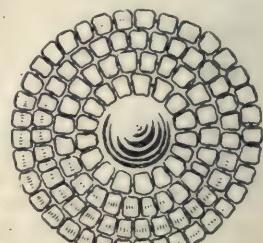
A round motif of lace is sewn down on a button covered with Shantung silk or fine linen

The following are good firms for supplying materials, etc., mentioned

Clark & Co. (Dyeing and Cleaning); Lilaine Regd. (Dress Fabric); Messrs.



Crochet a little cap of silk matching the dress to cover a wad of cotton



in this Section: Messrs. The Acta Corset Co. ("Acta" Corsets); Wood-Main Co., Ltd. (Rubber Heels).



## NEEDLEWORK

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be :

*Embroidery  
Emroidered Collars and Blouses  
Lace Work  
Drawn Thread Work  
Tatting  
Netting*

*Knitting  
Crochet  
Braiding  
Art Patchwork  
Plain Needlework  
Presents  
Sewing Machines*

*Darning with a Sewing Machine  
What can be done with Ribbons  
German Appliqué Work  
Monogram Designs, etc., etc.*

## CORONATION NEEDLEWORK

By MRS. F. NEVILL JACKSON

*Author of "The History of Hand-made Lace"*

Homely Records of a Great Event—Symbols—An Heraldic Blazon—A Table-centre or Cushion-cover with Heraldic Embroidery

COMMEMORATION needlework is an attractive subject. It is pleasant to write indelibly with the needle of a great event which has stirred the heart of the nation, and it is seemly that we housewives should use our handicraft to sew for the future—a homely record of love and loyalty.

Have not the mothers of the Empire the sacred duty of training their children in God-fearing loyalty? Is there not laid upon us, as soon as the babe is put into our arms, the mandate of responsibility in teaching?

There may be some who are careless, some who are ignorant, or some who are heedless, but none of average intelligence can escape responsibility in this matter.

There are now in our nurseries, in our school-rooms, enjoying all the influences and intimacies of the home-life, "a large number of England's boys, soon to become England's men, hard at work training themselves to

do something for the good of their country, for the good of the nation, and for the good of themselves." So spoke Lord Kitchener when he was addressing the Boy Scouts, and the mothers of the Empire must see to it that they help their boys, and girls, too, in all that is for the good of their country and for the good of the nation. A true understanding of the highest symbolism is one step in the right direction; intelligent appreciation of our nation's story, and full knowledge of any sign that marks a great event and records a brave deed, will help towards patriotism.

Reverence, veneration for authority, and all that is good and just and that makes for discipline is taught by patriotism.

Teach your children to understand the symbols of the crown, familiarise them with the signs and their meanings. Tell them of the Cap of Maintenance and the Cap of Estate; show them the difference and



Table-centre or cushion-cover of frilled muslin with Coronation design painted in colour. The centre pattern only has the shield. At the sides G and M are worked, the initial letters given in Part 10 of Every Woman's Encyclopaedia being used

teach the history of each ornament. Crosses and fleurs-de-lis are not put round the crown, which in our pattern is heraldically correct, because they look pretty; they are there because they signify the Cross, the highest symbol of our religion, and our share long ago in the lilies of France.

The Herald's Office has it that the Royal shield is composed of insignia of the three realms of the United Kingdom—England, Scotland, and Ireland.

The beauty and the history of it all should be impressed on the younger generation. There are few now who can read the open page in blazon.

In early days men and women did not wear meaningless patterns as we do now. The embroidered ornament on surcoat or pennant signified the rank of the wearer; the parti-coloured badge on the breast of the serving-man proclaimed the house to which the man belonged. Sometimes, as with the crest of the Stanleys—the eagle and child—there is an interesting story attached. An eagle who had built his nest near the castle of the childless Lord of Lathom, one day brought a young child to the lord, who adopted him as his heir. The child, having grown to manhood, became the father of John Stanley. The present Earl of Derby bears this crest.

The crest of Viscount Downe tells a story of the slaying by an ancestor of a fierce lion and the king's reward of a ring. This ring is still a treasured possession in the family.

Many a delightful story of valour was thus set forth, and who can doubt that the mark and significance of a noble deed honourably rewarded shed its influence for good on others who should emulate nobility and courtesy.

So it is good to embroider emblems. Patriotism, loyalty to our rulers, the beauty of obedience and service—they are all things to bring before our eyes, and the eyes of our loved ones, in as fair a form as we can achieve. Are not our children the mothers and fathers of the future?

There is a virtue in dainty stichery; no fine seamstress is without order, care, and patience. Teach these qualities to your daughters, and the effort you encourage will react on her children and her children's children when you have long passed away.

There are numerous and diverse ways of illustrating Coronation year in needlework.

Our coloured plate shows a very graceful example, where the correct heraldic blazon shows like a jewel amongst the other symbolic ornaments in natural but subdued colouring.

It is not easy to make the crude gold and gules, red and crimson, altogether acceptable to modern eyes, but it is best to use the colours correctly, toning the rest of the picture in a minor key.

Those who are not sufficiently skilled to attempt the Royal Arms might substitute one of the Tudor roses as a central ornament, and the result would be very pleasing.

It will be seen in the table-centre or cushion-cover that heraldry has been used in the central motif; and in the repeat framing of flowers the king's initial is in one, the queen's in the other. This

makes a pleasing variation.

This example is painted on muslin in natural colours, the Royal arms and initials being specially emphasised.

Again, if a still simpler record is required, the decoration of the work-bag is very charming and quite correct. The thistle forms the basis of the pattern, as in the complete design; then, in place of carrying the stem into the form of a more elaborate picture, the roses only are used, one on either side, wrought in ribbon work, and above shamrocks are strewn. This small motif is used on the other side of the bag as well.

The lining is of green and white silk, and the ribbon strings are also of shamrock green. As this is an effective but somewhat violent colour, the roses and faint violet of the thistle are very pale.

In the framed picture a far more elaborate scheme is achieved. The main stems are done in a thick gold cord, the crown being outlined in the same, as also the shield. The working of the rest of the picture is in very fine silk in shades of grey, toning up to indigo and black. This is wonderfully effective on the pearl satin background with the rich gold thread outstanding.

Such needlework pictures are now quite an accepted article of interest amongst those who have entered the higher ranks of needlewomen, who wisely model their efforts on old examples, and achieve fine and highly artistic work.

Will not the descendant who inherits such a picture,



Coronation needlework picture framed in English oak. Heraldry in national colours. Rose, shamrock and thistle in gold cord and grey silk worked on pearl grey satin



Fawn cloth work-bag with embroidered thistle, ribbon work - roses, and shamrock leaves in natural colours. The bag is lined with shamrock green and white silk and tied with green ribbon

delicately wrought, and commemorative of one of the great events of the century, be as delighted as we should be now if we had bequeathed to us a needlework picture or emblematic group setting forth the glorious accession or coronation of one of the Georges, or of an earlier king or queen, perchance a Stuart.

Such needlework would indeed be a prize.

Let us make up our minds that we will work for posterity as well as for our present pleasure. Then, when our completed work is signed and framed, it will be a record of a great event.

It is quite easy to copy the Coronation design shown in the coloured frontispiece. Trace it on to transparent paper or engineers' cloth, which only costs one shilling a square yard. Then place the material to be worked firmly on a hard board or table, put carbon paper on the material, then the pattern. Go over each line with a hard-pointed pencil,



Union Jack pincushion with crown in gold cord and red satin in the centre

and the pattern will be transferred perfectly. The last illustration is work that very tiny people can achieve. Make a nice firm pincushion in a delicate-coloured satin, sew cord all round its edges, tie dainty bows at the corners, then stretch a ribbon across from corner to corner; and while the baby boy or girl, from three years upwards, sticks pins in straight and firm in the centre of the ribbon, tell how we got the cross of St. Andrew. When all the pins are in from corner to corner obliquely, speak of that other white cross beneath.

Then, by the thread laid across again, tell how the cross of St. George came to be part of our glorious flag. Baby will like hearing the story simply told, he will like sticking the pins in, and he will have had the tale told to him of how we got our Union Jack. Then he can say :

"God save the King."

## AN IDEAL SHAVING-PAPER CASE

THINGS made for selling to men at bazaars should be thoroughly practical and ingenious, as is this shaving-paper case.

The ideal case holds not only the paper, but a little towel for wiping the razor, and a small piece of washleather for giving the final polish.

To make the case, first buy a packet of a soft Japanese paper, a quarter of a yard of tan linen, and a small piece of washleather—which will cost about 2½d.—a quarter of a yard of cheap thin bath towelling, and a skein of rather thick mercerised cotton to match the linen.

Lay the paper on a piece of thick card, and cut the card out about three-quarters of an inch larger than the paper.

Cut a strip of linen 28½ inches long and rather more than the width of the card, to allow for turnings. Make a pocket 6 inches deep at each end of this. On one side leave a turning of a quarter of an inch, and on the other of 1½ inches at the top of the pocket. Hem the narrower turning. Into the opposite pocket slip the card, and tuck in the wide turning neatly. There is a space of an inch of the material between the two pockets which must be neatly hemmed.

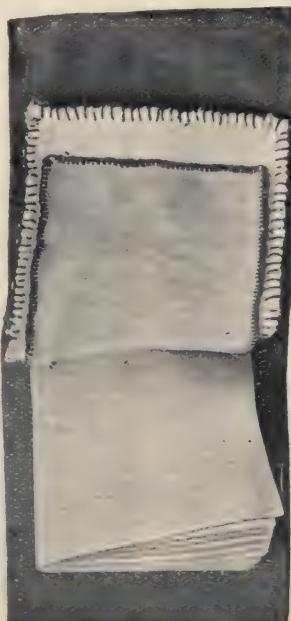
Lay the paper in the centre of the card to find the exact position in which to put the ribbons at each corner of it; sew the ribbons firmly right through the card; then oversew the card into the linen pocket at the top edge, and your case is complete.

Now proceed to make the two little towels. Cut them so that when the edges are hemmed

they will be slightly smaller than the case. After hemming them, buttonhole them round the edge with the tan cotton. Pierce a little hole in the top corners with a stiletto—do not cut it, as the material would fray—and buttonhole this round the edge. Then cut a piece of the leather about the same size, buttonholing it around the edge with the mercerised cotton. Cut two little holes in the top corners with a pair of embroidery scissors, and buttonhole them with ordinary cotton. Now lay the paper on the lower part of the case, then the little leather, and then one of the towels. Slip the other towel into the pocket, being sure to see that it lies quite flat.

It is a great improvement to have some sort of decoration on the outside of the pocket flap. Nothing looks better than a crowing chanticleer perched on a wall, painted to look as though it had been stencilled. Oil paint, diluted with a special medium sold for the purpose, should be used for it, so that it will wash. Those who cannot paint could do the same design in needlework. If the case is being given as a present, the initials of the recipient should be worked or painted in one corner. The advantage of making this case in linen is that, if the card is slipped out, which can very easily be done, the case can be sent to the wash. Tan-coloured linen looks particularly smart.

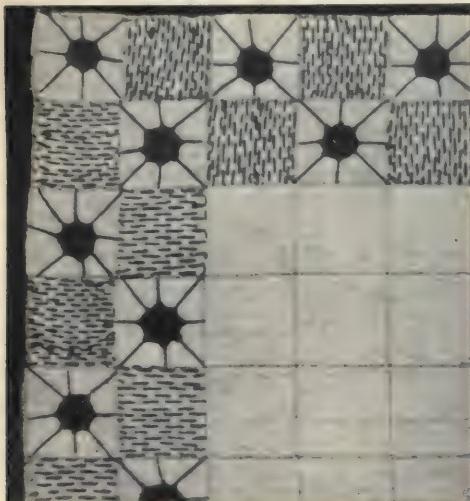
The cost of making will be about 6d. for the linen, 2½d. for the paper, 1d. for the towelling, 2½d. for the washleather, and 1d. for the mercerised thread; 1s. 1½d. altogether, and the case should sell for 2s. 6d. or 3s. 6d., according to whether it is decorated outside or not.



## EMBROIDERY ON CROSSBARRED LINEN

The Satisfactory Results to be Obtained with Homely Materials—The Many Purposes to which Embroidered Glass Cloth can be Put—How to Make a Bedspread—A Harlequin Effect—Work-bags and Sachets of Glass Cloth—The Useful Pincushion

IT is not always the most costly fabrics and embroidering materials which produce the most satisfactory results; indeed,



Border for a toilet-cover worked on blue-lined glass cloth. The embroidery is carried out in alternate squares of blue darning and red stars

one often sees rich satins and beautiful silks squandered in the making of most banal effects.

On the other hand, the coarsest and most homely materials, if used with discretion, can be made to furnish artistic objects which delight the eye and help to render the home a beautiful and restful place.

In this country we are slow to realise the full value of coarse, unbleached linens as a ground for embroidery, and few British manufacturers produce them; therefore, the handspun and woven linen which a few enterprising Englishwomen manufacture being far too expensive for ordinary everyday uses, we have to fall back, in a great measure, upon Russian or Italian products. Certain Irish linens of an unbleached nature are rather effective and pleasing, but these cannot always be found when wanted. A truly British fabric, the ordinary crossbarred crash (used in every household for polishing glasses) may, however, be turned to account in an infinite variety of ways. This adaptable material is to be procured at any linendraper's in various widths and qualities, and at a trifling cost. The lines are red or blue, and the texture fine or coarse as desired. With a few yards of the different widths, and a variety of lustrines or coarse cottons of divers tints, much may be accomplished in an incredibly short time, and at small cost.

To mention a few of the useful and ornamental objects to be evolved from these humble beginnings, cushions figure largely,

also workbags, large and small, sachets for nightdresses and pyjamas, strips for covering sideboards or dressing-tables, squares or strips for making bedspreads, tea-cloths, tray-cloths, and innumerable smaller but equally attractive articles. As a matter of fact, the material should form the basis of the work only, its merit being that the intersecting lines divide the whole surface into equal squares, which can be dealt with singly, or in groups of four or sixteen. The lines should be obliterated as much as possible by working over in some suitable stitch such as stem-stitch, or buttonhole or snail-trail stitch.

For a bedspread the number of squares required must be regulated by the size the cover is to be when finished—twenty twelve-inch squares make a good, useful size. A margin must be allowed on each square for making up, and the width of insertion to be used to join the squares together, and the depth of lace for edging, must also be considered. Before working the squares, it is a good plan to turn under an inch or so, and firmly tack it down, snipping away a scrap at each corner to give the necessary flatness. A coarse lustrine is a good material for working bedspread squares which are to be all white, and a heavy make of Torchon lace and insertion for joining and edging the bed-cover when completed. Or, what is still more effective is a good crochet insertion and a deep lace of the same design to surround the whole.

For the pattern a four or sixteen check may be used with a cobweb in the centre, four branches of feather-stitch springing from it, and four large French knots where these meet. To form the cobweb, take a long stitch from each corner, and one from each side of the square to be covered, fasten firmly



Sixteen designs for filling squares and borders. These can be employed separately or in combination



The red lines of the glass cloth are worked in stem-stitch all over the material for this bag; a star is at each intersection and simple patterns at the bottom of the bag

in the centre, and work round and round, back-stitching each thread until the circle is large enough, then fasten off firmly. Other designs suggest themselves for bedspread squares, such as a border of, say, two squares with a diaper filling, or the same design as the border carried from corner to corner, and so on.

For workers who prefer colours for their bedcovers, these may be chosen to suit the colouring of the room it is intended for; or, if for an indefinite purpose, a combination of red and blue is always pleasing, and the lace and insertion in this case should be run with the same cottons used for the embroidery.

For a toilet-cover or strip to decorate a dresser, a wide border at each end of four to eight squares deep, and a single row carried up each side, makes a pleasing effect, the centre being simply crossbarred in stem-stitch with a small star where the lines cross. Alternate squares of darning and cobwebs form a very effective border for these strips, and may be worked entirely in one colour, such as turkey red, china blue, or even all in white or black.

A harlequin effect can be arrived at by filling every square with different stitches and a variety of colours, the intersecting lines being in black or some dark, neutral tint. This is an excellent plan for using up the odds and ends of silk of which the woman who works almost always has an accumulation, and the blending of the various tints adds interest to the working and beauty to the final result.

For a teacloth the crash should be in the

widest width, and may be worked all over, or with simply a border, narrow or deep as desired; or a chessboard pattern—alternate squares of two contrasting colours, or two well-defined tints of the same, such as two china blues—is most pleasing and effective.

Workbags may be made in any size, from the large granny bag, which holds a huge curtain or the family mending, to the small travelling *sac* for the necessary thimble and cotton only. And the same sort of treatment holds good for each, though more work can be expended on the tiny ones, finer materials, and much gold thread.

A good size for an ordinary workbag is twelve inches by nine inches; and for design a border may be placed at the lower edge with a corresponding but narrower one at the upper edge. The body of the bag may be decorated in any simple and effective style, and, if desired, a monogram may be worked over all. The same sort of method may be used for embellishing a sachet for nightdress or pyjamas.

One and a quarter yards of twenty-inch material folded in three is the quantity required for this useful sachet, which should be lined with a colour to correspond with the material used for working, and may have initials or a monogram, well padded and worked in a satin-stitch, added if desired.

As to colouring, a combination of blue and white or red and white, or red and blue with a touch of orange, has an excellent effect, and a very narrow edging or coarse lace may be used for the feminine variety. The pyjama case should be made up quite plainly, or with at most a blanket-stitched edging.

For bazaars all the articles suggested will be found most saleable as well as profitable, the cost of materials being so small that a really substantial profit may be made



White flourishing thread is used to cover the lines of this glass cloth, stars and feather-stitching making a good effect for bed-spread squares



Closely woven glass cloth should be chosen for a pincushion. Close green silk buttonhole-stitching covers each line and washing gold thread forms the spider webs

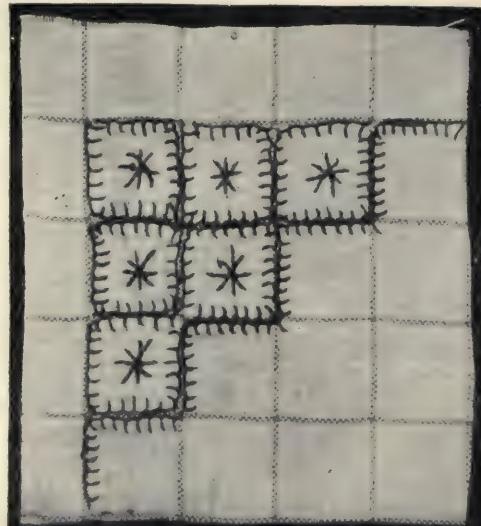
on everything, and many smaller and equally attractive objects will readily suggest themselves to the worker.

A stall furnished with glass cloth is an excellent investment for a bazaar, as it can be adapted to so many purposes, useful as well as ornamental. Cooking and gardening aprons, children's djibbahs and smocks, the hold-alls dear to the heart of the German tourist, and bags for boots and linen, are only a few of the things which may be multiplied indefinitely and supplemented by many others.

Cushions for pins and hatpins open quite a field for the ingenious worker, and may be made, though on merely glass cloth foundation, veritable articles de luxe. The finest and closest woven crash should be selected for the hatpin cushion, every square of which should be closely buttonholed on the woven line, and in every alternate square a golden cobweb may be placed. The gold for the cobweb is of the species called "washing gold"; it is quite flexible, easily used in the needle, and a skein, which costs a few pence, makes several cobwebs. This panel when finished is mounted on a well-stuffed cushion of oblong shape, each unworked square being filled with ordinary pins; a band of gold galon surrounds the cushion, and it is kept in place by pins with various coloured heads, the long hatpins being placed at the ends.

Variations of this scheme as to size and colour are too obvious to need description, but an interesting variety can be made by cutting away the ground fabric in alternate squares, leaving the cobweb or buttonholed bars in the manner of the Genoese work.

Black ingrain cotton, used after the Spanish method, with reversed buttonhole-



Black Spanish stitching worked in coarse knitting cotton makes effective decoration for hard-wear cushions or garden table-covers

The following is a good firm for supplying materials, etc., mentioned in this Section : Messrs. Copley, Marshall & Co. (Wildspur Embroidery Cotton).

stitch forming a series of little spikes, is a useful decoration for traycloths, and the same often does duty for cushions and chair-backs. For working cushions for hard wear, boating, or garden purposes, nothing beats coarse knitting cotton in red and blue; and if these covers are made with buttons and buttonholes, to take on and off like a pillow-case, they will be found most practical, may be simply sent to the common wash, and will launder like the proverbial rag. Care should be taken in selecting cottons that the colours are really fast; these are now brought to such perfection, both as to texture and tint, that the choice is as varied as the most exigent worker can demand. Every one of the suggestions with regard to this simple and popular embroidery has been practically tested, and the whole of the stitches and designs can be adapted in an endless variety of ways to any purpose required.

A variety of chequered material much used in Belgium as a basis for coarse embroidery and unworked for curtains and bed-coverings is like a glorified duster, and has small half-inch solid squares of blue and white, or red and white alternating. On this ground bold flowing designs are traced or sometimes quaint faces and figures. A heavy rope-stitch makes definite the outline, the alternate inside squares being filled with a large cross-stitch four times crossed to form what is known as a leviathan stitch. This material being made in wide widths is more practicable for large surfaces than the narrower makes; and many really attractive and satisfactory results may be obtained by using it as an alternative to the glass cloth, but the squares, being small, there is not so much scope for variety as to pattern as in the larger squares of the cross-barred linen.



# KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in **EVERY WOMAN'S ENCYCLOPÆDIA**. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned :

Ranges

Gas Stoves

Utensils

The Theory of Cooking

The Cook's Time-table

Weights and Measures, etc.

#### Recipes for

Soups

Entrées

Pastry

Puddings

Salads

Preserves, etc.

Cookery for Invalids

Cookery for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints,

etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

## THE A B C OF ICE-MAKING

**The Simplicity of Making Ices—The Freezing Mixture—Classes of Ices—How to Freeze the Mixtures—How to Mould and Unmould—Ice Puddings—Small Ices and How to Serve Them**

THE preparation of ices is not a matter of great difficulty, although many suppose it is always necessary to procure them from a confectioner. Failing the correct apparatus, various homely substitutes, such as are found in every household, can be used.

#### Correct Appliances :

1. A freezing machine or pewter freezing-pot.

2. Wooden freezing-tub, with tap to draw off water.

3. Wooden spatula.

4. Ice-pick.

#### Homely Substitutes :

1. A good-sized clean milk can, with tightly fitting lid.

2. A zinc bath or wooden washing-tub.

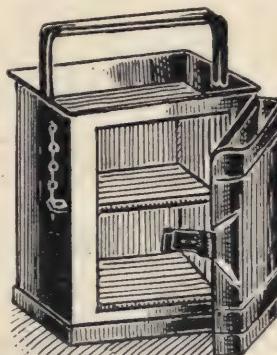
3. Strong bone paper-knife.

4. Darning needle.

Besides these special articles, wooden spoons, basins, and pewter ice-moulds, if the mixture is to be moulded, will be wanted.

**The Freezing Mixture.** For this, rough ice and coarse freezing salt are necessary. One pound of salt to eight pounds of ice. If more salt is used in proportion to ice, with the view to hasten the freezing process, the result will be that the ice soon liquefies and wastes.

Chip the ice very small, with ice-pick or darning needle, which must be lightly knocked in with a rolling-pin. Put a layer



For soufflés, an ice-cave or ice-chest is most convenient

Cookery for Invalids

Cookery for Children

Vegetarian Cookery

Preparing Game and Poultry

The Art of Making Coffee

How to Carve Poultry, Joints,

etc.

Ices are usually divided into four classes :

1. Cream or custard ices.

2. Water ices.

3. Sorbets.

4. Soufflés and mousses.

In all these classes there are many varieties.

#### HOW TO FREEZE THE MIXTURES

Recollect that too much sugar added to the ice mixture renders it very slow and difficult to freeze; while too little sugar will make it freeze unpleasantly hard. Take every care to see that all utensils are scrupulously clean. No hot or warm mixtures should ever be put into the freezing-pot, or the ice will quickly melt, and be wasted. Every time the lid has to be taken off or opened, before doing so wipe round it most carefully with a damp cloth to remove all freezing mixture. This is a most important point, which, if neglected, results in ices salt as brine. After putting the mixture into the freezing-pot, *tightly fixing the lid*, start twirling it round,

slowly at first and gradually more rapidly. If the turning of the pot has to be abandoned for a few minutes, throw a piece of wet sacking, blanket, or carpet over the entire freezing-tub. After a few minutes' turning, there will be a thin coating of frozen mixture all over the inside of the freezing-pot. As this keeps on forming it must be scraped off with the spatula or bone knife, and beaten well into the rest of the mixture until smooth. Unless this is done the ice will be rough, and full of little extra hard pieces, instead of being of an evenly frozen consistency throughout.

This turning, scraping down, beating in, and then again twirling the tin, must be continued until the whole mixture has become a thick, creamy mass. It is then ready to mould, or to freeze for a longer period, as desired. The pot must be kept in the freezing mixture until the ices are needed. Every now and then the ice sinks. The water should then be drawn off, and a little more ice and a very little more salt used to replenish the tub. If the lid does not fit quite tightly on the pot, cover the crack by smearing lard over it; it will become so hard that it is easily removed for opening the pot. Tin and copper moulds for ice-making are most inadvisable, as the acids in the mixtures have effects on the metal which are harmful to both flavour and colour.

For soufflés, an ice-cave or ice-chest is the most convenient. These somewhat resemble small refrigerators, with hollow sides all round, into which the freezing mixture is placed. Of these there are several designs, one of which is illustrated.

For those who wish for them there are a great number of ice-making machines on the market, all more or less effective; but many experts prefer the hand-turned pewter pot. The machines cost from about 4s. 6d. to £2 or more.

## RECIPES

Strawberry Cream Ice—Lemon Water Ice—Tangerine Water Ice—Ice Pudding

### STRAWBERRY CREAM ICE

*Required:* One pound of fresh strawberries, or one pound pot of strawberry jam.

Half a pint of cream.

Four ounces of castor sugar.

Two teaspoonfuls of lemon-juice.

Cochineal.

(Sufficient for about eight to ten persons.)

Rub the fruit or jam through a hair sieve; there should be enough pulp to fill a half-pint cup. Add the sugar and strained lemon-juice.

Whip the cream until it will just hang on the whisk. Mix it lightly, but very thoroughly, with the fruit, adding a drop or two of cochineal if necessary to give a good colour.

Put the mixture into the freezing-pot, and freeze as directed in "How to Freeze the Mixture."

Cost, about 1s. 10d.

### HOW TO MOULD ICE PUDDINGS

See the ice pudding mould is dry and clean. Freeze the mixture as directed above; it may be a cream or water ice, but usually the former. When about half frozen—that is, not hard—pack it solidly into the mould. Close the lid. Cover all cracks, joints, lid opening, etc., with firmly pressed-on lard. Wrap up the mould completely in stout greased paper, like a parcel, and bury it in the midst of the freezing mixture, and freeze it for about two to three hours, not opening the mould at all until needed, merely replenishing the freezing mixture.

### TO UNMOULD ICE PUDDINGS

When the pudding is to be served, take the mould out of the ice, remove the paper and all lard, wiping very thoroughly round the lid. Open the mould carefully, and let the pudding slip out gently on to the dish, just as if it were a jelly or cream. If it does not soon slide out, the mould can be again covered with the lid, and then dipped for a few seconds into cold water; but often this is not needed. Pieces of cut fruit, and curled or flat wafers cut in neat snippets, are generally used to garnish ice puddings.

### SMALL ICES

Small ices are often served in cases made from the rinds of tangerine oranges or other fruit, the pulp having been previously scooped out, on glass ice-plates, in glass cups, or fancy ice-cases made of daintily fashioned paper, and so on. Sometimes pineapples or small melons are used, after scooping out the interior, as holders for ices flavoured with the same fruit as the case is made of.

For sorbets and punches the mixture is half frozen, never firm enough to mould, but in a very thick, creamy mass. They are served in fancy glasses or cases, one to each guest, just before the roast.

### LEMON WATER ICE

*Required:* One pint of water.

One gill of lemon-juice.

Two raw whites of eggs.

Half-pound of loaf sugar.

(Sufficient for ten to twelve persons.)



Tangerine Water Ice



Strawberry Cream and Lemon Water Ice

Wipe the lemons with a wet cloth. Rub off all the yellow part, or "zest," as it is called, on to the lumps of sugar. Put water and sugar into a saucepan, and boil without a lid for about ten minutes, or until the syrup forms a thin thread between the finger and thumb. When the syrup is cold, add the strained lemon-juice. Pour this mixture into the freezing-pot, cover and half freeze it in the usual way, as directed in "How to Freeze the Mixture." Then add the stiffly beaten whites of eggs and beat them lightly but thoroughly in. Continue the freezing, and leave in the ice until needed.

Cost, about 1s.

#### TANGERINE WATER ICE

*Required:* The same ingredients as for lemon water ice, but substituting tangerine orange rinds and juice instead of lemon.

Prepare exactly in the same way as for lemon water ice. To serve this ice, scoop the pulp carefully out of some of the tangerine oranges, wipe the cases, and fill them with the frozen mixture just before serving. Those oranges to be used as cups must not have the rinds rubbed off.

#### ICE PUDDING

*Required:* Three-quarters of a pint of cold, rich, boiled custard, sweetened.

Half a pint of cream.

Two teaspoonsfuls each of brandy and Maraschino.

A dozen glacé cherries.

One glacé apricot, orange, pear, and fig.

Two teaspoonsfuls of shredded pistachio nuts.

One  $\frac{1}{2}$  tablespoonful of finely shredded almonds.

One ounce of glacé ginger.

(Sufficient for eight to ten persons.)

Cut the fruits into rather small cubes, leaving a few larger pieces to put in the top of the mould. Half-freeze the custard in the usual way. Put some large pieces of fruit in the top of the mould, add the rest of the fruit, nuts, liqueurs, and whipped cream to the half-frozen custard, mixing

all well together. Press this mixture solidly into the mould, seal, freeze, and unmould as directed in "Moulding and Unmoulding Ice Puddings."

Cost, 2s. 6d. to 3s.

#### BANANA ICE CREAM

*Required:* Six to twelve ripe bananas, according to size.

Juice of two lemons.

One wineglassful of curaçoa.

One pint of cream or rich boiled custard.

Peel the bananas, and rub them through a sieve into a basin, and add the strained juice of two lemons and the liqueur.

Into this mixture stir the cream and freeze carefully in

the usual manner.

A good boiled custard may take the place of the cream, or whipped cream and custard, in the proportion of one-third cream to two of custard.

Serve in glasses with a glacé cherry or strip of angelica on top.

#### CHERRY ICE CREAM

*Required:* One pound of ripe cherries.

Three ounces of castor sugar.

Juice of a large lemon.

Cochineal, if necessary.

One pint of cream.

Carefully pick over the fruit; stalk and stone. Break the stones and blanch the kernels. Cook the cherries in half a pint of water for ten minutes, with the blanched kernels and sugar.

Well mash and rub the fruit through a sieve, adding the lemon-juice. If the colour is not satisfactory, add a few drops of cochineal.

Mix with one pint of cream, and freeze as directed.

N.B.—If preferred, a cold boiled custard may be used in place of the cream.

*To be continued.*



Ice Pudding

## FORCING AND FORCING-PIPES

Bags and Pipes for Forcing—How to Use Them Successfully—The Preparation of the Forcing Mixtures—The Care of Bags and Pipes—Some Illustrations of the Various Patterns of Forcing-pipes  
 To be able to skilfully use the forcing-bag and pipes of various patterns is to be capable of adding a specially neat and artistic finish to many dishes, both sweet and savoury.

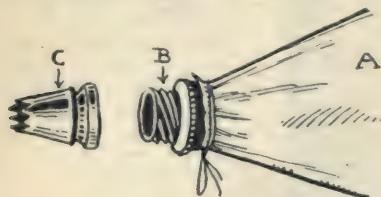


Fig. 1. A. Bag of material tied on to screw nozzle. B. Screw nozzle. C. Forcing-pipe for screwing on to nozzle

*Forcing-bags* are the first thing necessary. These can be bought ready made in stout calico, waterproof, and various other

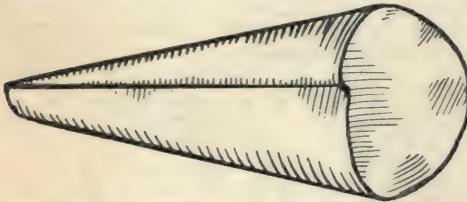


Fig. 2. Paper cornet folded ready for filling. End cut off for pipe.

materials, from any ironmonger's or stores, the prices varying from about 7d. to 1s., according to the quality of material and size of the bag.

If the bags are bought separately, a screw nozzle into which to fit the pipes (see Fig. 1B) is also needed; the former costs 2½d., and the latter, if made of nickel, about 2½d. each. Some people prefer to buy a complete set, consisting of a case with bag, screw, and six or twelve pipes, costing from 2s. to 3s. 6d. Many experts, however, prefer to make their own forcing-bags of tough but thin waterproof paper sold for the purpose, or any strong, smooth-faced paper will serve. The bags are made in cornet shape (see Fig. 2), just as a grocer twists up a bag for sugar.

When the bag is firmly folded, the end is cut off to the desired size, either to allow the passing out of the end of a pipe dropped down into the bag, or just a neat

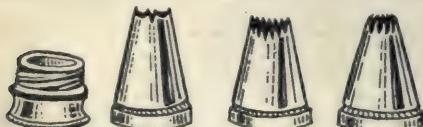


Fig. 4. Icing tubes for ornamentation

hole, through which to force the icing and other mixtures.

Next, the mixture is placed in the bag to

about three-quarters fill it, and the top securely folded in and down on it. (See Fig. 3.) This fold is kept in place by the pressure of the operator's thumb.

*The Forcing-pipes.* These can be bought in an immense variety of patterns, with



Fig. 5. Pneumatic icing syringe

which to form every description of design (see Fig. 4). Some of the best known and most useful are the "Rose" pipe, in sizes

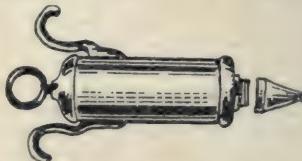


Fig. 6. Icing syringe for icing tubes

suitable for tiny cakes, to large ones with which to force potato or spinach, etc., round entrées; the "Ribbon" pipe and "Plain" pipe, the latter being required for writing, lattice-work, plain coils, etc.

Besides the bags just described, patent pneumatic icing syringes (Fig. 5) are used, costing about 3s. 6d., or icing syringes (Fig. 6), from 1s. to 3s. 3d. These prices are without the pipes. As usual with these mechanical contrivances, they have both staunch admirers and detractors.

For forcing out mixtures for meringues, cake mixtures, sieved vegetables, etc., specially large bags and pipes are generally used (Fig. 7).

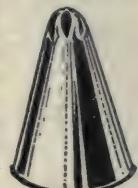


Fig. 7. Meringue pipes or forcers



Fig. 3. Paper cornet inserted, bag filled, and the top folded over



Fig. 8. Using the forcing-bag and pipe



Cake decorated with a "Rose" pipe

*To force or pipe* icing or other mixtures successfully, considerable practice is necessary (Fig. 8). The best plan is at first to simply make patterns on a plate or flat tin. In this way the hand becomes accustomed to using the bag, and acquires the even, continued pressure needful to produce steady, unbroken lines.

At first nervousness and muscular fatigue cause shaky, broken, and badly graduated threads and thicknesses.

*The Mixtures to be Forced or Piped:* Great care must be taken on this point, no matter whether sugar icing, mashed potato, or any other variety is being used.

1. If too stiff it will force badly, and need so much pressure that the design is sure to be shaky.

2. If too thin and soft, it will not force easily, and the pattern will blur and lose all sharp and clear outline.

3. Unless perfectly smooth, the pattern cut on the top of the forcing-pipe will be blocked by a bit of grit in the sugar, lump in the potato, etc., and work is hopeless, the bag having to be emptied, the pipe cleaned, and operations started over again. Therefore, always rub icing sugar through a hair sieve, and potatoes, etc., through a fine wire one. Mixtures must also be thoroughly beaten.

For mixtures other than icing, pipes that are more coarsely cut should be used, the finer ones being mainly suitable for sugar, butter, and cream.

#### *Care of Bags and Pipes.*

Scores of these become useless through neglect and bad usage. After use, unscrew or push out the pipe, lay all that have been used in clean water, and leave them there until there is time to clean them.

Turn the bag inside-out after squeezing out all the mixture possible, then soak

it in hot water, with a scrap of soda added if the mixture used has been greasy.

*To Wash the Pipes.* Gently push out with the tip of the little finger all the mixture, and well rinse the pipe in hot water. If really necessary, a very soft brush can be inserted,



Cake decorated with various pipes, "Ribbon," "Plain," etc.

but never anything hard, such as a pin, stiff brush, etc.; for when once the points of the pipes get displaced the pattern is spoilt and the pipe useless.

Rinse the pipes in clean, cold water, and leave them in a warm place until they are quite dry. Never push a cloth into them, or allow them to be dropped or knocked.

#### *The Care of the Bag.*

Wash and rinse the bag well (but use no soap) until quite clean. Special care is needed if cream or butter has been used in it, as it soon becomes sour and rancid, and would impart an unpleasant flavour when next used. Hang the bag in a dry place until it is perfectly dry. Never shut it up in a drawer if it is in the least damp, or it will become musty.



Cake decorated with the "Ribbon" pipe

## STANDARD BREAD

FOR thirty years, from 1881, medical and scientific men all over the world waged war against very white bread. The year 1881 is looked upon as the beginning of the fight, for it was in that year that the modern roller mill, with its apparatus for producing excessively white bread, began rapidly to displace the old-fashioned wind and water mills.

In the old mills the whole wheat-berry was ground between stones, the coarser bran being afterwards removed by sifting the flour through bolting cloths. In the new roller mills the wheat-berry was cracked, and then flattened out by being passed between a succession of steel rollers. Each set of these rollers enabled a separate portion of the wheat-berry to be removed, first the germ and then the successive layers of bran, until nothing was left but the white interior of the grain. This white interior was again sifted through very fine "silks," and divided into very white "patents" and darker "seconds" flour.

Other inventions enabled the miller to whiten his dark-coloured "seconds" flour by allowing it to fall in a fine shower through a chamber containing nitrous peroxide gas, a poisonous compound which has the property of bleaching the flour to any desired state of whiteness.

Not content with bleaching the flour, the millers, assisted by chemists, attempted to "improve" the natural product of the wheat further by adding chemicals, the action of which enabled the baker to produce a larger, but, of course, not better, loaf.

Thus, instead of getting flour from the mill containing all the nourishment of the wheat-grain, the baker was buying a flour which had been deprived of its nutrient by the steel roller process, then very often bleached to make it look white, and finally "doctored" with chemicals to make it produce a larger, lighter loaf.

It took at least thirty years for the people to realise how the millers, aided by the engineers and the chemists, were changing "our daily bread." Everyone who protested against the processes employed was dubbed "crank" and "faddist," although the ranks of protestors from time to time included such famous men as Professors Church, Huxley, Carpenter, and Ray Lankester, with other eminent men of science.

Time and the advance of science, however, proved good friends to the "cranks" who fought so diligently against the impoverishment and chemical manipulation of "the staff of life."

Time showed a generation growing up suffering from dental decay, loss of hair, rickety bones, thin, anaemic, colourless faces, bad digestion, shaking nerves, unfit

for hard labour, and lacking in the abundant vitality for which the men and women of the British Isles were once world-famous. Science proved that the "cranks" were right when they said that these painful defects were due, in large measure, to the fact that the children were being fed upon bread robbed of its nutriment and dangerously adulterated by the addition of chemicals.

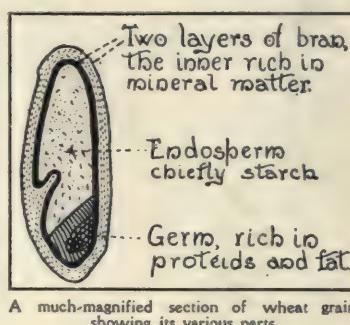
On January 26, 1911, these facts were put prominently before the world by the medium of a "manifesto" published in the "Daily Mail" and signed by eight great medical men. There had been manifestoes before this, from the days of Huxley onwards, but no declaration had the instant effect of the one published in this journal. The interest of the nation had been aroused a few weeks earlier by the announcement that Sir Oswald Mosley, of Rolleston Hall, Staffordshire, a well-known baronet and land-owner, was so convinced of the dangers of white bread that he intended to bake the old-fashioned bread made from flour

ground between stones in the old-fashioned way, and distribute it among his friends and neighbours. When the eight great doctors, who included such famous men as the surgeon to the King and the greatest authorities upon consumption in England, declared that bread should be "made from unadulterated wheat, flour containing at least 80 per cent. of the whole wheat, including the germ," the public began to demand such a bread from

their bakers, and the bakers in turn began to ask the millers to supply the flour.

At first there was considerable difficulty in the way of the public obtaining this genuine "80 per cent." or "standard" bread. (It was called standard because the doctors declared that bread should be "standardised"; in other words, should always be made of uniform standard quality.) Unscrupulous millers and bakers did not hesitate to supply a great deal of worthless, inferior flour under the name, pretending that it was "only a passing craze for dirty-looking bread," and saying that it did not matter what the public was given. These unworthy tactics did not succeed. The bread made from these false imitation "standard" flours was bad, and the bakers who supplied it soon found that their customers went to others who were ready to give them the real genuine standard loaf.

The movement was helped greatly by the fact that people who obtained genuine "80 per cent." bread found that it was sweet, nourishing, appetising, good for their minds and bodies, and well liked by their children. These people refused to take the old white bread.



A much-magnified section of wheat grain, showing its various parts

Schoolmasters also proved good friends to the new-old bread. After feeding their boys with it for a term they found that the boys increased in weight, strength, and activity, that there was less illness in their schools, and that the boys went home for the holidays full of praise for the bread. The discovery of the fact that the roller mills could, by adapting their machinery, supply the bakers with flour of the required standard was also helpful.

Three months after the movement started, the case against white bread was put with startling clearness in a report submitted by the medical officers of the Local Government Board, Drs. Hamill and Monier-Williams, in which they described all the processes of bleaching and adding chemicals to flour, and quoted scientific proof that flour treated in this way was not only less nourishing, but might be actively harmful to the people who ate bread made from it.

Many people who had declared that there was very little harm in eating very white bread changed their opinions after the publication of this outspoken report, and even bitter opponents of a change realised that they could no longer rely upon the statements made on behalf of the very white bread by the men who had been producing these chemicalised flours from which so much of it was made. They turned, therefore, to the "cranks," and asked them why a more wholemeal bread was better for everyone than the bread made from white flour alone.

This was a question easily answered. If you look at a diagram of a wheat-grain, you will find in it one portion called the germ and another called the inner layer of the bran. Neither of these portions is found in white bread, and both are an essential feature of standard bread. When they are present in the flour they give to the bread made from it the sweet, nutty flavour and delightful odour of the old-fashioned country loaf. They are rich in fat, phosphates, and mineral salts. The constituents of the germ have the singular property of enabling the body to make a right use of the starch and protein contained in the white flour which forms the bulk of the wheat-grain. Without the germ the white flour is not properly assimilated by the body. It may make fat or it may be used up in doing work, but it does not make those strong bones and well-knit sinews which everyone wants to see in children. So, too, with the mineral salts and other substances found in the inner layer of the bran, and in the cells of the white flour nearest to the bran, which disappear when all the bran is taken out by the roller process. The phosphorus in the bran is essential to brain nourishment; the lime and fluorine are essential to good teeth, the iron compounds are essential for the blood.

Read an analysis of good standard bread, and you will find in it all those substances which people buy in the form of "tonics" and give to weak and anaemic children. Is

it not better that children should get their iron and phosphorus tonics in the natural form in good bread than in periodic "doses" of patent medicine?

So much, then, for the reasons why the standard bread campaign was started, and why it proved so wonderfully successful. It was not only right, but it was proved to be so by its results. It is not, of course, ended. The end can only come when Parliament declares that bread shall by law contain all those nutritive substances and tonic salts of which it has been deprived by the millers, and shall, moreover, be unbleached and unadulterated.

Until Parliament thus establishes a standard for bread, the housewife must ask her flour-dealer or baker for a written guarantee that the flour is genuine and unadulterated, or buy it direct from a mill which grinds nothing but the old-fashioned flour from good, well-cleaned wheat.

Those who cannot get reliable bread from their bakers will find that home bread-making is both interesting and economical. The best and sweetest bread is baked in the old-fashioned brick ovens fired with wood, but very good bread can be made in kitchen range or gas-oven. The size of each baking must be proportionate to the size of the oven if economy is to be studied in the latter case. It is also worth remembering that in many of the large towns the gas companies will give special assistance and instruction in the art of bread-making in order to encourage householders to use gas ranges.

Home bread-makers will find the following recipe, issued by the Bread and Food Reform League, useful :

Half a quartern of flour, one teaspoonful of sugar, one and three-quarter teaspoonfuls of salt, three gills of tepid water, half an ounce of German yeast.

Cream the yeast and sugar together until smooth, add the teaspoonfuls of flour and the tepid water. Cover this with a cloth, and set to rise in a warm place for about twenty minutes. Mix the flour and salt, pour in the yeast, and mix the dough, adding more tepid water, if necessary. Knead the dough until it is quite smooth, form into a loaf, and put this on to a greased and floured tin. Set this to rise in a warm place until the loaf has doubled its size. Bake in a hot oven for about an hour.

The following recipe is intended for those housewives who wish to use barm, or brewers' yeast. It is often said, and probably with a good deal of truth, that this yeast produces a loaf which keeps better than bread made with German yeast. Some baking experts declare that a standard loaf well made with brewers' yeast will keep fresh and moist for a week. Here is the recipe :

Make a well in the middle of seven pounds of flour, mix three tablespoonfuls of brewers' yeast and three ounces of salt with a pint and a half of warm milk-and-water. Pour this into the flour, and with

a wooden spoon make a batter. Cover with flour and a cloth, let it rise for twenty to thirty minutes, then add more milk-and-water, to make three and a quarter pints altogether, to make the whole a stiff, smooth sponge. Let it stand another hour, then knead till quite firm. Divide it into three loaves, and bake, with or without tins, for an hour and a half in a properly heated oven.

As bread made from standard flour resembles so closely the old-fashioned cottage or country loaf, besides these modern recipes may be placed a description of home bread-making written by William Cobbett, the famous agriculturist, nearly one hundred years ago. For the instruction of cottagers, who even then had abandoned the baking of bread at home, Cobbett wrote:

" Suppose the quantity be a bushel of flour. Put this flour into a trough that people have for the purpose, or it may be in a clean smooth tub of any shape, if not too deep, and sufficiently large. Make a pretty deep hole in the middle of this heap of flour. Take (for a bushel) a pint of good fresh yeast, mix it and stir it well up in a pint of soft water, milk-warm. Pour this into the hole in the heap of flour. Then take a spoon and work it round the outside of this body of moisture so as to bring into it by degrees flour enough to make it form a thin batter, which you must stir about well for a minute or two. Then take a handful of flour and scatter it thinly over the head of this batter, so as to hide it. Then cover the whole over with a cloth to keep it warm; and this covering, as well as the situation of the trough as to distance from the fire must depend upon the nature of the place and state of the weather as to heat and cold. When you perceive that the batter has risen enough to make cracks in the flour that you covered it over with, you begin to form the whole matter into dough, thus: you begin round the hole containing the batter, and pouring in, as it is wanted to make the flour mix with the batter, soft water, milk-warm, or milk, as hereafter to be mentioned. Before you begin this, you scatter the salt over the heap at the rate of half a pound to a bushel of flour. When you have got the whole sufficiently moist, you knead it well. This is a grand part of the business; for, unless the dough be well worked, there will be little round lumps of flour in the loaves; and, besides, the original batter, which is to give fermentation to the whole, will not be duly mixed. The dough must, therefore, be well worked. The fists must go heartily into it. It must be rolled over, pressed out, folded up and pressed out again, until it be completely mixed, and formed into a stiff and tough dough. This is labour, mind. I have never quite liked bakers' bread since I saw a great heavy fellow, in a bakehouse in France, kneading bread with his naked feet! His feet looked very white, to be sure; whether they were that colour before he got into the trough I could not tell. God

forbid that I should suspect that this is ever done in England! It is labour; but what is exercise, other than labour? Let a young woman bake a bushel once a week, and she will do very well without phials and gallipots.

" Thus, then, the dough is made. And, when made, it is to be formed into a lump into the middle of the trough, and, with a little dry flour thinly scattered over it, covered over again to be kept warm and to ferment; and in this state, if all be done rightly, it will not have to remain more than about fifteen or twenty minutes.

" In the meanwhile, the oven is to be heated; and this is much more than half the art of the operation. When an oven is properly heated can be known only by actual observation. Women who understand the matter know when the heat is right the moment they put their faces within a yard of the oven-mouth; and once or twice observing is enough for any person of common capacity. But this much may be said in the way of rule, that the fuel (I am supposing a brick oven) should be dry (not rotten wood, and not mere brush-wood, but rather fagot-sticks). If larger wood, it ought to be split up into sticks not more than two or two and a half inches through. Brush-wood that is strong, not green and not old, if it be hard in its nature and has some sticks in it, may do. The woody parts of furze, or ling, will heat an oven very well. But the thing is to have a lively and yet somewhat strong fire, so that the oven may be heated in about fifteen minutes, and retain its heat sufficiently long.

" The oven should be hot by the time that the dough has remained in the lump about twenty minutes. When both are ready, take out the fire and wipe the oven out clean, and, at nearly about the same moment, take the dough out upon the lid of the baking-trough, or some proper place, cut it up into pieces, and make it into loaves, kneading it again in these separate parcels; and, as you go on, shaking a little flour over your board, to prevent the dough adhering to it. The loaves should be put into the oven as quickly as possible after they are formed; when in, the oven lid, or door, should be fastened up very closely; and, if all be properly managed, loaves of about the size of quartern loaves will be sufficiently baked in about two hours. But they usually take down the lid, and look at the bread, in order to see how it is going on.

" And what is there worthy of the name of plague or trouble in all this? Here is no dirt, no filth, no rubbish, no litter, no slop. And, pray, what can be pleasanter to behold? Talk, indeed, of your pantomimes and gaudy shows, your processions and installations and coronations! Give me, for a beautiful sight, a neat, smart woman heating her oven and setting in her bread!

" And what is the result? Why, good, wholesome food, sufficient for a considerable family, for a week, prepared in three or four hours."

The following are good firms for supplying Foods, etc., mentioned in this Section: Messrs. Samuel Hanson & Son (Red, White & Blue Coffee); International Plasmon, Ltd. (Plasmon).



# THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women oorn to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

*Woman's Who's Who  
The Queens of the World  
Famous Women of the Past  
Women's Societies*

*Great Writers, Artists, and  
Actresses  
Women of Wealth  
Women's Clubs*

*Wives of Great Men  
Mothers of Great Men,  
etc., etc.*

## WOMAN'S WHO'S WHO

### LADY DESBOROUGH

A BEAUTIFUL, witty woman, and a clever writer, Lady Desborough, who has been appointed one of the Ladies of the Bedchamber by Queen Mary, is very popular in society. At Taplow Court, Maidenhead, she has entertained Royalty, and the greatest statesmen, politicians, soldiers, sailors, and men of letters of our time. Her marriage to Lord Desborough—then Mr. Willie Grenfell—the "Admirable Crichton" of sport, took place in 1887, her husband being raised to the peerage some years later. Lady Desborough's parents were the Hon. Julian and Lady Adine Fane.



Lady Desborough  
Langster

They died young, and their daughter was brought up by her uncle and aunt, Earl and Countess Cowper. Lady Desborough still retains much of the grace and beauty of her early youth, although she is the mother of five children, the eldest of whom is twenty-three years of age. Her ladyship has contributed much to the magazines, and a very witty article by her, entitled "Hints to Eton Parents," appeared in a little paper published at Eton School.

### LADY AMPHILL

NÉE Lady Mary Lygon, daughter of the late Earl Beauchamp, Lady Ampthill, one of the new Ladies of the Bedchamber, married Lord Ampthill in 1894. The wedding was one of the social events of that year, and both Queen Victoria and King Edward sent gifts, for Lord Beauchamp was connected with the Court most intimately for many years. When Lord Ampthill was Governor of



Lady Ampthill  
Rita Martin

Madras and Acting-Viceroy, Lady Ampthill proved an ideal Governor's wife. Lady Ampthill is one of the few ladies holding the Order of the Crown of India, and she also possesses another coveted Indian decoration in the Kaiser-i-Hind gold medal. Lady Ampthill, like all her family, is clever, well-read, and rather serious-minded. She is the mother of five children—four sons and one daughter.

### THE DUCHESS OF SUTHERLAND

KNOWN far and wide for her extraordinary versatility—she has written books, a play, and many magazine articles, in addition to which she is a clever artist and musician—and for her noble work on behalf of the Scottish crofters and the labourers in the Staffordshire potteries, the Duchess of Sutherland will be one of the most notable figures at the Coronation ceremony, apart from the fact that she will act as one of Queen Mary's canopy bearers. Her marriage to the Duke of Sutherland was a romance of 1884. She was Lady Millicent St. Clair Erskine,



The Duchess of Sutherland  
Rita Martin

and, when a girl of sixteen, Lord Stafford, eldest son of the then Duke of Sutherland, came to stay with her parents, the Lord and Lady Rosslyn of that period. Lord Stafford immediately fell a victim to the charms of Lady Millicent, and married her on her seventeenth birthday, October 20, 1884. Four years later, the heir to the dukedom, the present Marquis of Stafford, was born, and subsequently two other children. The favourite residence of the Duchess is Dunrobin Castle, Sutherland, where she is indeed a Lady Bountiful.

## THE DUCHESS OF HAMILTON

As wife of Scotland's premier peer, whom she married in 1901, the Duchess of Hamilton, who has been chosen as one of Queen Mary's canopy bearers for the



The Duchess of Hamilton  
Speaight

Scotland, and takes a keen interest in the Scottish industries, which owe so much to the Duchess of Sutherland. The Duchess of Hamilton is also a great lover of animals, and her name will be found associated with many movements connected with their welfare.

## THE DUCHESS OF PORTLAND

ALTHOUGH the wife of one of our richest peers, the Duchess of Portland, who will act as one of Queen Mary's canopy bearers at the Coronation, cares little for town life or the whirl of society. She loves the country, and is especially happy at Langwell Lodge, Caithness. Fly-fishing is one of her favourite pastimes, and she is also extremely fond of swimming. She has a deep sympathy for the poor and aged, and it was through her influence that the Duke devoted his Turf winnings to the building and endowment of almshouses at Welbeck, his chief seat, and one of the most wonderful mansions in the world. The Duchess, who, before her marriage, in 1889, was Miss Winifred Dallas-Yorke, has three children. She is especially interested in animals, and is an active worker on behalf of Our Dumb Friends' League, as well as a supporter of that excellent institution, the Home of Rest for Horses.

## LADY CARRINGTON

IT was in 1878 that Lord Carrington married the Hon. Cecilia Margaret Harbord, daughter of the fifth Baron Suffield, and Lady Carrington has become as popular as her husband, who has the reputation of being one of the most liberal and sympathetic landlords in the kingdom. Lord Carrington was one of the late King Edward's best friends, and Lady Carrington, too, is very popular with the Royal Family. Her daughter,



Lady Carrington  
Thomson

Lady Victoria, will be one of Queen Mary's train-bearers during the Coronation. Lord and Lady Carrington have five daughters and one son.

## THE DUCHESS OF MONTROSE

ALTHOUGH she does not move much in society, preferring to live quietly at her lovely Scottish home, Buchanan Castle, the Duchess of Montrose has been selected as one of Queen Mary's canopy bearers at the Coronation, an honour which was also conferred upon her at the coronation of Queen Alexandra and King Edward.

The Duchess has been called "the uncrowned Queen of Glasgow," and, since her marriage, has been associated with every good work carried on in that town. Close to her picturesque home near Loch Lomond, she has established a charming holiday-house where slum children may enjoy a health-giving sojourn in the summer. Before she married the Duke, in 1876, the Duchess was Miss Violet Graham, sister of Lord Crewe's first wife. Her own family numbers five—three sons and two daughters—the heir to the dukedom being the Marquis of Graham, who, in 1906, married Lady Mary Hamilton, one of the richest women in the kingdom. The Duchess is never so happy as when moving among the people of her own quiet northern moorlands, whose affection and admiration for her is very real.



The Duchess of Montrose  
Speaight

## THE COUNTESS OF RANFURLY

IT was while her husband was Governor of New Zealand that Lady Ranfurly, as mistress of Wellington House, entertained King George and Queen Mary on their first Colonial tour. A brilliant hostess and a typical Irishwoman, Lady Ranfurly holds a position of much importance in society, and her daughter, Lady Eileen Knox, will be one of Queen Mary's train-bearers at the Coronation. Lady Ranfurly was the Hon. Constance Caulfeild, only child and heiress of Viscount Charlemont, when she married Lord Ranfurly in 1880. She is still remembered with affection by the people of New Zealand, while she has done much to further the interests of the people of Dungannon, an Irish linen town, of which the Earl owns the greater part. Lord and Lady Ranfurly have a beautiful home in County Tyrone, the heir to the earldom being Viscount Northland, their eldest son, who is an officer in the Coldstream Guards. It may be of interest to recall, in this connection, the fact that Lord Ranfurly is a lineage descendant of the famous William Penn, the great and heroic Quaker, who founded the New England State of Pennsylvania.



The Countess of Ranfurly  
Langtier



# QUEENS of the WORLD

## No. 10. Queen Victoria of Spain

Early Days of Her Life—"A Golden-haired, Blue-eyed, English Princess"—The "Coming Out" Ball at Kensington Palace—King Alfonso's Courtship—Visit to Biarritz—Queen Victoria as Wife and Mother

THE birth of Queen Victoria of Spain, on October 24, 1887, was, for two reasons, an event of historical interest. It occurred in the Jubilee year of the late Queen Victoria, and as the happy event took place at Balmoral, the Princess enjoyed the distinction of being the first Royal baby born north of the Tweed for three hundred years.

It is not surprising, in view of the latter fact, that Scotland was quick to celebrate the event, and a great bonfire was kindled on the night of October 24, on Craig Gowan, in honour of the birth of the infant Princess.

She was the second child of Princess Henry of Battenberg, and the only girl, Prince Alexander having been born the previous year, and Prince Leopold and Prince Maurice subsequently. When one remembers the deep attachment which existed between the late Queen Victoria and her ninth child, Princess Beatrice, and how, even after the latter's marriage to Prince Henry of Battenberg, a suite of rooms close to those occupied by her late Majesty was set aside in Windsor Castle and at Osborne, in order that mother and daughter should not be far separated, it is not surprising to learn that Queen Victoria took a deep personal interest in little Princess Ena, and kept her near her as much as possible.

### A Fairy Godmother

The christening took place at Balmoral, on November 23, the service being according to the form of baptism of the Scottish Presbyterian Church, Dr. Cameron Lees, of St. Giles's Cathedral, Edinburgh, officiating at the simple rites. "Victoria Eugénie Julia Ena" were the names bestowed upon the Royal infant, who derived the second from the Empress Eugénie, who, as one of the sponsors, was represented at the christening by Princess Frederica of Hanover.

Nor did the interest of the Empress in her godchild end here. She conceived a great affection for the little golden-haired, blue-eyed English Princess, an affection which was duly reciprocated. Many were the jewels, books, and gifts of all kinds which the Empress showered on her godchild.

The closest friendship has always existed between Princess Henry and the Empress Eugénie, and it was the many long visits that were exchanged between them which led to the warm attachment that sprang up between the Empress and the Queen of Spain.

To revert again to the childhood of the Queen of Spain, it might be mentioned that her most noteworthy characteristics were her sunny temperament and fondness for fun, her brightness and cheerfulness being quite infectious. She once attracted the attention of a foreign nobleman, who did not know who she was. Nodding towards her, he said to a friend standing near :

"It is an English child, just such as I read about in books. She has gold hair, blue eyes, rose and ivory cheeks ; she runs and dances, but does not walk ; she has been laughing continually at that boy with her now, who has been singing comic songs to her under his breath. A very pretty, very charming, little English child out of a story book. Who is she ? "

"Princess Ena of Battenberg," was the reply.

### A High-spirited Princess

Even the somewhat strict discipline of her august grandmother could not check the buoyant spirits and unaffected gaiety of the Princess. At her "coming out" ball, which took place at Kensington Palace in May, 1905, one of the guests, a very shy young man, having been presented to the Princess, asked her in a highly formal manner whether she would honour him with a dance. With laughter in her eyes, Princess Ena replied, "Oh, certainly, if you are quite sure you don't mind."

It was after the death of Queen Victoria, in January, 1901, that Princess Henry occupied apartments in Kensington Palace, but prior to that most of Princess Ena's time was spent at Osborne, with occasional visits to Balmoral and Windsor. Prince Henry was Governor of the Isle of Wight, the governorship being subsequently given to Princess Henry after his death. It was a great blow to Princess Ena when her father died, in 1896, when she was nine years of age. In 1895 he had volunteered for service with the Ashanti Expedition, and in January of the following year was seized with an attack of fever, dying a few days later on board a British ship. He was buried in the little church of Whippingham, Isle of Wight, where, in 1885, he had been married to Princess Beatrice.

Prince Henry had been his children's constant companion, for he was a man who possessed strong ideas on the subject of parental obligations. Princess Ena was

lucky in possessing, not only three brothers with whom she could romp and play, but also a father who would join in her games. He it was who taught the Princess and her brothers riding, tennis, and swimming. Many were the frolics they had on the seashore at Osborne, and many were the pranks which their high spirits led them to play on one another.

#### Her Education

But while passionately fond of outdoor exercise, and eager to indulge in play at every opportunity, Princess Ena proved herself a clever and capable child at lessons. Her chief tutor was her mother, under whose guidance she learned to become a good linguist, a clever musician, and a capable needlewoman. Although German had been the private tongue of the Royal Family, it was recognised that a complete mastery of English was essential, and, accordingly, the Princess learned all her lessons in English, which was spoken always by her attendants and teachers. All through her girlhood days the value of modern languages was impressed upon her, and Princess Ena learned both to speak and write French and German fluently. It was, in fact, in French that her courtship by King Alfonso was conducted, although she quickly acquired a knowledge of Spanish.

Princess Henry has always been known as the most accomplished musician in the Royal Family. When quite young she developed a wonderful gift of reading difficult music at sight, and this was carefully cultivated. She set to music various poems by Lord Tennyson, and for the first fifteen years after her marriage hardly missed an important musical event in the metropolis, showing not only a keen and intelligent appreciation of both music and drama, but also a very kindly feeling towards artistes.

This taste for music has been inherited to a certain extent by her only daughter. The Queen of Spain sings and plays charmingly, but has, perhaps, taken more interest in drama than opera. Princess Henry often acted in amateur theatricals at Osborne, and under her mother's tuition, Queen Victoria, as a child, became quite a clever and competent little actress. Once, before an audience composed of the parishioners of Whippingham, she, together with her brothers, Prince Alexander and Prince Maurice, performed a musical comedietta entitled "Our Toys." And it is not generally known that, in 1907, Queen Victoria wrote a one-act play in French, which was acted by a group of noble amateurs at the Royal villa at San Sebastian.

#### Her Début

"A bonny little girl" was the general description which the worthy people of Whippingham usually applied to Princess Ena in the days when she and her brothers romped and frolicked together. She became immensely popular, and Princess Henry very soon discovered, somewhat to her amusement, that the public at various functions in the

Isle of Wight had almost as warm a welcome for the Princess as for herself. Indeed, Princess Ena was often invited to open bazaars and the like. The "Queen of the Isle of Wight," however, as Princess Henry was called, would not allow this, for she was fully alive to the fact that publicity and excitement are greatly detrimental to a child's health and nature. In fact, until Princess Ena made her *début*, when she was eighteen years of age, little was known of her by the general public.

Strictly speaking, she made her first appearance at an infirmary ball in Ryde in January, 1905, and her first formal appearance was at the Court in the following month. Between then and May, when the great social event, the "coming out" ball at Kensington Palace, took place, she attended all the Court functions and dances given in her honour, and at the same time frequently accompanied her mother upon her philanthropic visits to bazaars and hospitals. The ball at Kensington Palace was a magnificent affair, the late King Edward, Queen Alexandra, King George, Queen Mary, and other members of the Royal Family being present.

#### The Fairy Prince

It was just after this ball that Princess Ena met King Alfonso for the first time. On June 5 his Majesty arrived in London on a visit to King Edward, and it was while making a call at Kensington Palace with members of his suite, before starting upon his round of sight-seeing, that he first saw Princess Ena. They met several times during his short stay in this country, but no announcement was made, although tongues were set wagging after a gala performance at Covent Garden, when it is said that King Alfonso betrayed his secret by his marked attentions to Princess Ena. Indeed, it was a lady in the Royal party at this performance who claims to be the first to proclaim the fact that an engagement was pending between King Alfonso and Princess Ena. And when the Spanish Ambassador took Princess Henry down to tea at a large afternoon party, and it became known that she was being pressed to visit Algeciras in the winter, many rumours were set afloat.

The following January, Princess Henry and her daughter paid a visit to Biarritz, but it was generally understood before that time that Princess Ena and King Alfonso would soon be married. "We are not engaged," Princess Ena is said to have explained to a friend, "but we are going to be married."

All doubts, however, were set at rest by the Biarritz visit. Each day the King would motor over from San Sebastian, and spend every moment driving round the country with the Princess. On one occasion the thirty-eight miles which separate San Sebastian from Biarritz were covered by the King's automobile in eighty minutes. As the King was starting, the inhabitants of the suburb of Antiguo showed the interest they were taking in his wooing by shouts of "Long live

the King!" "Long live his *fiancée*!" And an old sailor added, loud enough to be heard by his Majesty, "It's to-day that the automobile will fly along." "I believe you," replied a beautiful Basque damsel, "on the wings of love." This sally called forth loud cheers, and the King, who heard it all, nodded and smiled.

Apparently a firm believer in the time-honoured maxim, "Happy's the wooing that's not long a-doing," King Alfonso followed Princess Henry and her daughter to the Isle of Wight, and the betrothal was formally announced on March 9. It did not meet with universal approval, mainly on account of the fact that Princess Ena was called upon to change her religion. As a matter of fact, the young Princess's conversion to the Church of Rome had been more than half effected previously, because her fairy godmother, the Empress Eugénie, had been longing for it. Dr. Bourne, Archbishop of Westminster, took in hand the preparation necessary for her conversion.

While some people in this country and abroad opposed the marriage, which was duly celebrated on May 31, 1906, at the Church of San Gerónimo, Madrid, it was hailed by the majority as an excellent alliance. In the first place, it was recognised that it was a love match; and in the second, that it would do much to establish that closer understanding which had been desired for many years between Great Britain and Spain.

But the wedding was marred by a terrible tragedy, for the explosion of an assassin's bomb clashed with the sound of wedding-

bells. As the Royal pair returned from the church to the palace, a bomb was thrown at the carriage, and several soldiers and spectators were killed. The King and Queen escaped, and the coolness and courage they displayed added not a little to their popularity. And when, on May 10, the following year, an heir to the throne, Prince Alfonso, was born, there was much rejoicing and jubilation.

The Queen of Spain has two other children, Prince Jaime, born June 23, 1908, and Princess Beatrice, born June 22, 1909. Another son was born a year later, who, however, to the great grief of Queen Victoria, did not survive his birth.

Being always fond of children, Queen Victoria has made an ideal mother. She superintends their care herself, and makes a good deal of their clothing—for needlework constitutes her favourite indoor recreation. And a touch of her characteristic love of fun is betrayed by the fact that when Prince Alfonso was two years of age, she made him a miniature soldier's uniform, which delighted his father.

Not only, however, does Queen Victoria take the keenest interest in the upbringing of her own children, but also in the children of the poor. Some time ago she presented a handsome sum of money to a crèche that had been opened at Seville, and she frequently makes various articles of needlework in order that they may be sold at bazaars for fancy prices to benefit children's charities. This is the secret of Queen Victoria's popularity in Spain, popularity which it was feared would never be accorded a foreign princess.



H.M. Queen Victoria of Spain, daughter of Princess Henry of Battenberg and granddaughter of the late Queen Victoria, whose romantic marriage with King Alfonso cemented the friendly alliance between England and Spain  
Photo, Chuseau-Flavien



## WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of **EVERY WOMAN'S ENCYCLOPÆDIA** only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to—

*Marriage  
Children  
Landlords*

*Money Matters  
Servants  
Pets*

*Employer's Liability  
Lodgers  
Sanitation*

*Taxes  
Wills  
Wife's Debts, etc., etc.*

### LANDLORD AND TENANT

*Continued from page 1145, Part 9*

**Commencement and Duration of Leases—Rent and the Laws that Affect its Payment—Demands for Rent**

#### The Term

In every lease the time at which it is to commence must be stated with certainty. A lease which merely stated the commencement of the term as on a certain day of a certain month, without specifying the year, was formerly held to be void; although it does not appear that this result would now follow if the omission could be supplied as a matter of reasonable inference. If the date of the lease referred to in the *habendum* is a sensible one, it means the actual date of the lease; but if it is an impossible one, such as April 31, or dates "from the making thereof," or "from henceforth," or is not set forth at all, the term will commence from the date the lease is delivered.

When no time is fixed for the commencement of the term, as, for instance, where it is simply "to hold for twenty-one years," the term, if the tenancy is created by deed, will commence from the date of the delivery. But if created by an agreement not under seal, it will commence from the date of the agreement; unless it can be shown from the agreement itself, or from parol evidence, that some other time was intended. A lease for years may be made to commence either at a present or a future time, but leases are often expressed to commence from a day which is past, though in that case the lease relates back for purposes of computation only. In such a case the lease takes effect only from the time of delivery, the practical effect of this being that the lessee will not be liable for breaches of covenant committed before that date. The term in a lease only marks

the direction of the tenant's interest, and its operation as a grant is merely prospective.

#### Commencement and Duration of a Lease

Although the commencement of the term must be certain, it is not necessary that it should be stated expressly, or even that it should be known to the parties at the time the lease is made, but it should be capable of being definitely ascertained at the time the lease takes effect in interest or possession. Thus a lease may be made to commence from such a date as a certain person may name, or as soon as the intended lessee shall pay a given sum of money, or after a life or lives in being, or upon the determination of a term already subsisting in the premises. In this last case, if the term come to an end by surrender or forfeiture, or if there is no such term in existence, or it is void, the lease will commence immediately. Where one parcel of land was demised to one person for ten years, and a second parcel to another person for twenty years, and a lease of both made to a third person for forty years from the end of the previous demises, it was held that the term was granted by the last demise, i.e., the forty years commenced as to the first parcel immediately on the expiration of the ten years, and was not to be deferred until the term for which the second parcel was granted had also come to an end.

The duration as well as the commencement of the term must be stated in the lease if the term be fixed by reference to some collateral matter. Such matter must either be itself certain, as a demise to hold "for as many

years as A has in the manor of B," or capable of being rendered so "for as many years as C shall name." Consequently, a lease to endure for "as many years as A shall live" would not be good as a lease for years, although the same result may be arrived at by granting a ninety-nine years' lease to end on A's death.

If a lease for years be made to two persons if they shall so long live, or to one person if he and another should so long live, it will cease at once upon the death of either; but if the proviso is that the lease shall cease if the lessees should die during the term, the lease will not be ended by the death of one of them. Conveyancers cannot be too careful in the drafting, the substitution of "and" for "or" may make a difference which the layman who reads the document may not understand and appreciate. A lease for a given number of years if "A, his wife, or any of their issue should so long live," is one that will survive the death of A and his wife and continue as long as any of their children remain alive; a similar lease "if A and his wife and issue shall so long live" will cease on the death of any of them.

A lease for years from a given day, e.g., March 25, does not end until the last moment of the day in question in the last year of the term. But where a demise for years specifies the day on which it is to commence, the term expires in the year in which it comes to an end, at midnight of the evening before its anniversary.

#### Rent

Rent is a certain profit reserved or arising out of lands or tenements upon which the lessor or landlord may distrain. It is not necessary that the rent should consist of money; it may be rendered in specific articles, such as wine, corn, horses, or by manual services for the lessor's benefit, as by shearing sheep, or cleaning the church, or be paid partly by services and partly by money.

The rent reserved must be certain—that is, the amount must either be certainly mentioned or be such as by reference and something else may be previously ascertained. The time at which it is payable must be certain also. The mere fact of its being fluctuating in amount does not make it uncertain.

The rent must not be reserved to a stranger, but must be reserved to the lessor only. "Rent is something paid by way of retribution for the land, and therefore ought to be made to him from whom the land passes." Hence a reservation of the rent by the lessor to his heir is void, unless the lease is only to commence after his own death. It will, however, always be safe to make the reservation to the lessor, "his heirs, executors, administrators, and assigns," or the rent may be reserved generally, without saying to whom; the law will then make it follow the reversion.

#### When Due

Rent is usually reserved yearly, and in the absence of agreement to the contrary, will be presumed to be reserved every year

during the term, however it be made payable. In a lease for years, if rent is made payable by the lessee or tenant yearly or twice a year by even portions during the term, or at the four quarter days, it will be construed to mean a yearly rent payable as stipulated. If the rent reserved be expressed to be a yearly rent, or so much a year, and no time for payment is specified, it will be payable yearly, and cannot be demanded before the end of the year.

Rent which is simply made payable half-yearly or quarterly is not necessarily made payable on "quarter days"; the days of payment may be computed half yearly or quarterly from the making of the lease. Rent may be reserved payable in advance, but this must be clearly stipulated for. Thus, in a reservation of yearly rent to commence at Michaelmas and to be paid three months in advance, such advance to be paid on taking possession, it is held that the stipulation for rent in advance applied only to the first quarter. But a rent payable quarterly, "and always, if required, a quarter in advance," is not always due in advance whether the demand is made or not. Rent, however, is not usually payable in advance, is not due until the day upon which it is payable, and not in arrear until such day has elapsed.

#### The Demand

The rent reserved by a lease is payable on the land, and at the most notorious place of it—for example, the front door of a dwelling house. If made on the land the demand is sufficient, though addressed to a person who is a stranger to the lessor—e.g., a sub-tenant; the mere fact of there being no one to whom to address it will not absolve the landlord or his duly authorised agent from making the demand. The agent need not produce his authority, if not requested at the time to do so by the tenant. The demand must be made precisely upon the day when the rent is due and payable by the lessee to save the forfeiture, and at such convenient hour before sunset as will give time enough to count the money before sunset. Thus in one case where a man called at half-past ten in the morning, and in another where the demand was made at one o'clock after midday, it was held that the demand was not a good one, because the tenant in each case having till sunset to pay his rent, the landlord, or his representative, should have waited until that time. The demand must be only of the precise sum due, and must disclose to what rent exactly it relates, and if more than one instalment is due, it must relate only to the last, or it will be altogether bad.

Of course, there may be a proviso in the lease by which the rent is payable at some other specified place, or the proviso may stipulate for a demand of rent, in which case an ordinary demand, without the above formalities, will be sufficient; or there may be an express stipulation for a re-entry on non-payment without any demand or without any "legal or formal" demand.

**CHILD LAW**
*Continued from page 1867, Part 15*
**BETTING AND LOANS**

**Illegal to Induce an Infant to Bet or Borrow Money—Penalties Incurred by so Doing—Street Betting in Connection with Children—Children of Female Convicts—Sale of Intoxicants or Fire-arms to Children—Street Games**

It is an offence punishable with fine and imprisonment for anyone, for the purpose of earning interest, commission, or reward, to send to a person whom he knows to be an infant any circular, notice, advertisement, letter, or telegram inviting him to make any bet or wager, or to take any share or interest in any betting or wagering transaction, or to borrow money, or to apply to any person or at any place with a view to obtaining information or evidence for the purpose of any bet or wager, or for borrowing money or for information as to any race, fight, game, or sport upon which betting or wagering is generally carried on.

**Proof of Age**

It must not be forgotten that by infant we mean one who has not attained his majority; anyone sending a circular or other document offering to lend money, or with regard to any betting or wagering transaction, to any person at any university, college, school, or other place of education is deemed to have known that such person was under age, unless he can prove that he had reasonable ground for believing that such person was of full age.

**Persons Responsible**

Every person who assists at the money-lending business at the address given in the circular, and the person to whom payment may be made or information obtained with regard to the betting circular, shall be deemed to have sent the document unless they can prove the contrary.

If in either case the circular was sent in reply to a request from the minor to forward terms of loan or book of betting rules, the question might be raised—could the money-lender or bookmaker under such circumstances be convicted of “inviting”?

**Affidavit in Connection with Loan**

Anyone who solicits an infant, except under the authority of any court, to make any affidavit or statutory declaration for the purpose of, or in connection with, any loan, shall be liable to a term of imprisonment not exceeding three months' hard labour, or a fine not exceeding £100, or to imprisonment and fine of a less time and amount.

**Street Betting**

For street betting, as the offence is called, with a person under the age of sixteen, the offender, if convicted of the offence of street betting, which is not necessarily confined to a street or public place, may be imprisoned for six months without the option of a fine, or sentenced to pay a fine of £50. The offender may be taken into custody by a constable without a warrant, and must satisfy the Court that he had reasonable

ground for believing that the person was over sixteen.

**Child of Female Convict**

The child of a female prisoner may be received into prison with its mother, provided it is at the breast. When the infant has attained nine months the medical officer is to report whether it should be retained; but no child after it has arrived at the age of twelve months is to be retained, except under special circumstances.

**Sale of Beer and Spirits**

Publicans and others are not to sell any description of intoxicating liquor to any person under the age of fourteen, excepting such as are sold in corked and sealed vessels in quantities of not less than one reputed pint, for consumption off the premises only. And there is a penalty which may be imposed upon any person sending a child under fourteen to any place where intoxicating liquors are sold except for the purpose of bringing the same home in properly sealed bottles.

There is nothing to prevent the licensed person from employing a member of his family, or his servant, or apprentice, to deliver intoxicating liquors at the residences of his customers.

Under no circumstances is the publican or other licensed person to sell for consumption on the premises any description of spirits to persons apparently under sixteen.

**Pistols**

No one under the age of eighteen may buy, hire, use, or carry a pistol without having previously obtained a gun licence. Anyone who knowingly sells or delivers a pistol to any such unlicensed person under eighteen years of age renders himself liable to a penalty of £5. Any pistol found in the possession of a person under eighteen, and liable to a penalty, may be disposed of as the Court directs.

**Street Games**

Playing at football or any other game on the highway is an offence. But roller-skating in the road or on the pavement does not appear to be regarded by the Metropolitan Police Magistrates either as a game under this section, or as a nuisance, under which heading flying kites in the street, and making slides upon ice or snow, are included.

Throwing stones, lighting bonfires, lighting or throwing fireworks in the street, ringing door-bells, knocking at doors, extinguishing street-lamps, or placing flowerpots or other heavy articles in an upper window without sufficiently guarding the same from being blown down, are all offences for which a fine of 40s. may be imposed.



## WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting ; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of **EVERY WOMAN'S ENCYCLOPÆDIA**, therefore, will include, among thousands of other subjects—

*Famous Historical Love Stories  
Love Letters of Famous People  
Love Scenes from Fiction*

*Love Poems and Songs  
The Superstitions of Love  
The Engaged Girl in Many Climes*

*Proposals of Yesterday and To-day  
Elopements in Olden Days, etc., etc.*

## TRUE LOVE STORIES OF FAMOUS PEOPLE

### No. 14. PRINCESS AMELIA, THE YOUNGEST DAUGHTER OF KING GEORGE III.

By J. A. BRENDON

THIS is not a romance rich in daring deeds of chivalry, in stirring episodes and powerful situations. It is merely a little love story, quite simple, very dainty. Indeed, had not the heroine been the daughter of a king, it would probably never have been written ; she would have married the hero in the usual way, and with him, no doubt, would have lived happily ever afterwards. But the heroine was a princess, a princess of the Blood Royal, and the heritage of birth stood in her road of happiness, an insuperable obstacle.

#### Her Father's Darling

Love is a whimsical, capricious force, and the path of true love almost invariably is beset with difficulties. A platitude this may be, but the statement calls for no apology. One may laugh at it, but one cannot despise it ; it is a truth which has echoed throughout the ages, and still re-echoes.

But perhaps it was inevitable that the Princess Amelia should learn to love a commoner, for she was the daughter of King George III., a monarch whose grey hairs literally were brought to the grave by the matrimonial complications of his children. His was a remarkable and numerous family, but its members, almost without exception, each contracted or strove to contract a *mésalliance*. That Amelia should have done so was unfortunate, for she was a girl whom not even the breath of scandal should have been allowed to touch. She was very

different from the other children. Refined and high-minded, in her were centred all the family virtues. She was very human, but very fascinating, and the nation adored her. Her brothers and her sisters were devoted to her ; the Queen loved her dearly, but the King—to George III. she was the most precious thing in life ; he idolised her, and not without reason, for in return she idolised him also.

Amelia was his youngest child, the last of a family of fifteen, and was born on August 7, 1783, at Queen's House, a building which, in 1825, emerged eventually from the hands of architects as Buckingham Palace. The two children who had preceded her into the world had both died young. Care, therefore, was lavished upon Amelia, the last born, for she also was delicate, and even as a tiny child won the King's affection in a way in which had none of his other children.

#### Beautiful But Delicate

Precocious and of enormous importance in her own eyes, a fascinating child, she was indeed a princess born, absurdly conscious of her dignity. But, unfortunately, even as a baby she was alarmingly delicate. Unlike her sisters, therefore, who, as children, had been kept closely to their books, she was ordered by the doctors to live as much as possible in the open air, and, in consequence, developed into a delightfully natural girl, really artistic, really musical, and, it is said, a "great horsewoman."

"Full as tall as Princess Royal, and as much formed, she looks," wrote Madame d'Arblay in 1798, "seventeen, although only fourteen, and has a Hebe blush, an air of modest candour, and a gentleness so caressingly inviting of voice and manner that I have seldom seen a more captivating young creature."

The open air life, moreover, appears to have proved truly beneficial, for in January, 1800, the King declared in a letter to Bishop Hurd of Worcester that "even dear Amelia is with gigantic steps, by the mercy of Divine Providence, arriving at perfect health.

"She was," he continued, "on the 24th of last month, confirmed at her own request by the Archbishop of Canterbury, who seemed much pleased in the preparatory conversation he had with her. . . ."

#### The Hon. Charles FitzRoy

But, none the less, in the following year, when George's mind again gave way beneath the strain of troubles political and domestic—the Prince of Wales's infatuation for Mrs. Fitzherbert (the story told in *EVERY WOMAN'S ENCYCLOPÆDIA* in Parts 12 and 13) was a sorry worry to him—it was deemed advisable, for the sake of her health also, to send Amelia to Weymouth with him.

Later, moreover, when George returned to Windsor, the Princess did not accompany him; she remained at Weymouth, and with her stayed Miss Gomme, her governess; and General FitzRoy, the King's favourite equerry, who was specially appointed to escort her on her daily rides.

The Hon. Charles FitzRoy was at this time thirty-eight years of age, twenty years older than Amelia. The second son of Lord Southampton, he was himself of semi-Royal descent, for his uncle, the Duke of Grafton, was a direct descendant of King Charles II. But the first duke's mother had been Barbara Villiers, and there was, therefore, a bar sinister in the family escutcheon. FitzRoy, therefore, could not even hope to be recognised as Amelia's husband. This he knew; this the Princess knew, but knowledge could not restrain desire, and she learned to love him, and he her, as truly as man and woman have ever loved.

#### Friendship Ripens into Love

FitzRoy, however, strove hard to prevent himself from compromising her. He was a noble, generous man, and, moreover, a loyal and faithful servant of his king. George regarded him as his truest friend, and reposed in him the utmost confidence. And this was a trust which FitzRoy was unwilling to betray. But his was a difficult position. When love and honour are antagonistic, love often proves to be the stronger.

Rarely did a day pass upon which the Princess and equerry did not meet; they were frequently thrown into each other's company. FitzRoy always accompanied the monarch on his morning rides. Amelia did also. In the evening, again, he would often

play cards with the King and Queen. And so would Amelia.

Acquaintancehip, therefore, blossomed rapidly into friendship, and now, during these days at Weymouth, friendship ripened into an even closer tie. Miss Gomme was not blind; she saw what was happening, but knew not what action to take. Amelia was heedless to warnings and advice. Hoping, however, that the infatuation would prove merely to be a passing fancy, for a while she held her peace. But when a year had elapsed and she saw clearly that both Amelia's health and spirits were being undermined by an unattainable desire, she deemed it wrong to preserve her silence longer. She confided the secret, therefore, to one of Amelia's sisters, and this sister, Princess Mary, told it to the Queen. Amelia was furiously indignant; interference, she maintained, was quite uncalled for, and forthwith she wrote an angry letter to her mother strongly censuring Miss Gomme's behaviour.

#### Motherly Counsel

On hearing the news, Queen Charlotte made it her first concern to keep the King in ignorance; it would be a cruel blow to him to know that Amelia, his youngest and favourite child, had followed the example of her elders and yielded to an unwise affection. Accordingly, she endeavoured tactfully to allay the storm. With this object in view, she addressed to Amelia a pacific letter. It is a remarkable document, and of prodigious length. In it, moreover, she barely alluded to FitzRoy, but sought merely to justify the conduct of Miss "Gum," who, she assured Amelia, "being put about you all as a trusty Person to direct and instruct you, is, by Her Situation, bound in Honour to put you on your Guard if she knows of anything that would be likely to injure you. You will, my dear Amelia," she added, "be sensible that neither by words nor by looks did I through the whole Winter shew you any disapprobation. In the beginning of Our Settling in Town I was ignorant of what had passed; and when I knew it I took no notice of it, being sure that Miss Gum's advice being well considered must upon any Person which professes Religious Principles have taken every Necessary effect, particularly as You want neither Sense nor Penetration, and consequently must feel that she was a friend to you."

The letter concluded with some sage motherly counsel. "A Wise Man," wrote the Queen, "bears with a Fool, and a Good Man bears up under Distress, nay, even bears injury with Patience; and I pray to God that you may become both wise and good. I beseech you let no offence whatever lead you to judge hastily of a Fellow Creature; be always watchful of yourself in every step you take; beware of Flatterers—choice of your friends, and do not destroy your Health and Happiness by fancying things worse than they are, and by your following this advice You not only prove Your affection to

me, but insure to You the warmest Love from

"Your affectionate Mother and Friend,  
"CHARLOTTE."

But Amelia's outraged feelings were not thus to be pacified. She refused to forgive Miss Gomme, and threatened even to appeal to the King for her dismissal. This was terrible. George must not know the truth. He must not be allowed even to suspect. His burden of cares already was more than he could carry—domestic worries, difficulties with Parliament, sedition in Ireland, and, on top of all, the insolence of Napoleon. Another at this time must inevitably prove too much for his endurance. It was imperative, therefore, the Queen thought, that Amelia's affairs should be kept secret, or, better still, hushed up altogether. The morning rides, the card parties, at any rate, must continue uninterrupted.

And so the little romance was allowed once again to pursue the even tenor of its way, and soon, very soon, the lovers came to an understanding, a secret understanding, but a very definite understanding. This the following letter proves. It is the earliest of her love letters now extant.

"My own dear Angel,—I don't know why, but I felt so full that I was quite distressed at speaking to you. How cruel we did not play together (at cards)! I thought your manner to me still as if you had doubts about me. I tell you honestly how jealous I am. I don't know! And I dread your hating me. I hope I shall be able to give you this walking to-day at Frogmore. My own dear love, I am sure you love me as well as ever. If you can give me a kind look or word to-night pray do, and look for me

to-morrow morning riding; don't leave me! Don't send anything over till this evening, you dear Angel. I go to chapel to-morrow morning—now do sit where I can see you, not as you did last Sunday morning. Good God, what I then suffered! Do have your hair cut and keep it for me. . . ."

Amelia may have been a child, but there can be no doubt as to the sincerity of her devotion to FitzRoy. This letter shows her love in all its delightful, genuine simplicity. It was a cruel fate which forbade her to marry

the man she dearly loved. But marry him she could not; that is to say, could not without the Crown's consent—the heritage of birth made it impossible. This the Royal Marriage Act of 1772 declared emphatically, and to ask for the King's consent, Amelia knew, would be an idle waste of time.

There was, however, a possible loophole. A clause in the Act asserted that if any member of the Royal Family, "being above the age of twenty-five, should persist in his or her resolution to contract a marriage disapproved of or dissented from by the Sovereign, then such descendant, upon giving notice to the King's Privy Council, which notice was to be entered in the books there-

of, might, at any time from the expiration of twelve calendar months after such notice given, contract such marriage . . . and such marriage should be good, unless both Houses of Parliament should, before the expiration of the said twelve months, declare their disapprobation."

It was of this clause that Amelia was determined to avail herself. But it was necessary for several years to elapse before she could do so; she would not be twenty-five until 1808, and even from then she would have to wait another year before she would be free to marry.



Princess Amelia, the youngest daughter of King George III. The story of her love for Hon. Charles FitzRoy forms certainly the most dainty of the Royal romances of the eighteenth century

But wait she would. She was determined that nothing should shake her loyalty, and that, even if each of the crowns of Europe were laid at her feet in turn, she would reject them. Henceforth, therefore, when writing to FitzRoy, she refers to herself as his " wife in spirit," and, just to show him how worthless is a title in her eyes, she deliberately makes use of his initials in signing her letters.

#### Snuff and Love

And, strange though it may seem, this pretty, childish fancy has been often used to support the belief that FitzRoy and she were really man and wife. Mrs. Villiers, however, who was Amelia's constant and most intimate companion during her later years, has testified to the utter falsity of all such statements. But such testimony, surely, is unnecessary; Amelia's letters alone are sufficient proof, and two, at any rate, both written in 1707, are worthy of being quoted. The first is particularly interesting. The modern girl, perhaps, really is not so terribly modern, after all. She may smoke like a man, she may want to vote like a man, but her predecessors took snuff like men, even the gentle Amelia.

"My ever beloved Angel," she wrote to FitzRoy from Weymouth, "I do hope I shall see you. How I long for it! This is a fine day for Ld. B.'s marriage, which I hope is a good omen for him, but to me it is melancholy, for I envy those who can marry. I shall send you some commissions to execute for me—that is, to get a watch mended, my curb chain . . . and to get me some snuff. . . . If I should meet you out, will you, my dear love, come up to me? Remember, you must come to my side of the carriage, and I sit on the right side. . . ."

This was written in February. The following is an extract from a later letter: "Your dear letter—O, what a treasure! I shall keep it and read it over and over every day. I do esteem you and love you the better. If we go to town you shall hear to-night, but I hope not. I long for a comfortable ride. Pray don't alter in your manner to me in anything, you dear Angel. I really must marry you, though inwardly united, and in reality that is much more than the ceremony, yet that ceremony would be a protection. O my precious darling, how often do I say—would to God my own husband and best friend and guardian were here to protect me and assist me, as I am sure was destined in Heaven, I should have nothing to fear."

"I envy those who can marry"; "I really must marry"—such phrases surely prove conclusively that no secret ceremony had been performed. In another year, moreover, Amelia would be twenty-five, and, in spite of ill-health, she was wildly excited at the thought of laying her declaration

before the Privy Council. But before she could do this, there were many difficulties to be encountered. Although, at this time, it seemed that love ultimately would surely triumph, it was impossible that the peace of the last few years should remain long undisturbed, for Amelia was reckless; she made no effort to conceal her feelings. "Conscious innocence," declared Mrs. Villiers, prevented her from pausing "to consider the opinion of the world, and she gloried in her attachment to so honourable and upright a man as Charles FitzRoy."

Reports and rumours, therefore, spread rapidly in all directions, and, in the latter part of the year 1808, Miss Gomme received several anonymous letters accusing her of connivance. In order to save herself, Miss Gomme endeavoured to throw the blame upon the Queen, and on one occasion was so foolish as to declare that Her Majesty had promised to give her approval to the marriage as soon as the King was dead. The Queen, naturally, was greatly angered by these statements, but, as usual, caution won the day. And now, to keep the matter from the notice of the King, it would be necessary to exercise extreme caution. Accordingly, she addressed a remarkable letter to Amelia, a letter in which she tried to give the impression that she had only just heard of her daughter's attachment.

"You are now beginning to enter into years of discretion," she wrote, "and will, I do not doubt, see how necessary it is to subdue at once every Passion in the beginning, and to consider the impropriety of indulging any impression which must make you miserable, and be a disgrace to yourself and a misery to all who love you. Add to this the melancholy situation of the King at this present moment (George III. was mad), who, could he be acquainted of what has passed, would be miserable for all his life, and I fear it would create a breach in the whole family."

#### Dare She Elope?

This, surely, was a foolish policy for the Queen to adopt—it was too late in the day now for her to pose as the wise and thoughtful mother. And subsequent events proved that this was so, for the effect of the letter upon the Princess was to make her seriously to consider the question of an elopement. Indeed, it was only by appealing to her affection for her father that Mrs. Villiers was able to dissuade her from going to FitzRoy then and there and imploring him to put an end to all delay.

However, even had she failed, there can be no doubt but that FitzRoy himself would have succeeded, for his was not the character of the dauntless hero of romance, prepared always to assume the initiative or to take the law into his hands. No; in Amelia's lover the fire of duty burned even more strongly than the flame of love; he was

a solid, phlegmatic Britisher. Besides, so he argued with himself, if he defied the law and obeyed his heart, he would lose his position at Court. That he could not afford to do, for he was but a younger son, and his small fortune was much too slender to support a disinherited princess.

Eventually, however, in spite of all precautions, the inevitable happened; the King heard the story of Amelia's love-affair. This took place in the spring of 1808, and an angry interview between father and daughter followed—a very angry interview, for Amelia subsequently referred to George as her "late father." This breach with the King was the sorest of all her trials, and the bitterness of her sorrow was intensified by the fact that in her hour of need the family all forsook her, with one exception. The Prince of Wales stood by her nobly, and his help strengthened her not a little. But this is not surprising, for but rarely has a man been endowed with a more tender and captivating manner than the prince who subsequently became King George IV.

The King's estrangement from Amelia, however, was not of long duration, for, at any rate so far as his youngest daughter was concerned, George III. was an indulgent father. But this quarrel, the culmination of all her trials, proved fatal to the Princess. Her health, already greatly overtaxed, broke down completely, and the symptoms were unmistakably the symptoms of consumption.

#### The Shadow of Death

The shadow of death already lay broad across her path. Amelia saw it, but, none the less, as soon as she became twenty-five, still hoping against hope, she presented her marriage petition to the Privy Council. Perhaps she might be able to marry, even yet. For a while she was buoyed up by hope. And then, when months elapsed, and still Parliament did not utter one word of dissent, hope became confidence, and her health and spirits both revived.

The rally, however, was but a temporary one; she could not throw off the fatal

malady, and, although it did not claim her finally until November 2, 1810, death marched towards her with slow but certain footsteps.

The King was distracted with grief when he realised that Amelia was dying, and, poor man, blind though he was, he used to visit her bedside daily. General FitzRoy accompanied him, and his sorrow was even harder to bear, because it had to be borne in silence.

During one of these visits (it was the last visit) Amelia slipped on her father's finger a ring which had been made specially. On it was a crystal tablet containing a lock of hair, and it was inscribed with the words "Amelia—Remember Me."

"Pray wear this for my sake," she said, "and I hope you will not forget me."

"That I can never do," replied the King. "You are engraven on my heart." Then he burst into tears and, bending down, kissed her—for the last time.

#### Amelia Finds Peace

FitzRoy, however, contrived also to see Amelia privately. In this, the Princesses Mary and Augusta helped him, and for hours he would sit talking, a faithful lover, by the bedside of the suffering invalid whose devotion to him was robbing her of life.

The inevitable end was slow in coming, very slow, but at length a note arrived for him. It was from Princess Mary. FitzRoy knew what it contained. He opened it. "My dear FitzRoy," it ran, "our beloved Amelia is no more, but her last words to me were, 'Tell Charles I die blessing him.' Before I leave this house, I obey her last wishes. Far or near, your affectionate friend,

MARY."

Thus ends the story. At the funeral no place could be found for the chief and truest mourner. And, in spite of its tragic pathos, it is a pretty story.

In 1816 General FitzRoy married, but the memory of the Princess Amelia never faded from his mind, and it was that memory alone which, in after years, gave Mrs. FitzRoy cause for jealousy.

## FAMOUS LOVE PASSAGES IN ENGLISH LITERATURE

### "RICHARD FEVEREL AND LUCY"

ONE wonders if, when George Meredith had finished the fifteenth chapter of "The Ordeal of Richard Feverel," he knew that he had just completed the most wonderful love scene of modern times. Some consciousness of achievement he must have had. There is the whole of spring in the meeting between Richard, the eighteen-year old son of the squire, and Lucy, the farmer's niece.

Richard has been dallying with pleasant, idle thoughts of his cousin Clare as he sculls his boat down the river. Just above the weir a girl hung over the meadowsweet-laden banks.

She was simply dressed, befitting decency and the season. On a closer inspection you

might see that her lips were stained. This blooming young person was regaling on dewberries. Apparently she found the fruit abundant, for her hands were making pretty progress to her mouth. Fastidious youth, which shudders and revolts at woman plumping her exquisite proportions on bread-and-butter, can hardly object to dewberries. Indeed, the act of eating them is dainty and induces musing. The dewberry is a sister to the lotus, and an innocent sister. You eat: mouth, eye, and hand are occupied, and the undrugged mind free to roam. And so it was with the damsel who knelt there. The little skylark went up above her, all song, to the

smooth southern cloud lying along the blue ; from a dewy copse standing dark over her nodding hat the blackbird fluted, calling to her with thrice mellow note ; the kingfisher flashed emerald out of green osiers ; a bow-winged heron travelled aloft, seeking solitude ; a boat slipped towards her, containing a dreamy youth ; and still she plucked the fruit and ate, and mused, as if no fairy prince were invading her territories, and as if she wished not for one, or knew not her wishes. Surrounded by the green shaven meadows, the pastoral summer buzz, the weir-fall's thundering white, amid the breath and beauty of the flowers, she was a bit of lovely human life in a fair setting.

... Just then one most enticing dewberry caught her eyes. He was floating by unheeded, and saw that her hand stretched low, and could not gather what it sought. A stroke from his right brought him beside her. The damsel glanced up dismayed, and her whole shape trembled over the brink. Richard sprang from his boat into the water. Pressing a hand beneath her foot, which she had thrust against the crumbling wet sides of the bank to save herself, he enabled her to recover her balance, and gain safe earth, whither, emboldened by the incident, touching her finger's tip, he followed her.

... Hark, how Ariel sung overhead ! What splendour in the heavens ! What marvels of beauty about his enchanted head ! And, oh, you wonder ! Fair flame ! by whose light the glories of being are now first seen . . . Radiant Miranda ! Prince Ferdinand is at your feet.

... So they stood a moment, changing eyes, and then Miranda spoke, and they came down to earth, feeling no less in heaven.

She spoke to thank him for his aid. She used quite common, simple words ; and used them, no doubt, to express a common, simple meaning ; but to him she was uttering magic, casting spells, and the effect they had on him was manifested in the incoherence of his replies, which were too foolish to be chronicled.

The couple were again mute. Suddenly Miranda, with an exclamation of anguish, and innumerable lights and shadows playing over her lovely face, clapped her hands, crying aloud, " My book, my book ! " and ran to the bank.

Prince Ferdinand was at her side. " What have you lost ? " he said.

" My book, my book ! " she answered, her long, delicious curls swinging across her shoulders to the stream. Then, turning to him, divining his rash intention, " Oh, no, no ! let me entreat you not to," she said ; " I do not so very much mind losing it." And in her eagerness to restrain him she unconsciously laid her gentle hand upon his arm, and took the force of motion out of him.

" Indeed, I do not really care for the silly book," she continued, withdrawing her hand quickly, and reddening. " Pray do not."

The young gentleman had kicked off his shoes. No sooner was the spell of contact broken than he jumped in. The water was

still troubled and discoloured by his introductory adventure, and, though he ducked his head with the spirit of a dabchick, the book was missing. A scrap of paper floating from the bramble just above the water, and looking as if fire had caught its edges and it had flown from one adverse element to another, was all he could lay hold of, and he returned to land disconsolately, to hear Miranda's murmured mixing of thanks and pretty expostulations.

" Let me try again ? " he said.

" No, indeed," she replied, and used the awful threat, " I will run away if you do," which effectually restrained him.

Her eye fell on the fire-stained scrap of paper, and brightened, as she cried, " There, there, you have what I want. It is that. I do not care for the book. No, please ! You are not to look at it. Give it me."

Before her playfully imperative injunction was fairly spoken, Richard had glanced at the document, and discovered a griffin between two wheatsheaves—his crest in silver—and below—oh, wonderment immense!—his own handwriting ! remnant of his burnt-offering ! a page of the sacrificed poems ! one blossom preserved from the deadly, universal blight.

He handed it to her in silence. She took it, and put it in her bosom.

... The youth was too charged with emotion to speak. Doubtless the damsel had less to think of, or had some trifling burden on her conscience, for she seemed to grow embarrassed. At last she drew up her chin to look at her companion under the nodding brim of her hat (and the action gave her a charmingly freakish air), crying, " But where are you going to ? You are wet through. Let me thank you again ; and pray leave me, and go home and change instantly."

" Wet ? " replied the magnetic muser, with a voice of tender interest ; " not more than one foot, I hope ? I will leave you while you dry your stockings in the sun."

At this she could not withhold a shy and lovely laugh.

" Not I, but you. You know you saved me, and would try to get that silly book for me, and you're dripping wet. Are you not very uncomfortable ? "

In all sincerity he assured her that he was not.

" And you really do not feel that you are wet ? "

He really did not ; and it was a fact that he spoke truth.

She pursed her sweet dewberry mouth in the most comical way, and her blue eyes lightened laughter out of the half-closed lids.

" I cannot help it," she said, her mouth opening, and sounding harmonious bells of laughter in his ears. " Pardon me, won't you ? "

His face took the same soft smiling curves in admiration of her.

" Not to feel that you have been in the water the very moment after ! " she musically interjected, seeing she was excused.

*To be continued.*

# THE LANGUAGE OF FLOWERS

*Continued from page 1633, Part 13*

By LYDIA O'SHEA

**Bilberry**—“Treachery.” The origin of the bilberry is accounted for by the following Greek legend: Ænomaüs, the father of the lovely Hippodamia, chose Myrtilus, the youthful son of Mercury, for his personal attendant. Now Ænomaüs was particularly proud of his skill as a charioeteer, and insisted that all who sought his daughter's hand must compete in a chariot race with him. Pelops, who greatly desired to win Hippodamia, offered a large reward to Myrtilus if he would draw out the linch-pin from his master's chariot. Myrtilus yielded to the tempting bribe, with the result that the chariot was overturned and Ænomaüs killed. But with his dying breath he implored Pelops to avenge him, which he did by flinging Myrtilus into the sea. The waters, however, bore back his body to the shore, and Mercury changed his son into the “whortleberry,” or bilberry, the former “whortle” being an easy corruption in speech of “myrtl.” When the flowers fade they are succeeded by dark blue berries.

**Bindweed (great)**—“Insinuation.” This belongs to the convolvulus family.

**Bindweed (small)**—“Humility.”

**Birch**—“Meekness.”

**Bird's-eye**—“Watchfulness.” This dainty little blue flower, which grows in such profusion on the banks and waysides of our country lanes, has earned its name from the white speck upon the blossom which gives it the appearance of a little eye watching all one's movements.

**Bird's-foot (Trefoil)**—“Revenge.”

**Bird's-tongue**—“Melody.”

**Birthwort**—“Life.”

**Bittersweet (Woody Nightshade)**—“Truth.” As the truth is not always palatable, so bitterness and sweetness are invariably linked together through life.

**Bitterwort**—“Injustice.”

**Black Ash**—“Solitary grandeur.”

**Black Poplar**—“Courage.” This tree was sacred to Hercules.

**Blackthorn**—“Difficulty.”

**Bladder-nut**—“Frivolity.”

**Bleeding Nun**—“Contrition.” This flower, which belongs to the cyclamen family, was formerly worn as a charm against bad weather.

**Blessed Herb (Herba Benedicta)**—“Benediction.” There is an old saying respecting this plant that “when the root is in the house the devil can do nothing, and flies from it; wherefore it is blessed above all other herbs.”

**Blessed Thistle**—“I command respect.”

**Blood-flower (Rood selken)**—“Sacrifice.” In the Flanders flax-fields this little plant bears on its emerald leaves certain crimson spots which no weather can ever affect.

Legend says that it grew upon Calvary's mount, and, receiving upon its leaves some drops of the Saviour's precious blood, bore them in remembrance ever after.

**Blue Aconite**—“Sweet sleep.”

**Blue Mountain Anemone**—“I aspire to thee.”

**Bluebell**—“Fidelity.”

**Blue-flowered Greek Valerian**—“Separation.” Also called “Blue-eye.”

**Bluebottle (Centaury)**—“Delicacy.”

**Blush Rose**—“Maiden modesty.”

**Bonus Henricus**—“Goodness.”

**Bo-tree**—“Knowledge” or “wisdom.” From the Sanscrit, “Bodha”—“knowledge.”

**Borage**—“Bluntness.” Also “courage.”

**Box**—“Stoicism.” This apt meaning has been bestowed upon the box because it requires little sunshine, seems unaffected by heat or cold, and flourishes for years untended.

**Boy's Love**—“A jest.” Another name for southernwood.

**Bramble**—“Envy.”

**Branch of Currants**—“You please all.”

**Bread and Cheese**—“Joy.” Also called “Wood-sorrel.”

**Briar Rose**—“Pleasure and pain.” Of the many species of thorn which claim to have composed Christ's crown, the briar is given an authoritative position, and there is an exquisite couplet which tells how

“Men only saw the thorns on Jesus' brow,

But angels saw the roses.”

**Bridal Rose**—“Happy Love.”

**Bride-wort**—“Matrimony.” This pretty old name was often employed for the meadow-sweet, since its soft, fluffy flowers much resemble the white feathers worn by brides.

**Bride-laces**—“Infidelity.”

**Broom**—“Humility.” In Latin the broom is called “Genista,” and in French “Genêt.” The story runs that from its name originated “Plantagenet,” the title borne for several centuries by the Royal House of England. The idea came from the fancy, or fact, that on a day of battle Geoffrey of Anjou wore a sprig of broom in his helmet, the “planta geneti.” This count was the second husband of Matilda, daughter of Henry I. of England, and from their union the Plantagenets descended. A pretty north-country rhyme runs that

“When the gorse is out of bloom,  
Kissing's out of season.”

**Butcher's Broom**—“Ardour.”

**Bryony**—“True affection.”

**Buckthorne**—“A talisman.”

**Bud of White Rose**—“Heart innocent of love.”

**Bugle-weed**—“I call thee.”

**Bugloss**—“Falsehood.” The root of bugloss is used to make various kinds of rouge, whence the idea of artificial or false beauty.

**Bulrush**—“Indiscretion,” “hastiness.”

*To be continued.*

LOVE SCENES IN PICTURES

1994



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PARTING IS SUCH SWEET SORROW  
Painted by W. Frank Calderon

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## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

### Woman's Work in Religion

*Missionaries  
Zenana Missions  
Home Missions, etc.  
Great Leaders of Religious Thought*

### Charities

*How to Work for Great Charities  
Great Charity Organisations  
Local Charities, etc.  
The Women of the Bible*

### Bazaars

*How to Manage a Church Bazaar  
What to Make for Bazaars  
Garden Bazaars, etc.  
How to Manage a Sunday School*

## WOMAN'S WORK AND FOREIGN MISSIONS

By BISHOP INGHAM, Home Secretary of the Church Missionary Society

Woman's Work Complementary to, not Hostile to, that of Man—A Great Opportunity in the East for Women of the West—The Awakening of Woman in India—Some Great Missionary Societies with Branches for Women's Work—Qualifications Necessary for Women Missionaries

It has been quaintly said by Matthew Henry—a Bible commentator of a past generation—that when the Almighty made woman and took her out of the man, He carefully considered the operation. He did not take her out of man's head lest she should top him; He did not take her out of the man's foot lest she should be trodden under foot; but He took her out of man's side, and from the part nearest the heart, as a sign that she was to walk beside him, be his companion, and be loved.

It is necessary rather to press this point at the present time, for the true view of woman's place and work is—not in competition with, but rather as complementary to, that of the man.

Many things will remain neglected, and unless this true complementary condition is realised, friction which is quite unnecessary will be created between the two sexes where competition arises.

### Woman's Functions are Complementary to Man's

Woman as complementary to the man develops a subtle influence which is entirely her own. It is an influence to which man will render full tribute. It is an influence which he will honour and by which he will be won.

Woman, however, in competition with the man, will develop a *power*, which being out of

harmony with the plan and purpose of her being, will not make for peace or progress.

There is another feature that cannot be left out of sight when approaching the consideration of woman's sphere and work.

There is an unreasoned but sure instinct that is her special gift. She *knows*, she *perceives*, and she finds in that knowledge a prophylactic long before the man with his slow but sure reasoning powers has threaded the labyrinths of argument, or weighed the evidences that bring him ultimately to the same conclusion.

All these well-observed facts lead to the conclusion that woman has special equipment for special service, and the road to success lies along a careful survey of those eternal laws of being to which the barest allusion has now been made.

Coincidentally with what is commonly called the emancipation of women has come the altogether unprecedented opportunities and calls for the exercise of her peculiar powers.

If the lives of women like Queen Victoria, Florence Nightingale, and Elizabeth Fry have suggested and inspired to service as the conventional system has never really succeeded in doing, no less is it true that opportunities such as called out the devotion of those three great women have gone on increasing since their day a hundredfold:

the path of service is smoother, and now there are possibilities of doing more work in less time and with greater resources at one's disposal than ever there were before.

Nowhere has there been a greater revolution in our day than in our knowledge of the planet on which we live, and in our means of locomotion across it.

Eastern and Southern nations, concerning whom our fathers and mothers had only vague impressions, have suddenly claimed our attention in very realistic ways. They refuse to be ignored.

Our duty towards our neighbour has thus received almost an unlimited interpretation. And the woman who believes in Christ, His mission to the world, and His command to His Church to bring Him near to these awaking peoples, cannot but be filled with a Divine discontent.

#### The Right and the Wrong Way of Working

In proportion to the greatness of the opportunity, the call and the need, will be the disappointment if a world-enthusiasm starts out on wrong and unauthorised lines.

There is a wrong way of doing this work. Charles Dickens has sketched it for us with cruel bluntness in his story of Mrs. Jellyby and her committee work for "Borrioboola-Gha," while her unfortunate husband and children were left to hate missions with all their souls as they helplessly contemplated the diversion of her maternal instincts from plain domestic duties. It is unfortunate that the immortal pen of Dickens did not convert this blunder and indicate a development of foreign mission enthusiasm that would not have sinned thus against domestic economy.

Nothing was more distinctive of the women who first ministered to Christ, or even among the earliest church workers than

the fact that they saw what others were slow to see, and that their ministries were just what only women would think of rendering. Never was there greater need for the spiritual instincts of Christian women and their self-sacrificing devotion than there is now.

It is necessary to deliver foreign missions from the misconceptions and prejudices that are plainly blocking the way. But this will not come until the woman has a clear view herself.

What has really happened?

Christ came into this world for three great and well-defined purposes. He came to reveal His Father and His Father's mind. He came to lay a foundation for true progress —of a kingdom that will never pass away.

He came to enlist discipleship. He depends on this discipleship for world witness. He promised the Divine endowment of His spirit for that great catholic work.

Have disciples done the work committed to them? The plain answer is that they have largely neglected this world work, but nevertheless they have claimed to be possessed by His spirit, and that owing to this long disobedience the Church —this body of disciples—has fallen out by the way, and become sadly divided and mutually hostile.

Foreign missionary work to-day, as enterprise by such a body of Christians as, for instance, gathered together at Edinburgh in June, 1910, for the World Missionary Conference, is no mere attempt to get the world converted; still less is it a sort of romantic interest in yellow or brown peoples, in strange customs and conditions. It is a return on the part of disciples of the Church to primitive and Apostolic obedience.

Many of us hold that disobedience to



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*Photo, F. Russell & Sons*

Christ's command in this matter is the main cause of the sad condition of Christendom and of many of our modern homes.

But on all sides there are signs that the awakened peoples of the East and South are now the Church's great opportunity, and that work cannot be done amongst them without the co-operation of women.

It is easy to indulge in visions as to what a Christian India, China, or Japan might mean, and what new lessons God may have to teach us through them. This, however, is not the aim and end of our work amongst those peoples. They need to see Christ. They can only see Him in and through the lives and teachings of His disciples. Already such lives and teachings here and there are producing remarkable results. Without women His work cannot be done.

In India the need for the practical sympathy of Christian women is urgent. It is impossible to reach the women of India unless Christian women will come forward to do it. Medical missions, schools and colleges, cannot touch them except through women.

#### **Emancipation of Eastern Women**

Men of India at length are desiring their women and girls to be educated, and schools for girls, entirely secular in character, are being opened.

"Think," a woman worker in Benares declared, "what it may mean twenty years hence—a body of educated women cut adrift from their old faiths, owning no moral restraints, no longer a drag on the atheistic tendencies of the men, fanning sedition, increasing unrest, and only too probably turning their newly acquired liberty into something sadly akin to licence; or, on the other hand, the same body of educated women leavened by Christian influence and Christian teaching, no longer a drag upon the groping of the nation after Christ, teaching Christianity to their children of both sexes while they still have them in the zenana, at the most impressionable age, and finally having brought their power and influence to the feet of Christ, becoming leaders for Him among their fellow countrymen."

Again, let anyone try to think out all that is at this moment happening in China and Japan, where our science and civilisation are being adopted almost in panic. After some such knowledge acquired in Japan, it is possible to say that never was there a time when really cultured women, full of sympathy and sisterly love, would find so ready acceptance.

The Japanese are very anxious as to the influence which all this Western contact is going to have on the character of their nation. The Japanese are prejudiced in our favour; there is no race antagonism to overcome, and their womenkind especially need just now the ministry of Christian women.

The literal greed for English that has taken possession of China is a tremendous call. Nothing short of a revolution in the matter

of education has come about within the past five years.

The exodus of China's young men to Japan and America for Western learning, and the opening of modern universities in China, will necessitate a far more general work among China's women.

Other countries, moreover, are scarcely less open. Persia, Turkish Arabia, and other Mohammedan lands are now more or less open, and medical missions, with grand opportunities for nursing work, are constantly needing women's help.

In Africa the doors are not only open, but as one has said, "they are off their hinges," and the only trouble is that doubtful resources of civilisation are getting into the heart of Africa faster than the Gospel.

If these points have been at all sympathetically followed the question will arise in many minds—"How can I obtain more detailed information?"

#### **Prominent Missionary Societies**

Let only a few of the principal London offices of Societies be named that have women's work in connection with foreign missions in hand.

First should be mentioned the Society for the Propagation of the Gospel, of which Bishop Montgomery is the chief secretary. The offices are in Tufton Street, Westminster, near the Church House.

Next, and much wider in the extent of the opportunities for women's work, is the Church Missionary Society, Salisbury Square, Fleet Street. The candidates' secretary would always give information. There is a "Candidates' Home Preparation Union," and all possible help and guidance is given, through the library and otherwise, to those who want to know the facts.

Next must be named the Church of England Zenana Missionary Society, whose office is 27, Chancery Lane; and the Zenana Bible and Medical Mission, King's Chambers, Kingsway.

For an interdenominational society working in China alone, great opportunities would be heard of through the China Inland Mission, 45, Newington Green, N.

Women looking for opportunities through any of these doors would be expected to have had a good general education, and be capable of further technical training. They would be expected to have clear and distinct convictions as to such things as are mentioned above, a readiness for self-denial and self-sacrifice for Christ's sake, and they should be women who can co-operate with others who, "*in lowliness of mind, can esteem other better than themselves.*" For such women there is a constant demand.

Happily, many women can give honorary service, but there is a much greater number cannot. There has never yet been any prolonged difficulty as to money necessities, and none need, on that account, be discouraged. Provided they are willing to live the simple life, they need never be afraid of lacking sufficiency.



## THE ARTS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** tells what woman has done in the arts; how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on :

### Art

*Art Education in England  
Art Education Abroad  
Scholarships. Exhibitions  
Modern Illustration  
The Amateur Artist  
Decorative Art  
Applied Arts, etc.*

### Music

*Musical Education  
Studying Abroad  
Musical Scholarships  
Practical Notes on the Choice  
of Instruments  
The Musical Education of  
Children, etc.*

### Literature

*Famous Books by Women  
Famous Poems by Women  
Tales from the Classics  
Stories of Famous Women  
Writers  
The Lives of Women Poets,  
etc., etc.*

## THE TRAINING OF A SINGER

By ALBERT VISETTI

*Professor of Singing at the Royal College of Music, Examiner for the Associated Board of the Royal Academy of Music and the Royal College of Music. Author of "Life of Verdi," "Essay of Musical Culture," etc.*

*Continued from page 1762, Part 14*

**Ballad and Oratorio Singing—How to Choose Songs—Faults to be Avoided—Pronunciation**  
IN Dr. Ralph Dunstan's "Cyclopædic Dictionary of Music" a ballad is defined as (1) a popular song, (2) a simple narrative song. The lyric that attracts the modern composer has not, as a rule, much of the latter element, and its expression, both as regards music and words, is less direct and obvious than was formerly the case. Therefore, the modern song requires a more subtle treatment. I am speaking of the *good* modern song, and there are many such. There is still room for vast improvement in the taste of the public who support this branch of music, but there are signs that the meretricious and trashy ballad is dying, and that an increasing majority of people are beginning to ask for something better than satisfied them a decade back.

### The Choice of a Song

Here I must impress upon students, when the time comes for them to essay songs, to choose examples of an easy compass, and with a flowing, simple melody. Some of the work of the ultra modern school, with its constant modulations and unexpected intervals, is not for them. The first songs must be treated as exercises, in which the principles of tone formation are applied to words. And here I am going to repeat what I said in a former article. Do not tire the voice by singing over a new song. Finger it out at the piano and learn it in that way. And when the melody and the time and the rhythm have been mastered—then it can be sung without damage to the voice. Even the

simpler ballad needs preliminary study. There are many points to be observed—breathing places, the division of phrases, and so on. Try to mentally read the melody of every song before going to the piano—it is excellent practice for your sight-singing, and you will be surprised at the improvement that will show itself after a few months.

An almost invariable fault of amateurs, and a good many professionals as well, is the habit of "dragging" a song, due to an excess of sentiment and to the prolongation of unimportant words. Always remember that, although every singer may be allowed a certain amount of licence in the rendering of a song—still she is, after all, but the interpreter of the composer, who, it is to be assumed, knows his own mind, and therefore entirely to alter the time of a composition is quite unwarrantable.

### The Colour of the Voice

Avoid an excess of climaxes. If these are frequently piled up one on the top of the other they lose all their significance. How often have I heard a song entirely ruined for the reason that when the singer came to the closing bars, where a dramatic effect was needed, he had completely exhausted all the emotional means at his command, and the final phrases were entirely robbed of their intended effect. Frequent violent crescendos become wearisome and are totally unnecessary. Many singers think that "loud" and "soft" is all that is required. I advise you to pay much more attention to the colour of the

voice. Let the tone reflect the real *meaning* of the word. This is the truest "expression"—not the exhibition of violent contrasts, which is so admired by people who think they are artistic, but, in reality, do not know the meaning of the word.

M. Fournier, a well-known authority in Paris on matters vocal, has lately been impressing upon students the importance of facial expression in relation to correct emission of tone, which, he says, is much more easily produced by these means than by the use of artificial processes. The position of the larynx adapts itself naturally to the play of the features, and greatly facilitates the changes in vocal shades, according to the different sentiments which the performer wishes to express. This is the side of their art which is sadly neglected by singers. Words such as "love" and "hate" cannot be given their due significance and requisite tone colour with a fixed, set expression. Here the temperament of the singer must show itself. I am going to quote in this connection a few lines from a recently published article on "Vocal Colour" from the pen of Mr. Philip Ashbrooke :

"It is generally admitted that the foundation of all good singing is built on a study of the true vowel sounds and values, without a clear conception of which no real progress can be made; but it is when all this has been achieved, when the voice is 'safe' throughout its compass in attacking any sound, that the brain of the singer must show itself. An intelligent master can do a great deal in pointing the way, but imitative art only must always be unsatisfactory. There must be that *individual* exercise of the mental faculty, that striving after the true interpretation of the poet's exact meaning, without which a song is nothing more than a glorified vocalise. Great artists get their points by various means, but the ultimate result is 'truth'!"

#### The Artistic Rendering

Guard against "cheap" effects. One of the worst of these is the habit of slurring intervals. To the uncultured mind this implies a tender sentiment, but to those that understand it is an inartistic device worthy of the street singer. An occasional—a *very occasional*—slur may be allowed, but I have heard singers who couldn't sing two notes without it, and then it becomes, like the persistent tremolo, a positive vice. So choose a good ballad, not necessarily difficult because good, thoroughly study its points, then read the words over aloud, giving

due emphasis to those that are important, and forgetting everything but an artistic rendering—"production" must not be ever-present in the mind during a song—let your *individuality* have free play. As I have said, seek for the poet's meaning, and having found it, give your version of it, not necessarily that of the professional singer you heard the day before; *you* may have discovered something that *he* missed.

#### The Beauty of English Songs

A ballad needs the clearest of enunciation; every word has its value, and it is only by the most careful study that a really satisfying performance can be ensured. Students often make a great mistake in holding the ballad too cheaply—because the actual notes are easy they think no study is required, with the result that they miss many little artistic touches that ought to have received attention. It is the very simplicity of the composition that calls for a delicate rendering. If a ballad, in your opinion, is not worthy of study, then leave it alone.

And give up that hateful idea that you have to "sing down" to your audience. It is not complimentary to them, and it implies a weakness and lack of confidence in yourself. And never sing anything in public before you have mastered it. A simple song, thoroughly understood, will give more pleasure than a more ambitious one sung indifferently; and judged by your performance of the first, the audience need not necessarily know your limitations with regard to the other.

Don't neglect British composers altogether in favour of the great Continental song writers. There are many very beautiful English songs well worthy the attention of the student and the artist.

Lastly, *memorise* your ballads. How can a singer convey the points of a poem when her head is half hidden behind a sheet of music. Hold a programme containing the words. That should and must be sufficient. Otherwise the time has not arrived for you to mount a platform.

When studying oratorio you must not allow yourself quite as much individuality as in ballad singing. There are traditions that have to be observed in the performance of the standard works, traditions that have come to us from the composers themselves, and from the great singers of the past who were their interpreters. At the present day these are not observed with the same exactitude as was the case a few years ago, and in my opinion it is right that the modern artist should be allowed a certain freedom



Mr. Albert Visetti

in his ideas, but the student should treat oratorio with the reverence due from youth to old age.

From a vocal and educational point of view, nothing can equal the old oratorios—particularly the works of Handel and Bach. As a study for purity of tone, flexibility and control of breath, they are of the utmost value. And no tricks are possible here; the slightest roughness or faulty vowel pronunciation—or any of the hundred and one pitfalls that the singer must avoid—are immediately laid bare. Remember you will be singing a work that most of your listeners have heard many times, and there are those odious comparisons to be thought of. But do not neglect the study of oratorio on

this account, particularly Handel. It will well repay your time and serious attention, for, as someone once said, "it is the very springtime of song—there is something so imperishably vernal about it."

Pay great attention to the recitative in oratorio. There is no finer study for word values and clearness of diction. Every opportunity should be taken of hearing oratorio artists of repute, and there are very few large centres where this is not possible.

But always remember you are undertaking music that has come down to us clothed in a mantle of tradition, and though you may make a few very small alterations here and there, a modern garment is out of the question.

## THE LONDON COUNTY COUNCIL CENTRAL SCHOOL OF ARTS AND CRAFTS

By GLADYS BEATTIE CROZIER

The Aim of the School—Its Curriculum, Fees, and Classes—Scholarships and Prizes Open to Students—Examinations for which the School Prepares its Students

THE Central School of Arts and Crafts, with which the Royal Female School of Art is now incorporated, was opened in 1908 by the London County Council in a magnificent building in Southampton Row, with Professor W. R. Lethaby, F.R.I.B.A., as principal.

The range of the school curriculum is a wide

carving and gilding, figure drawing and painting, black-and-white illustration, fashion-plate drawing, anatomy, perspective, and other kindred subjects.

Many of the technical evening classes are primarily intended for those actually engaged in some form of handicraft during the day, and every opportunity is afforded students through these classes to specialise in their own particular calling. Book production, for instance, includes bookbinding, typography, black-and-white illustrating, writing and illuminations, lithography, woodcuts and wood-engraving, etching, or mezzotint. Needlework includes dress-making and artistic embroidery, and the allied arts of fashion-plate designing and the making of original embroidery designs.

The session is divided into two terms, lasting respectively from the middle of September to the end of January, and from the beginning of February to the end of June each year. Students thus have ten weeks' holiday in summer, besides a vacation of ten days at Easter, a couple of days at Whitsuntide, and three weeks at Christmas.

Candidates for admission should write to Professor Lethaby, or call to obtain an



The sculpture room at the London County Council Central School of Arts and Crafts. Here students have the advantage of working from the living model as well as of studying the best examples of antique sculpture

one, and theoretical and practical instruction is given at the lowest possible fees.

The subjects taught include architecture and the building crafts, cabinet work, silver-smith's work and its allied crafts, general book production, drawing, designing, modelling, needlework and embroidery, stained glass, mosaic and decorative painting,

application form, which must be filled in after consultation with the principal, who will determine for the intending student the course of study most beneficial to pursue.

#### SCHOOL FEES

##### DAY CLASSES—A TERM

###### GENERAL SUBJECTS (OTHER THAN LIFE):

1 day, 15s.; 2 days, £1 1s.; 3 days, £1 6s.; 4 days, £1 10s.; 5 days a week, £1 13s.

###### LIFE (COSTUME)

1 day, £1 11s. 6d.; 2 days, £2 10s. (£1 extra per day over two days).

###### LIFE (FIGURE)

1 day, £1 11s. 6d.; 2 days, £2 10s. (£1 extra per day over two days).

A fee of £2 10s. admits to life classes on two days a week, and, subject to the approval of the principal, to any other day classes (life drawing excepted) that the student may wish to attend.

One morning, or one afternoon, is reckoned as half a day. Students in the day school may, by permission of the principal, join suitable evening classes without payment of a fee.

#### Evening Classes

Students employed in trades or occupations upon which the teaching of the school has a distinct bearing are admitted to all or any of the evening classes to which they are eligible, on payment of fees at the following rates :

#### Fees and Classes

(1) For those earning over 30s. a week, 10s. a session; (2) if earning 30s. or less a week, 4s. 6d. a session. Students not so employed may be admitted to the school on payment of 10s. 6d. a term or a guinea the session. Those below the age of sixteen years, on furnishing satisfactory evidence that their work is of sufficient merit, may be admitted on payment of 4s. 6d. the session.

In the evening school the one fee admits to



Advanced students of the London County Council Central School of Arts and Crafts painting the miniature portrait of a soldier model. This branch of art is both remunerative and popular

all classes for which the student is eligible, including those for drawing and modelling from the life.

Day classes are held from 10 a.m. to 1 p.m., and from 2.30 to 4.30 or 5 o'clock; evening classes from 7 to 9.30 p.m. every day except Saturday, which is a whole holiday.

Besides the day classes for drawing, painting, and modelling from the human figure, classes for the practice of drawing and modelling from the life, with special application to decoration and book illustration, are held on several nights weekly.

For this men and women students work in separate class-rooms, but a modelling class for men and women together meets to study from the head three evenings a week.

To encourage students to do original work, a modelling sketch club has been formed. Subjects are set, and a prize of £2 is offered each year by the Council for the best resultant design.

A class for decorative figure painting and figure composition is held on Thursday afternoons, to enable students to apply their knowledge of figure drawing to such work as posters, stencils, stained glass cartoons, and book illustrations in colour or black-and-white.

A miniature painting class is held by Miss Ethel M. Willis, a pupil of Madame Debillemont Chardon, on Tuesdays and Fridays, from 10 a.m. to 1 p.m. and from 2 to 4.30 p.m., and is a most popular institution. In it instruction is given in all accepted methods of miniature painting, while



A group of students of the embroidery and art needlework class of the London County Council Central School of Arts and Crafts. The walls of the class-room are hung with fine specimens of both antique and modern needlework

advanced students work from the model. Classes for the study of book illustration, under Mr. Noel Rooke, work on two days a week from 10 to 1 and 2.30 to 5, and on three evenings a week from 7 to 9.30.

Advanced students work from the draped living model. Students at the day classes can also receive assistance in colour work, should they so desire, and outdoor work is a special feature during the summer and autumn months.

A class for women illustrators for studying from the nude is held by Miss Margaret Jameson on two mornings a week, with a view to meeting the needs of the book illustration class.

Classes for the study of lithography are held by Mr. Ernest Jackson on two evenings a week, and although primarily intended for lithographic draughtsmen and designers, are also open to artists.

The school provides the stones, and the student may take a reasonable number of copies of her work.

The etching and mezzotint class is held by Mr. L. Taylor, R.E., on two nights and one afternoon a week, and here students are initiated into the intricacies of etching, aquatint, line engraving, mezzotint, relief engraving, steel facing, and plate printing.

#### Stained Glass Work

Specially interesting are the classes for stained glass work, which are held on three nights a week. Students study not only the general composition and setting out of windows, the principles of cutting and use of the lead-line in plain glazing, ornament, and figure work, the elementary principles of ornament as applicable to glass, and the development of ornament, but also such practical branches as the various treatments of the glass in painting, the tracing and painting of stained glass from cartoons, sketching to scale in glass, and the entire process of cutting and leading, in so far as they influence design, as well as the guiding principles employed in the use of colour.

Classes are also to be formed for mosaic work and decorative printing, and demonstrations given in the art of painting in tempera.

Classes in dressmaking and costume designing are held on one evening a week, to meet the needs of those engaged as designers, who wish to specialise in high-class costume work. Embroidery classes meet on two evenings and two afternoons a week, the lessons comprising embroidery, appliqué work, open work, and so on, besides the tracing and transferring of designs and the practical application of the various kinds of stitches to hand work and frame work.

The walls of this class-room are hung with examples of many different kinds of beautiful needlework, both modern and antique, and include some fine pieces of Oriental embroidery invaluable for purposes of reference.

A class meets on two afternoons a week

for fashion-plate drawing, illustration, and catalogue work. The students draw from the actual garments to be illustrated, which are placed upon stands and arranged as models in the middle of the room, so as to ensure an intelligent rendering of materials and detail. The aim of the class is to produce artistic and competent fashion artists.

A class for carving and gilding meets on three evenings and three afternoons a week, at which students study the carving and gilding of picture-frames, etc., and receive assistance in working out their own designs.

Numerous examples of fine carving adorn the studio walls, including one or two beautiful pieces attributed to Grinling Gibbons. A class for figure and ornamental carving is also carried on twice a week.

Classes for painting on china include the partial study of the processes of painting in underglaze, hardening, glazing and firing, painting in overglaze or enamel, or colours—for the production of tiles and majolica ware—and are held on two evenings a week. A day class is to be formed, if enough students desire it. These classes are intended for designers who wish to get in touch with the craft in order to turn their designs to practical account, and some china, entirely designed and painted by students, formed a very interesting part of the exhibition of artistic handicraft at the show of students' work held in the galleries of the school last autumn.

#### Exhibitions and Scholarships

Students at the Central School of Arts and Crafts can compete for the scholarships which are offered yearly by the Board of Education, the Whitworth Scholarships and Exhibitions, Royal Exhibitions, National and Local Scholarships, and Free Studentships, tenable for the most part at the Royal College of Science or the Royal College of Art. The London County Council also awards a certain number of scholarships and exhibitions.

The Royal School of Art for Females, which is under the patronage of Queen Alexandra, offers two special scholarships, the Queen's Scholarship, of the value of £50, and the William Atkinson Scholarship, of the value of £30. These are awarded annually under certain conditions to students.

Two pupil teacherships are also awarded annually, of the value of £15, and carrying free tuition.

Free studentships for one year are granted to all students who obtain the first certificate, the art master's or the art teacher's certificates.

The course of study is intended to train girls to earn a livelihood in some branch of art and art craft, or to become teachers in art or other schools.

Students are prepared for the examinations of the Board of Education, for the elementary certificate, art class teachers' certificate, art masters' certificate, for admission to the Royal Academy schools, and for the entrance examinations of the Royal College of Art, South Kensington.



## WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include :

*Practical Articles on Horticulture  
Flower Growing for Profit  
Violet Farms  
French Gardens*

*The Vegetable Garden  
Nature Gardens  
Water Gardens  
The Window Garden  
Famous Gardens of England*

*Conservatories  
Frames  
Bell Glasses  
Greenhouses  
Vineries, etc., etc.*

### JUNE WORK IN THE GARDEN

By HELEN COLT, F.R.H.S.

**The Flower Garden—Roses—The Conservatory and Greenhouse—The Stove and Forcing-house—The Vegetable Garden—Root Crops, Salads, and Winter Greens—Fruit Garden—Fruit Under Glass**

MUCH work will be needed in the flower garden this month. The bedding-out of summer plants will be continued, and care must be taken that these are well hardened off.

Herbaceous plants will require careful staking. This should always be done in good time, or the plants may become straggling or top-heavy, and will not then recover. The kind of support used must vary according to the plant. Some can be neatly tied to one large stake placed behind the main stem, and secured by tarred twine or raffia; others require their side shoots tying out to smaller sticks. Green painted sticks are least obtrusive, and bamboos most durable; the latter can be bought stained green, with bast to match. Carnations should be staked, if possible, with special carnation stakes.

Continue thinning annuals until they have plenty of space. From 6 to 12 inches should be a usual distance, allowing 4 inches for very low-growing plants. Stick brushwood tops among the plants where support is needed, and give a gentle watering afterwards. Weeds must be kept down with hand and hoe.

#### Seeds for Next Year's Plants

Many Alpine plants may be propagated at this time of year; they should be rooted in cold frames or a shady border, and planted out when ready. Where seed is sown, this should be done in pans, for as the seed is usually small, attention to the seedlings is thus rendered more easy.

Seeds of plants intended for next year's spring bedding should now be sown, including stocks, forget-me-nots, primroses, and polyanthus. If these are sown early, and given plenty of room in a poor soil, they will

be sturdy plants before winter, and be less likely to damp off. Seeds of biennials and perennials may also be sown in shady borders, and treated as above. The illustration shows the cup-and-saucer variety of Canterbury bell, a good subject among biennials, which should be sown this month.

Early-flowering chrysanthemums, if cut down to six inches from the ground, will yield an abundant crop of flowers, beginning in August.

The lawn will need cutting at least once weekly, and its verges trimmed, so as to keep them perfectly neat. Gravel walks should be well weeded also, and rolled as often as possible.

#### Roses

Roses may be budded towards the end of the month. Tie in the shoots of climbing roses, or they will be liable to be broken by wind.

Roses should receive plenty of water in dry weather, especially such as are against walls. The roots of these and other flowers should be kept as cool as possible by hoeing and mulching. Spray roses with insecticide whenever greenfly is troublesome, and keep watch for this pest on sweet peas, etc.

Cut back any straggling shoots of viola, and give a good, even top-dressing of old manure or leaf mould. The effect of this will be to encourage a fresh and bushy growth and a long flowering season. Remove all withered flowers of every sort.

Pipings of pinks should be taken off two inches long, the leaves removed from the two lowest joints, and the pipings planted in moist, fine soil in a shady part of the garden, and covered with a hand-light.

**The Conservatory and Greenhouse**

Camellias will need plenty of watering and feeding this month, as well as an occasional dose of soot-water. Keep the foliage green by syringing.

Arum lilies that are going over should be encouraged to complete their growth, and given a little liquid manure and soot-water. They should stand in a warm position out of doors, or in a cool house. When the foliage begins to wither, water should be withheld. After a short period of rest they may be repotted.

Sow seeds of cineraria and primula, and see that the pans are well drained with plenty of crocks. Water the soil for cinerarias before sowing, but that for primulas should be fairly dry. Press the seeds gently into the pans with a piece of board. Some very beautiful specimens of primula can be raised from seed.

Keep carnations healthy, and feed when needful, giving plenty of water, but not too much. The plants may stand in a cold frame during the summer, but Malmaison varieties must not be exposed to rain, or the leaves may be attacked by fungus.

Cyclamens must be kept clean. Shift the young plants into their flowering pots, using a good compost of, say, turf loam, leaf mould, sand, and a little soot.

Fuchsias and other young plants requiring it may be shifted into larger pots. Inside borders must be kept moist, and plants in pots must be watered constantly, liquid manure being given to plants in need of it.

Lights may remain open night and day, and as much air should be given in the daytime as possible. Remove superfluous stock, where possible, to the open air, as this will give more room inside the greenhouse.

**The Stove and Forcing-house**

Great attention must be paid to keeping out pests. Fumigate the moment thrip or greenfly appear, and sponge with soft-soap for mealy bug. Thrip and greenfly are particularly fond of smooth-leaved plants, such as gardenias and crotos. Stove climbers should be trained, tying the shoots up near the glass.

Plants and shrubs which have been used

for forcing should be placed out of doors to ripen their wood. Remove the lights from the rose-house if possible, as this will help to give the plants a thorough rest.

**The Vegetable Garden**

The latest crops of broad beans may be sown this month. Soak the seeds and water the drills if the weather is very dry. Plants in full bloom may be topped, and the stems of later plants slightly moulded up. Dwarf French and runner beans may be sown for an autumn crop.

Thin out carrots without delay, hoeing and watering both before and after doing so. Thin out lettuce, turnips, and radishes as required. The thinnings of radishes are excellent for salad. Make a fresh sowing in a cool, moist situation, and a main sowing of turnips. Sow lettuces for a succession, and endive for autumn use.

In preparing the ground for planting celery, take out trenches about 2 feet 6 inches across, piling the soil neatly on either side; then fork in a three-inch layer of old manure, and tread the whole down lightly. Put in the young plants, six inches apart, the rows being either single or double. In the latter case the trenches should, of course, be considerably wider, and fifteen inches should be allowed between the rows.

Celeriac should have its suckers and lowest leaves removed this month. Keep the roots aerated by hoeing, and give sufficient water. Plant out leeks, if this was not done in May.

Peas should be sown for a late crop, putting them in rather more thinly than the early kinds. If the soil is dry, they may be sown in a shallow trench, drawing the soil up around them if drought is threatened. Stake the earlier crops as they come on.

**Winter Greens**

Strong plants of Brussels sprouts, broccoli, and kale can be put out at the end of the month, fifteen or eighteen inches apart in the rows, which should be eighteen inches or two feet asunder. These crops may be planted between potatoes if space is scarce; but the ground should be well drained, and in an open position.



The "cup and saucer" variety of the Canterbury bell, a beautiful biennial that is sown in June

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Do not continue cutting asparagus too late, as the plants must be allowed time to make strong growth for the next season.

Plant out tomatoes in a sunny border or against a warm wall. If the plants have already begun to set fruit, so much the better. Do not let any rank manure come near them, as this may encourage the risk of disease. If any sign of disease occurs, remove and burn the fruits, and withhold water as much as possible for the time being.

Cucumbers will need attention in stopping and regulating the growth. Remove all superfluous shoots, and top-dress the plants with good compost, further enriched with artificial manure.

#### The Fruit Garden

Vines on walls will need to be disbudded this month, and any superfluous growths thinned out. Apricots and peaches should have their wood thinned, and the fruits also, if these are too thick.

Cordon apples and pears should be gone over, the leading growths trained, and the laterals pinched out. Plenty of light and air will thus be secured, and if the fruits are thinned, this will further assist the crop.

Give plenty of water to strawberries, especially where the soil is light. Directly the fruit shows signs of ripening, the beds should be protected with nets.

Give a good mulch of manure to fruit-trees which have been planted this year, and see that they have plenty of water.

The breastwood of pear-trees can be shortened this month to half its length, and a few weeks later be removed altogether, unless required for fruit spurs, in which case it should not be cut below the third joint.

If cherry-trees on walls are attacked by black aphis, this should be checked at once

by covering the shoots with a little clayey soil mixed with water, which can be easily removed as soon as it has done its work. Soft soap and quassia may be used if preferred.

#### Fruit under Glass

Grapes which are ripening must have plenty of air, and also a good supply of water. Some stimulant should be given to late varieties, and fire heat will be needed to keep these moving on. Give abundance of air early in the morning, and water freely inside.

Figs must be watered frequently, and syringed also to keep down red spider. Some good artificial fertiliser, given once or twice a week, will also be of benefit.

Early peaches must have free ventilation, but not much water. The fruit should be gathered a few days before it is ripe, and laid on wadding in a sunny place.

Where pines are grown, the stock should be thoroughly looked over this month. Top-dress the plants, or repot those which need it. If an increase of stock is necessary for succession, take off suckers and plant them in five or seven-inch pots. These should be plunged in a bottom heat of 75°. The material of the plunging-beds should be renewed if necessary. Pines which are fruiting should be given a high temperature during the day, and one below 70° at night.

Keep a moist atmosphere in the orchard-house this month; ventilate freely in the morning and slightly at night.

Top-dress fruit-trees in pots, and keep the young growth thin. Any trees which are stood outside should have protection for the first night or two; if the nights are cold. Keep the points of shoots pinched out, and give sufficient water to encourage a good growth.

## SMALL HOLDINGS FOR WOMEN

*Continued from page 1887, Part 15*

By A. C. MARSHALL, F.R.H.S.

*Author of "The Farmers' Friend," "The Family Gardener," etc.*

Lights and Frames—The Hot-Bed and Bottom Heat—Artificial Manures to be Employed as a

Stimulant—Caution in their Use Necessary—Crops to Grow—Onions—Parsnips

GARDEN lights and frames are a positive necessity in any well-conducted market garden. True, they need not be purchased for use the first season, when capital is slender; but, at the same time, the sooner they are provided the better, for they will speedily pay for themselves.

In the majority of market gardens it is customary to work with frames twelve feet in length by six feet in width; at the rear of the frame they rise eighteen inches from the ground, whilst at the front they are exactly a foot in height. Such a frame as this will bring on a considerable amount of seedlings, and will be in use during the greater part of the year. It should be divided so that there are three lights, but actual interior partitions are not essential. The cost of such a frame must depend upon local circumstances. The writer owns one for which he paid a village carpenter

forty-five shillings, but there are firms who advertise in the newspapers, and who charge three guineas for a similar article, which, though it may be more highly finished, can be of no more actual service.

The interior of the frame should be tarred, and the exterior painted, except for the lower six inches, which had better be also tarred. If the paintwork is white, so much the better, and the glass in the lights should be so arranged that the panes at the top overlap those below, so that the water may run off, and not percolate into the frame itself, as would happen were they placed the reverse way.

As for the uses of a frame, their name is legion. First of all, frames are employed as covers for hot-beds, and their utility, without this bottom heat, is also considerable. In the height of summer they may be made up without lights to accommodate

vegetable marrows and ridge cucumbers, in the autumn they will serve as receptacles in which to strike cuttings.

To deal with the hot-bed, it will be as well



To make up a cold frame, well-decayed manure should be used, and should be thoroughly mingled with the soil. Cold frames are invaluable for bringing on early seedlings and protecting them from frost.

to explain that fresh stable manure, stacked up tightly, generates what is known as "bottom heat," and under these conditions seeds will rapidly germinate. The art of making up an efficient hot-bed consists of obtaining the manure in a green state, and of turning it with a garden fork at least once a day for three consecutive days, so that the waste gases may escape; it is then built up in an oblong heap about a foot larger on each side than the actual frame, care being taken that the manure is laid perfectly evenly and well trodden down so that displacement is impossible as the stack settles. Upon this heap of manure the frame is placed, and inside some well-broken soil to the depth of six inches is provided.

#### The Uses of a Cold Frame

Under these conditions the seed sown will quickly shoot, and the only attention necessary, except judicious watering, is to open the lights on genial days and to keep them tightly closed during a spell of inclement weather. Lettuce, cauliflower, peas, carrots, cucumber, French beans, early cabbage, cress (to cut young), radishes, and seedling tomatoes are the subjects usually dealt with in a hot-bed, and experience will quickly teach the amount of heat required. Some of the crops named will grow so quickly as to mature in the hot-bed, but the majority will have to be afterwards transplanted to the open ground, and in these cases hardening off will be necessary, this operation being attended to by adjusting the lights daily.

A cold frame is of inestimable value for bringing on early seedlings, and tiding them over the period of frosts and keen winds,

when, if they were in the open, they would be destroyed. The subjects named above are also brought on in a cold frame, which, as its name implies, has no bottom heat, though there is no advantage in sowing carrots in this way, as they do not readily transplant. Generally speaking, a hot-bed is used for very early forced crops, and a cold frame for the later produce.

So far as science has gone at present, artificial manures cannot be employed to take the place of farmyard or stable refuse. The artificials may, however, be made of inestimable value if used in the nature of a pick-me-up, or stimulant, and most crops may be improved to a tremendous extent by using the right chemical fertiliser.

#### When to Use Artificial Manure

Briefly, root crops improve under the influence of mineral superphosphate or basic slag; peas, beans, and leguminous plants benefit from basic slag; the cabbage family asks for nitrate of soda. Basic slag is best if applied at the time of sowing, and it must be evenly distributed at the rate of six cwt. to the acre for general market crops. Superphosphate is best when applied to the ground at the time of sowing the seed, and in market gardens four cwt. to the acre is sufficient. Nitrate of soda is provided for a crop that is making rapid growth, and consequently is in danger of calling upon its roots to supply more nutriment than the ground will yield. A convincing experiment is to top-dress a crop of cabbages with the nitrate, leaving one row undressed, and to mark the disparity. Two cwt. of nitrate of soda per acre for general market crops is about the correct proportion, but land in good heart should not require so much, and the fertiliser is scattered broadcast among the crops, and either hoed in or allowed to lie and be washed in by the rain.

As for the cost of artificial manures, basic slag averages 6s., nitrate of soda 14s., and superphosphate (mineral) 7s. each per cwt. If in doubt as to the actual proportion of one cwt. to the acre, it may be mentioned that reduced it gives roughly a third of an ounce to the square yard. Generally speaking, the proportion may be judged by lightly dusting over the ground with the hand, reckoning a small handful according to experiment actually made with the fertiliser and scales.

Just one word of caution in the matter of artificial manures. It is highly advisable to make frequent changes with the fertiliser employed. Obviously, if you apply one manure for a number of years, the land becomes burdened with that manure, and the component parts of the soil are overbalanced. Where you give lime for a period you must change to nitrogen, and *vice versa*. Artificial manuring is a science demanding careful thought and patient reasoning.

#### Crops to Grow

**ONIONS (continued).** The thinnings from an onion-bed are disposed of for saladings,

and during the spring months command a good price; indeed, many gardeners grow supplies entirely to meet this demand, the variety White Lisbon being used for the purpose.

To ensure large onions of the "Spanish" class, sowing should take place as early in August as possible. During the winter months the crop is kept free from weeds, and in March the seedlings are bedded out in rich land twelve inches apart all ways. From that time they are kept well hoed, with the bed in clean tilth, till the early autumn, when the crop is lifted and stored in a dry, airy place that is frost proof. It is a good plan just before the final ripening to bend down the tops of the onion plants so that the "neck" is broken.

The spring sowing is principally to obtain salading, pickling, and the smaller flavouring varieties. The seedlings are bedded out seven or eight inches apart all ways, and lifted when they have ripened off.

Varieties: For autumn sowing: Giant Rocca, White Lisboa (for early spring use), and Giant Tripoli. For spring sowing: Ailsa Craig, James's Long Keeping, and Bedfordshire Champion.

**PARSNIP.** A very deep, firm seed-bed is required for this crop, which will not bear transplanting. In the autumn the ground should be dressed with manure fairly free from long straw, and well dug over, so that the surface may lie rough during the winter. In the early spring the ground should be levelled, and sowing should take place in February or March, when the ground is fairly dry and will work well. The drills should be fourteen inches apart, and the seed sown an inch deep. Sow thinly, and when the seedlings are two inches high, hoe out till at the final thinning there are ten inches from plant to plant. Keep the hoe going through the summer months, and early in November lift the first supplies, allowing the remainder of the crop to occupy the ground till it is required for use, unless, of course, there is a danger of the site becoming waterlogged.

Varieties: The Student, Hollow Crown, and Lisbonnais.

**PEAS.** There are many market gardeners who devote themselves almost entirely to peas, but, in the writer's opinion, insufficient attention is paid to the individuality of this

crop, and a lady gardener working for a family hamper connection should be able to supply better produce than the average greengrocer has at his disposal. Much depends upon successional sowing to get the best results, and this is a crop that really pays for painstaking cultivation.

In the case of the dwarf early varieties the soil should be well dug and liberally manured, but with the stronger-growing main-crop kinds the trench system is imperative. The trenches should be cut so that they run north and south, and when the top spit of soil has been thrown out the substratum should be turned completely over with the garden fork, well-decayed manure being mingled with it. The top spit, with which manure has been mixed, should then be returned, and the whole trodden, for peas abominate a loose seed-bed.

The seed should be covered with two inches of soil, and should be sown thinly; if the majority of the seeds germinate, actual thinning must take place. When the plants of the tall-growing varieties have reached six inches in height, sticks should be provided. Hard wooded sticks are by far the better, the softer woods encouraging fungus pests.

The sticks should be set up firmly, sloping slightly to left or right, but the tops should be partially open and not leaning towards one another like an inverted letter V. With the main-crop varieties a surface mulch of well-decayed manure will tide them over a possible drought. As for the sticks, they are no mean item of expense; at the same time, they are obtainable everywhere, the average charge being from 4d. to 5½d. per bundle of about 25 sticks. When growing for market purposes, where bulk counts more than high individual quality, all varieties of peas grown should be of dwarf habit, on account of the cost of sticks. Even the main-crop marrowfat peas are cultivated in dwarf varieties for market gardens.

Varieties: Early (no sticks required) Sherwood, Little Marvel and Little Gem; second early (average height 3 feet) Senator, Fillbasket, and Yorkshire Hero. Main-crop: (height five to six feet) Quite Content, Telephone, and Alderman. Ne Plus Ultra is a splendid late wrinkled pea, growing six feet in height, and the writer has gathered from this variety in mid-September.

*To be continued.*



To sow very small seed evenly, mix it with twice its bulk of silver sand, then scatter it in the seed-box by means of an old pepper-pot



## WOMAN'S RECREATIONS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the Encyclopædia is completed, the section will form a standard reference library on woman's recreation.

### Sports

*Golf  
Lawn Tennis  
Hunting  
Winter Sports  
Basket Ball  
Archery  
Motoring  
Rowing, etc.*

### Hobbies

*Photography  
Chip Carving  
Bent Iron Work  
Painting on Satin  
Painting on Pottery  
Poker Work  
Fretwork  
Cane Basket Work, etc.*

### Pastimes

*Card Games  
Palmistry  
Fortune Telling by Cards  
  
Holidays  
Caravanning  
Camping  
Travelling  
Cycling, etc., etc.*

## LAWN TENNIS

*Continued from page 1891, Part 15*

By MRS. LAMBERT CHAMBERS, Lady Champion, 1903, 1904, 1906, 1910

The Overhead Service and How to Play It—The Underhand Service—Placing More Important than Pace—Intelligent Play—Staleness and its Remedy

THE most useful service for a girl to use is a straight, overhead delivery. For this service the ball should be thrown high up over the right ear, the body bent back, and the right shoulder down; the left shoulder should be facing the net. She should reach up as high as possible, and hit the ball with the centre of the racket, following through to the left knee, or a little beyond it.

Position of feet as in accompanying illustration of Mrs. Lamplough, who has a first-class overhead service.

### Start of Overhead Service

The player should try to cultivate a good second service; if she cannot acquire pace with accuracy, she should place her service and vary its direction as much as possible. It is best to serve close behind the base line (note illustration), and not two or three yards outside it, as do so many lady players, thus giving themselves much more ground to cover, and probably spoiling the length of their service; men players never have this

fault. Serve, as a rule, to the opponent's back hand, as that is usually her weak spot. In a double, it is a good plan to serve down the middle of the court, as it gives the player's partner at the net a better chance of killing the return. A cross-court service gives the opponent a much better chance of passing the player's partner at the net, and therefore should not be used so often.

An underhand cut service is a very useful service to have as a change. I say as a change service, because I think an overhead delivery is the most effective for general use, and is excellent practice for overhead volleying. Men players usually dislike playing against this underhand service in a mixed double, as they do not quite know what to do with it. It keeps very low and breaks out of the court, therefore is very difficult to deal with effectively.

The accompanying photograph of Mrs. Larcombe (who always uses this service, as she finds it easy and natural to play, and, with plenty of cut on, an effective



A straight overhead delivery. The ball should be thrown up over the right ear, the body bent back, the right shoulder down, and the left shoulder facing the net

one to use) will give some idea how it is played. It is important to start this underhand service correctly.

The player must remember, when waiting to receive the opponent's service, not to stand in a fixed attitude. She should lean somewhat forward, with the knees slightly bent, as this is the best position from which to "get going" quickly. The racket should be supported by the left hand (as in illustration), and she must stand so far back that she does not have to move *back* to receive the service. It is always easier to move forward. Another important detail for the player to remember is to see that in all three cases the splice of the racket is resting on the left hand, and the heels are off the ground. This will prevent her from getting too fixed and rigid.

#### **The Power of Anticipation Should be Cultivated**

After taking a stroke, the player should not stand and watch its result, but get back into position quickly again, into the middle of the court, just outside the base line if she is playing from the back of the court, and close up to the centre of the net if volleying. She should then try and anticipate her opponent's next return, as this will greatly help her and give more time to get to the stroke, and so return it effectively. Beginners are apt to stand quite still, in a fixed position, until the very last moment; they then make a wild rush at the ball, without giving themselves sufficient time to make the stroke correctly, or consider where their opponent is in the court, or where it will be best for them to place the return. The player should not try to hit too hard at first, or to score outright with every stroke. *Place* is more important than *pace*; if placing and accuracy are first acquired, pace will soon follow.

Strokes should be varied as much as possible; the opponent must not be allowed to know what to expect. Let the player work for an opening, and then score outright. She must not become stereotyped, but play a different game with different methods against different opponents. Let her keep



Start of the underhand service. This is a useful service to have as an alternative; though it is disliked by men players, it is often effective

her whole attention on the game, and always know what she is going to do. She must not play aimlessly, with no idea of her opponent's weak points, or without any method of attack against her. It is best to attack before the opponent, getting her out of position and on the run, and then making the winning shot. In order to do this, a player must have a very good length, a clear knowledge of the angles of the court, and speed. If her opponent attacks first, it is much safer to play steadily on the defensive, trying all the time to get into an attacking position. Points are, of course, often won by returning an attack by attacking in return, and some players have the knack of making their best strikes from a difficult position. This is a somewhat risky plan to follow too often, because

it is most difficult to win an ace outright off a severe good length ball.

Americans play this style of game; they are never on the defensive, but go for their shot every time, and win or lose the point. It is certainly a pretty game.

#### **Staleness**

It is best to play one's hardest all the time, and fight against slackness, even if winning easily, or if one has been behind and drawn level with one's opponent, as nothing is so difficult as to pull oneself together again after easing up. The player should never give up trying or get disheartened, however far behind she may be. Many important matches have been pulled out of the fire at the very last moment, and what at one time looked like certain defeat has been turned into a well-earned victory.

Staleness is a great danger to a player who is playing in a number of competitions and tournaments. The game should be given a complete rest when it becomes unattractive and the player is losing all interest in it, and only plays because she is expected to, and not because she derives any pleasure from it. The only remedy is to give the game up for a time, and to take up another game, so as not to drop exercise.



Waiting to receive service. The splice of the racket rests on the left hand, and the heels are off the ground to prevent the attitude becoming too rigid

## BASTA-BASTA, OR RAFFIA WORK

Russian Origin of the Name—An Effective and Easily Acquired Hobby—Inexpensive Materials Required—Articles to which the Work Can be Applied

THE name Basta, or Bass, is the Russian word for the inner barks of the lime or linden tree, used principally for making coarse mats, plaited shoes, etc., so much employed by the Russian peasants.

In these days of games and general outdoor life, one still comes across women who are glad to hear of a fresh indoor hobby. But even with these, work is more appreciated if it is of a kind that can be done quickly as well as effectively. For this reason, "Basta-Basta," or raffia embroidery work, is sure to become popular with them, as it is not only quickly and easily executed, but has a most effective appearance when finished.

Another point in its favour is that it is work men need not scorn to do, and many articles for their own use can be made successfully. A convalescing man, therefore, might find great pleasure in whiling away a few weary hours by this means. Also those with industrious fingers, but failing eyesight, will find the work a great boon, owing to the large mesh of the canvas.

The materials required in addition to the raffia, or bast, are a coarse, large-mesh canvas, a rug needle, with a large eye, and a book containing cross-stitch patterns, obtainable from any fancywork shop. Or, the design can be drawn by the worker in ink direct on the canvas, various stitches, such as long-stitch, darning and cross-stitch, being suitable.

The raffia can be obtained from a florist's in its natural colour; to obtain any desired

shade, it must be dyed by means of one of the dyes sold for various household purposes.

Before commencing the dyeing process, soak the raffia in warm water for about an hour to soften it, squeeze as dry as possible, and then hang it up exposed to the air to get quite dry.

When the desired colour is obtained, place the raffia on a tray, and let cold water run on it until no colour comes away, hang up on a line and dry.

It is best for an amateur to commence with a simple cross-stitch pattern, consisting of stars or diagonals, as if using silk or cotton on a fine canvas, for in contrast with these the raffia seems stiff and wayward.

When drawing the raffia through the mesh of the canvas care should be taken that it lies flat, and does not become twisted, otherwise the effect will prove disappointing. Should the raffia be inclined to split while working, it may be slightly dampened.

Basta work is usually applied to such articles as shopping-bags, mats, book-carriers, covers for cushions, especially those used in the garden or when boating, curtain bands, waist-belts, and if the colours are artistically blended, a quaint Oriental effect is gained that is most attractive.

The straight piece of work shown in Fig. 1 clearly indicates the canvas used, as well as the stitch, such a design being very suitable for a belt or bell-pull.

Another suggestion for either of these

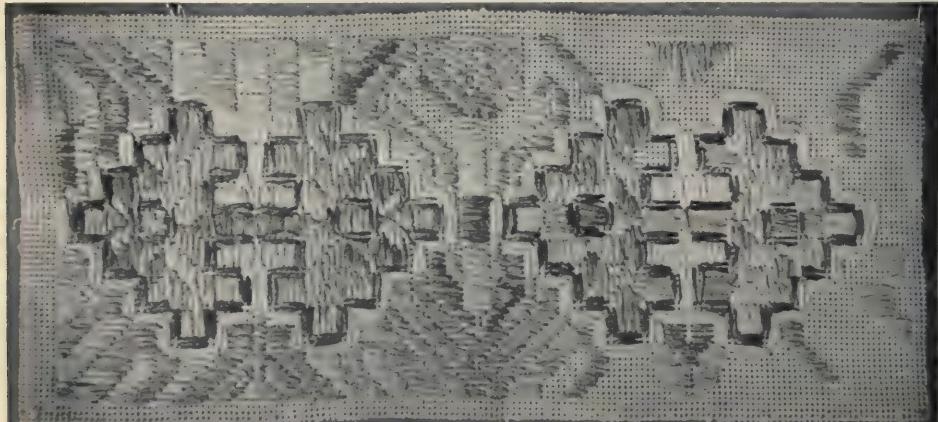


Fig. 1. A simply worked design for raffia embroidery. Used in one length, as shown, this would form a charming waist-belt, or the pattern could be repeated to cover a larger surface.

articles is one of diamonds, worked in one shade throughout, or in contrasting colours, as preferred.

For such a belt cut the canvas to the desired waist length and depth, allowing sufficient turnings all round for attaching the lining.

Begin by bringing the needle through the seventh hole from the turning allowed

cord used for the handles being unravelled at the sides.

The chief beauty of this work is its quaint, foreign appearance, but it is only as the worker becomes expert that Oriental designs and antique patterns can be copied with advantage, thus rendering it difficult to realise that canvas and raffia are the only materials used.

Simple designs, which call for a few sharply contrasting colours and no elaborate shadings, will always be found the most effective.

When arranging a piece of Basta work it is necessary to plan out the pattern and take into consideration the amount of each coloured raffia which will be required. Dyes, in the hands of amateurs, are apt to vary in tone, and it is tiresome to begin a large piece of work to find that the amount dyed for the purpose runs short, and it is not possible to match the tone.

A large amount of raffia is required for even a small article. So that experience with silks, or wool, is by no means a sure guide. Inequalities in the raffia, the inevitably clumsy fastening off, and beginning of fresh threads, take much more of the stuff than a novice would expect. A safe rule would be to allow as much as for silk embroidery, and then half as much again. It is, however, experience alone which will teach the worker the amount which should be dyed for a certain pattern, and then the dyeing process can be entered upon with equanimity.

If leaves, fruit, or flower motifs are undertaken, such as the chestnut-leaves of the cushion in the illustration, variations in the tint of the dyes are an advantage. Such a

Fig. 2. A cushion-cover worked in raffia. Plaited strands of raffia form the finish to the edge.

for at the end, and eleven holes from the side, then put it down in the next hole on the right-hand side; bring it up again one hole above and to the left of the first hole. Put it down one hole above and to the right of the second hole.

Make four more stitches in this manner, each stitch passing over more threads than the last; the sixth stitch extending over eleven threads. Now work five stitches, decreasing each, until only one thread is passed over. When the first row of diamonds is complete, work a second row in the opposite direction.

Continue to work rows of diamonds for the required width of belt, the remaining blank spaces being filled in with half diamonds.

The diamonds look particularly charming when carried out in two colours, one row of pale grey and the next in scarlet forming a good contrast.

A soft sateen should be used for the lining, and a buckle may be covered with closely worked blanket-stitch in raffia. But perhaps the best effect is gained by using a crochet-hook and covering the buckle with double crochet.

For a cover for a knockabout cushion for the garden Basta embroidery is eminently suitable. It is not affected by damp, and is most durable in wear. The finishing cord for the edges can be formed simply of plaited strands of the raffia, or a line cord can be used as a foundation round which to plait the raffia.

The bag shown in Fig. 3 was lined with sateen and finished with plaited raffia, the



Fig. 3. A shopping-bag in raffia work, lined with sateen, is both uncommon and useful.

pattern worked in the autumnal tints of the Virginia creeper would cause no anxiety with regard to uniformity in the dye. Every shade of green to yellow and orange could be utilised, while judicious dashes of chrome and crimson would give a touch of reality to the autumnal scheme.

## HOW TO FORM A MAGAZINE CLUB

The Starting of a Magazine Club—Methods of Selecting the Journals—Opportunities for Social Intercourse Afforded by such a Club—Its Size

A FEATURE of modern life is undoubtedly the large number of magazines published, all containing something of interest, and many of them valuable information, published in no other form. To many people it is impossible to subscribe to more than one or two, but by the formation of a magazine club each member is given the opportunity of reading as many as are subscribed for.

### The Working of a Club

The formation and working of such a club is quite simple, and forms the basis for pleasant companionship, invaluable as well in a small country town or village as in a city. Members can spend afternoons or evenings together discovering mutual interests, and discussing any especially striking articles.

To start the club will not be found difficult by an enterprising individual, who will first consult her acquaintances and decide upon the number to join. The magazines to be taken can be chosen by allowing each member to select one, which, after it has gone its appointed round, will become her property. Another method would be by submitting a list of a larger number than will be required and asking each member to vote for those she wishes to see each week, the final selection naturally depending on those receiving the highest number of votes.

### Subscriptions

The total cost of the subscriptions for one year, including double numbers, may be divided equally among the members, or each may pay for the one she chooses. The work of the secretary will be to decide on the rotation in which the magazines are to circulate, and to ask each member to forward her copy on to a given address after, say, three or four days' retention, as may be agreed upon. For the preservation of the paper-covered periodical, it is advisable to cover it in brown paper, and on this may be written the name of the first reader, say, Mrs. Brown, and the date on which it reaches her from the newsagent, January 25th, four days from which date she passes it on to Mrs. White, who makes her entry, and so on till it reaches the last member, who duly returns it to Mrs. Brown, whose property it becomes.

Another method of distribution is for the organiser to make a list of the periodicals to be subscribed for, and hand it to the local newsagent, with instructions to make out a bill for the whole of the annual subscriptions due, not forgetting any double numbers, and to deliver the entire set to one member as they are issued, she to pass them on to another, as previously mentioned, after perusal.

### Method of Distribution

In one club, in actual working, the members are only supposed to keep each copy twenty-four hours, and when it reaches the organiser, who is last on the list, it remains with her. For the average weekly periodical, with fashion plates and pictures of passing events, this allows sufficient time for perusal, but for some of the more serious monthly magazines the longer period of four days may be found none too much.

The advantage, to the organiser at least, of this plan is that she only has to devote about half an hour in December to the placing of the order with the newsagent and paying his bill for the entire club, the amount being equally distributed among the members, and that she has the privilege of retaining the copies.

Should any member wish to cut out a special design or paragraph she sends a note of what she wants, with a stamped addressed envelope, to the organiser, who makes the cutting and posts it on immediately the numbers reach her.

Any magazines that members do not wish to keep may be forwarded to a hospital or workhouse, or sent in volume sets to a local working men's club or institute.

### Size of a Magazine Club

A magazine club should not be too large. From eight to twelve members is a good number. If exceeding that, the time allowed for reading will have to be shortened, or one month's journals will not have made the round before the next are due.

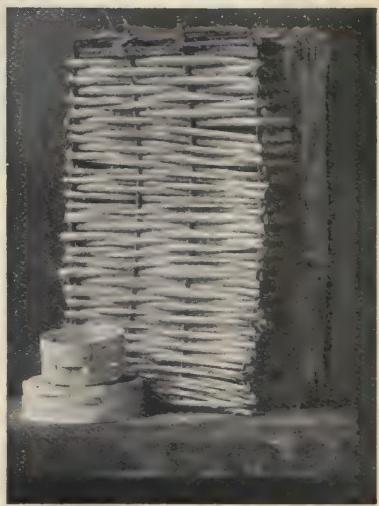
The necessity for promptness and punctuality in the passing on of the copies must be courteously impressed upon subscribers, or friction and misunderstandings may arise, and the club thereby defeat its own object, that of affording pleasant social intercourse.

## AN INEXPENSIVE HOBBY

Using Things Most People  
Throw Away



Rush flower-basket arranged with Copper stocks, beech foliage, fern, grass, and homely tiled hearth in the summer to hide the fire-grate



The cress and fruit punnets are very pretty when painted with silver or gold, or tied with ribbon. They can be used for holding fruit or flowers, while little pot ferns are charming in them. For larger floral decoration the pretty rush flower-baskets are excellent



The loosely woven green rush baskets used for packing spring flowers make a lovely background for roses or any other flowers. A couple of kitchen basins hold the water



The little chip fruit-baskets make dainty rustic-looking flower-holders, whether painted with gold or silver, or left in their natural colour. A glass or cup holds the water. For a garden tea or breakfast-table these baskets are very pretty



## WOMAN'S PETS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will prove to be of great interest to women, and will contain practical and authoritative articles on :

### Prize Dogs

*Lap Dogs*

*Dogs' Points*

*Dogs' Clothes*

*Sporting Dogs*

*How to Exhibit Dogs*

### Cats : Good and Bad Points

*Cat Fanciers*

*Small Cage Birds*

*Pigeons*

*The Diseases of Pets*

*Aviaries*

### Parrots

*Children's Pets*

*Uncommon Pets*

*Food for Pets*

*How to Teach Tricks*

*Gold Fish, etc., etc.*

## THE RUSSIAN CAT

By MRS. HARPUR

**The Origin of Russian Blues—A Hardy Breed—Its Points—Care of the Kittens**

OF all the short-haired breeds of cats, there is none more intelligent or more deserving of the title of "ideal pet" than the Russian Blue. As soon as he is assured of your *bonne camaraderie*, he will regard you as his special property, and though he will tolerate the rest of the household, it is only because his feline art of reasoning tells him they are in some way connected with you.

He will show his allegiance to his owner in many different ways, and there is a sturdy independence in the Russian breed which singles it out from all others. It only needs a little patience on the part of his owner to make him a past-master in learning simple tricks.

Many years ago this breed was brought from Archangel. The old and original type had a long wedge-shaped head and large prick ears—if such a term may be applied to a cat—and the coat was of a close sealskin texture, which has been compared to cotton plush. But of late years a more cobby built, round-headed type of cat has come into

favour, and although the coat peculiar to this breed still proclaims its wearer's right to be called Russian, its other points are analogous to the ordinary British cat. Handsome though this newer comer is, he lacks in appearance the quaint, almost Egyptian, style of the original. To a breeder and successful exhibitor of the older stamp, it seems a pity it should be allowed to die out.

A step in the right direction was made by the Southern Counties Cat Club in January, when, at their show at Westminster, a class was provided for the foreign type; the round-headed blues holding their own in their proper place, and judged according to the British standard.

The Short-haired Cat Society of Great Britain, recognising the claim of the older standard of type, has drawn up the following points :

**Colour.** Bright blue; pale or medium shades in preference to dark blue; free from tabby shadings or markings, no white . . . 25



Billy Blue Blazes, a blue Russian cat of the correct "foreign type," bred and owned by Mrs. Harpur. The handsome and more modern "British type" lacks the quaint Egyptian appearance of the original breed  
Photo, F. H. Sutton

**Eyes.** Large and full-set, rather wide apart; orange and amber preferred, but eye colour to be subservient to colour and texture of coat and type of build . . . 5

**Body, Build, and Tail.**

Body long, lithe, and graceful in outline and carriage; tail fairly long and tapering; legs inclined to long, and feet neat and well rounded. 15

**Neck and Head.**

Skull flat and inclining to be narrow; forehead receding; face and neck longer than that of British cat . . . 15

**Ears.** Rather

large, wide at base, with very little inside furnishing; skin of ear thin and transparent, and not too thickly covered with hair . . . . . 5

**Coat.** Very short and close, of a seal-skin-like texture and lustrous . . . . . 25

**Condition** . . . . . 10

100

From which it will be seen that colour and texture of coat are the chief points for breeders to aim at producing.

I have always found the Russian exceptionally hardy, and impervious to ex-

A blue Russian cat of "British type," Bred and owned by Mrs. Carew-Cox

Photo, W. T. Cook



treme cold, and even damp, the enemy of most foreign cats in this country. The kittens require a little more care and attention during the first two or three months of their existence than do the ordinary short-haired kittens, and very often they are born with distinct body markings and ringed tails, but these gradually disappear altogether, leaving the coat a lovely shade of blue. Mrs. Clark, of Bath, is a great admirer of the Russian, and has done much to further its interests. From her cattery many first-class specimens have come. "Peter the Great"

is of imported parentage, and many of his children have made names for themselves in the show-pen, both at home and abroad, amongst them being at least one champion son in America. Mrs. Carew-Cox, of Addiscombe, is another authority on this breed, and she and Mrs. Clark have remained true to it through all its vicissitudes, and there are very few, if any, pedigrees of these cats extant which do not contain the names of some of these ladies' Russians. "Billy Blue Blazes" is one of my most devoted dumb friends, and is now nearly five years old.

## THE SCHIPPERKE

By E. D. FARRAR, Breeder and Exhibitor

"The Little Skipper"—His Origin—Points and Appearance—Character—Treatment—Cost

THE use of a nickname among dogs, as among humans, often betokens an affectionate, but not contemptuous, familiarity. The lively subject of this article has more than one such—"the Bargee," "the Manx dog," "the Little Skipper."

The first is derived from the fact that in his native country he is the valued guardian of the canal boats; the second is due to the popular idea that he is born tailless; and the third is the literal translation of his Flemish name, now formally recognised as the name of his breed. By the way, the "sch" should be pronounced as it is in "school." He has yet another designation, and a most apt one, bestowed upon him by one of his earliest friends and breeders in this country, Mr. E. B. Joachim, which is "the Paul Pry of canine society." As Mr. Kipling would say, he is devoured by a "most 'satisfiable curiosity.'" Nobody and nothing can escape his notice.

The history of the Schipperke is of most respectable antiquity, for in Flanders pedigrees can be traced of pure-bred dogs for more than a century. In this country he dates from about 1888. Champions Fritz of Spa, Shtoots, and Dreiske were some of the heroes of old time—dog generations, alas, are even shorter than human. A specialist club, the Schipperke Club (England), was formed in 1890 to guard his interests, and in 1894 there arose also the St. Hubert Schipperke Club, named after Mr. Krehl's imported dog, St. Hubert, from whom great things were hoped, though without entire success. Brussels also started a club in 1888, and the points adopted by it and the St. Hubert Club are practically identical with those of the Schipperke Club (England). In 1905, a third, the Northern Schipperke Club, was founded.

### Points

The general appearance of a good Schipperke

should be that of a lively, intelligent, and exceedingly alert little dog, sharp in expression, and agile and nimble in movement.

In spite of applications to the contrary, the only colour recognised by the club standard is black, though cream, blue, red, fawn, sable, and chocolate are not unusual. The black should be pure in colour, though when the dog is changing his coat he has a rusty or brown tinge. The coat, a most important point, should be abundant, dense, and hard, though not of the pin-wire or



Mrs. Crosfield's Schipperke Champion Esmé of Greta, a famous prize-winner, and an excellent specimen of the breed

*Photos, Sport and General*

cocoanut-fibre texture of the Scottie. On ears, legs, and head it is smooth, lies close on the back and sides, and forms a typical mane round the neck and a feathering on the back of the thighs called the "culotte" or "breaching."

Many specimens are born tailless, the rest should be docked, and much depends upon a careful dock. The cruel "carving or gouging out" of tails is now forbidden, and would disqualify if practised. A good dock leaves the quarters properly rounded.

The head is broad rather than round, foxy in type, with a fine but not weak muzzle, little stop, and nicely filled in under the eyes. The nose is small and black; the eye dark, small, somewhat oval in shape, and full of keenness.

The ears should be stiffly erect, small, and strong.

The teeth should be strong and quite level.

The neck should be full and powerful, somewhat short and slightly arched, the shoulders sloping and muscular, and the chest deep and broad. The body should be short, with powerful loins and thighs, straight legs of fine, not coarse, bone, and small, catlike feet, well knuckled up, so that the dog stands on his toes.

A good specimen should weigh about 12 lb., though the Belgian standard allows for heavier animals. A typical "Schip" is better for being small.

#### Character

The Schipperke is an excellent watchdog, a faithful guard, who does not easily make friends with total strangers. He is not a fighter, though he will fight if what he guards is attacked, and he is absolutely trustworthy with children. He also possesses good points as a vermin dog, being especially a keen ratter. Taken all round, he is a most quaint and engaging companion, and, though affectionate, one who attaches himself to a particular person. To a genuine dog-lover, his leading characteristic is one that renders him specially attractive—I mean, of course, his inquisitiveness. He is never dull or bored, and sees to it, as a rule, that his human friends are not so, either.

#### Treatment

Schipperkes are hardy little dogs, and need no special diet or care. They are not toys, and are quite ruined if so treated. They require regular and sensible feeding, meat being always part of their dietary; and a certain amount of exercise, though the Schipperke remains to be born who does not take a vast deal of this last on his own account! Their coats need no other care than a daily brushing and combing with the usual dog appliances—a hound-glove will give a fine finishing touch, if desired. Bathing will seldom be necessary, if the daily toilet is attended to, for they are clean little dogs. Under any reasonable conditions, and in most climates, the breed flourishes, and is but little trouble.

#### Price

The price of a good puppy is about that of any other well-bred small terrier. The little ones are not difficult to rear, and are teachable. Show specimens cost, of course, sums varying according to their successes,



A typical Schipperke, showing the chief points of head and body formation desired by the breeder

probable or assured, in the ring, and should be sought in accredited kennels. Some owners of well-known kennels are Mrs. Deane Willis, Mrs. Applebee, Mrs Crosfield, Mrs. Grace, and Mrs. Preston Gardner, to mention but a few lovers of the breed.

The following is a good firm for supplying foods, etc., mentioned in this Section : Messrs. Spratt's Patents, Ltd. (Dog Biscuits, etc.).





#### FIVE TEMPTING SALADS

In the centre is pictured an example of the pretty fashion of serving fruit salads in hollowed-out fruits, such as a pineapple. At the top left-hand corner is a game salad served in a custard marrow, while on the right is shown the contrasting effect of slices of tomato and hard-boiled egg. The chicken salad, arranged in a deep glass dish, is prettily decorated with hard-boiled egg and endive, with a tuft of celery heads. The grape-fruit, as will be seen, offers a charming contrast in colour to the varied fruits served in its shell.

(See page 293 of Kitchen and Cookery.)



## WOMAN'S HOME

This will be one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It will be written by the leading authorities, and will deal, among other things, with :

### The House

<i>Choosing a House</i>	<i>Heating, Plumbing, etc.</i>
<i>Building a House</i>	<i>The Rent-purchase System</i>
<i>Improving a House</i>	<i>How to Plan a House</i>
<i>Wallpapers</i>	<i>Tests for Dampness</i>
<i>Lighting</i>	<i>Tests for Sanitation, etc.</i>

### Housekeeping

<i>Cleaning</i>	<i>Wages</i>
<i>Household Recipes</i>	<i>Registry Offices</i>
<i>How to Clean Silver</i>	<i>Giving Characters</i>
<i>How to Clean Marble</i>	<i>Lady Helps</i>
<i>Labour-saving Suggestions, etc.</i>	<i>Servants' Duties, etc.</i>

### Furniture

<i>Glass</i>	<i>Dining-room</i>
<i>China</i>	<i>Hall</i>
<i>Silver</i>	<i>Kitchen</i>
<i>Home-made Furniture</i>	<i>Bedroom</i>
<i>Drawing-room</i>	<i>Nursery, etc.</i>

### Servants

<i>Plain Laundry-work</i>
<i>Fine Laundry-work</i>
<i>Flannels</i>
<i>Laces</i>
<i>Ironing, etc.</i>

## HOW TO FIT UP A WORKROOM

The Uses of a Workroom—A Good Solid Table Required—A Novel Mending-table—The Need for a Wastepaper-basket—How to Keep Cottons—The Japanese Lantern for Paper Patterns—  
A Weighted Pincushion

IN a household where there is a good deal of work done at home, a workroom is almost an essential. Some people, when only women servants are kept, use it in the place of a servants' hall, and find it infinitely more satisfactory in many ways.

A room over the kitchen should be chosen, if possible, so that a fire is not needed, except on very cold days. In a servants' hall it is always necessary to keep an extra fire going, and the maids are apt to sit over it and idle away their time. Also, the mistress of the house cannot very well go in there to arrange about any needle-work that requires doing.

If there is a house-parlourmaid and house-maid, they can retire to the workroom at about three o'clock in the afternoon, and will have ample time to do all the mending of the family, both household and personal. In some families, where there are children at school, for

instance, a sewing-maid is a great comfort, and here again a workroom will be found very desirable. In yet another case, the grown-up daughters of the house may be the needleworkers for the household, and require, in addition to the mending, to do some dressmaking of their own. This is apt to be a very unsatisfactory operation unless a room is specially set apart for it, as it causes so much untidiness, and it is impossible to make proper progress in a dining-room, where everything has to be cleared away for a meal.

The ideal workroom should be a nice, bright room with plenty of window light, and a good gas-light or lamp for working at night. A solid, steady table for cutting out and using a machine is required, and it should have a drawer in it for keeping the cutting-out scissors, tape-measure, and so on. This should have a serge cover



An original idea for a mending-table. It is invaluable for holding the week's mending, and it is fitted with a bag top to draw up over the pile, thus hiding it out of sight and keeping the articles free from dust



A corner of a pleasant workroom. Such a room is a great boon in a household where much sewing is required to be done. It should be a nice, bright room, and a good gas-light or lamp for working at night should be arranged.

to go over it when not in actual use. There ought also to be a chest of drawers, of which some, at any rate, are devoted to materials for mending, patching, and so on. One drawer should be left empty for storing any unfinished piece of dressmaking.

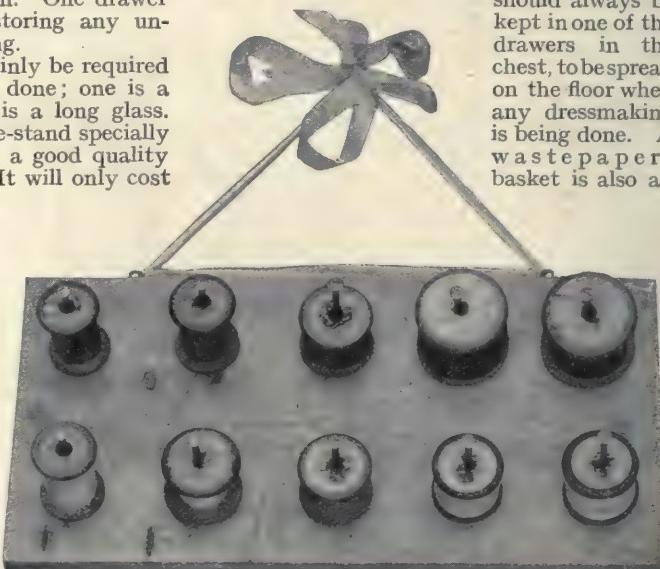
Two more things will certainly be required where actual dressmaking is done; one is a bodice-stand and the other is a long glass. It is better to have the bodice-stand specially made for the individual, and a good quality is cheaper in the long run. It will only cost about 12s. 6d. made to measure. It should have a holland case to cover it, and prevent it from getting soiled. With regard to the looking-glass, one in a white or black wood frame, measuring four feet long by rather over a foot wide, will be large enough, if hung at the right height on the wall. Such a glass can often be picked up cheaply second-hand.

A special mending-table for holding the week's mending is very useful, and can be made in the following fashion. First buy one of

the little bamboo tables, of which the top measures 22 inches by 15 inches. This will be long enough to hold shirts. It is fitted with a bag top to draw up over the pile of mending and hide it from sight. The lower tray of the table is treated in a like manner, the bag in this case forming a receptacle for socks or for the mending materials. The amount of material to make the bags will be  $2\frac{1}{4}$  yards, and a cretonne with a small pattern should be chosen. For the top bag cut off three pieces measuring 22 inches in length, and join these at the selvedges. Turn in a hem at the top and run a slot at the lower edge of it. Now nail the material all around at the edge of the table, putting a little pleat at each corner. To make all tidy cut a piece of plain sateen and nail it over the top of the table (which forms the bottom of the bag), so as to cover the raw edges. Use little gold-headed nails for this. Make the bag on the bottom tray in a similar fashion, cutting the remaining 33 inches in half for it. Put double cords through the slot in the top of each

bag. Where there is no sewing-room this table is of the greatest use for disposing of an untidy heap of mending. A dust-sheet

should always be kept in one of the drawers in the chest, to be spread on the floor when any dressmaking is being done. A waste paper-basket is also an



A wooden panel fitted with wire nails, for holding the various reels of cotton. The most convenient position for this to hang is on the wall just above the sewing-machine.

essential in a workroom, to be put at the side of the worker for throwing in any odd scraps, as this often saves a lot of sweeping up afterwards, and keeps the room tidy while the work is being done, which it certainly cannot be if the floor is covered with pieces.

There are numerous ideas for little etceteras which will be found very useful in any workroom. Such, for instance, is a two-foot roller covered with flannel for use when pressing seams.

Then a sleeve-board is also wanted, as the ironing of blouses, after they have been washed out at home is generally done in the sewing-room. A strip of board with reels of the most useful sizes of machine cotton, also ordinary cotton and tacking cotton, secured to it with wire nails, should be hung on the wall just above the machine, so that the hand can readily be laid upon them, and the size required can be seen at a glance. It is also a very good plan to keep a reel of tacking thread with a number of the long needles which are used for tacking threaded upon it. One needle is taken off with a length of thread, and the other needles are slipped down the thread. The needles can be threaded on the cotton one after the other very quickly, and it saves a great deal of time not to have to stop and thread them in the middle of tacking.

One of the best things for keeping paper patterns in is a Japanese paper lamp-shade, which can be hung up out of the way. Each member of the family should have a



A weighted pincushion is a necessity in a workroom. The illustration shows one made on the top of a brick and covered with cretonne

special mark on all their paper patterns, so that they do not get mixed.

Then in the work-basket it is a good plan to keep a cork full of thumb tacks for fixing the patterns down on to the material when cutting them out. This basket should also contain a yard measure with one end stiffened for measuring hems. These are to be bought for a few pence at any good draper's. An ordinary pincushion is very prone to get knocked off the table, so a weighted one of some kind is necessary. It is also useful for laying on patterns to keep them from flying about. One of these may be made by putting a pincushion on the top of a brick and covering it with cretonne.

In the mending-drawer, among the mending materials which should never be forgotten is Shetland wool in black and white for mending stockings and underwear, the uncrushable linen buttons, and some tiny Tom Thumb pins, which often save the trouble of tacking.

## OLD ENGLISH OAK FURNITURE

By MRS. WILLOUGHBY HODGSON

*Author of "How to Identify Old China," and "How to Identify Old Chinese Porcelain"*

**Old Oak Often Cheaper than New Furniture—The Romance of Old Oak—Oak Dressers—Modern Oak Furniture Copied from Old Designs—How to Detect Imitations—The Beauty of Oak—The History of the Chair**

THERE is a fascination about old oak which it would be difficult to explain, and the fact that English oak furniture of the seventeenth century had no rival in the quality of its work and the beauty of its wood does not entirely account for this.

No; the fascination seems rather to lie in that old-world atmosphere which surrounds it, the mystery and the story which belong to it, and which in idle moments we may—if we are so inclined—conjure up and reconstruct.

Let us look first at those chests which may still be picked up, and which are so admirable in our halls to hold rugs and wraps, or in our dining-rooms as buffets. Some of the finest of these are inlaid with other woods and carved, or are ornamented with applied mouldings. Others have panels of "linen-fold" design, copied from a folded napkin;

or, again, plain panels may be surrounded by carving and ornamented only with the initials of the owner and a date.

These chests came—many of them—from churches and religious houses, and one is astonished that they should ever have passed from the keeping of trustees and churchwardens. That they have so passed speaks volumes for the carelessness of these guardians in other times.

### Marriage Chests

Then there is the marriage, or dower, chest taken by the young bride from her old to her new home, a cumbersome and none too roomy trunk, but one which, to her, meant a little bit of the home she was leaving, and which, in those days of difficult travelling, she might never see again. The marriage chest, or "cassone," belongs to the sixteenth

century, but the ecclesiastical chest is of even greater antiquity. What thrilling tales of stirring events these chests might tell us ! Tales of wars, when horses were stabled in the sacred cloisters in which they may have stood ; tales of love, of devotion, of treachery ; tales also of high revels in baronial halls, and, alas ! the legend of the mistletoe bough.

#### Antique Tables and Beds

In the fifteenth century boards and trestles were used for tables, which is, no doubt, the origin of such expressions as "the festive board," or a "seat at the board." In the sixteenth century the "drawinge" table and the "joyned" table, as they were called, came into use. They were made with plain legs and drawers with carved or plain fronts. These gave place later on to those with flaps, known as gate-leg tables. At first as many as twelve, sixteen, or even twenty legs were used, but the fashion did not last long, and the shape as seen to-day was adopted.

This is a kind of table still to be picked up at quite a moderate figure, though, needless to say, many modern copies are on the market. The wood of a genuine old gate-leg table is a fine rich brown, produced by linseed oil and plenty of "elbow grease," whilst the copy is stained, and is almost black. It would be difficult to find anything more charming than an old gate-leg dining-table, used without a cloth and laid out with old silver, glasses, and china, or with the dainty modern copies of the same which are now so much in vogue.

Then we have the old oak bed, a thing of beauty to look at and admire, but to sleep in — no. Those ponderous bedposts and heavy

canopy would induce dreams none too pleasant, and thoughts would surely haunt us of Edgar Allan Poe, and his tale of the luckless sleeper squeezed to death under the weight of a canopy let down by invisible springs.

Some of these beds are indeed beautiful specimens of old-world craftsmanship. The wood, of a rich, warm tone, is deeply carved, and many of them are embellished by mouldings and inlaid with woods of other colours. In the headpiece, or in the centre panel overhead, was a secret receptacle to contain the will of the owner. It would seem an act of vandalism to break up such pieces of furniture for other uses. That this is done is testified to-day by many a fine sideboard and chimneypiece, which undoubtedly had their beginnings in old Elizabethan and Stuart bedsteads.

The dole-cupboard is an article of furniture of great antiquity. It was called the almery, and was generally of carved oak. The one illustrated is of Gothic design, and was made in England about the year 1500. It is said to have come from Ivychurch, an old house at Aldersbury, near Salisbury, formerly a monastery but now in ruins.

#### The Oak Dresser

Court cupboards may still be found in old homesteads in some of our western counties. These are very massive, and look their best when used in the dining-room to hold old silver or china.

Perhaps the most popular piece of furniture is the old oak dresser. This may even now be bought in country districts, especially in Wales, at a cost of from £3 or £4—



A dole cupboard, or almery, date about 1500. These cupboards are of great antiquity and are generally of carved oak  
From the South Kensington Museum



An old Jacobean chair that was picked up for half a crown. The chair is of walnut, often erroneously described as "old oak," and is the facsimile of one at Holyrood, used by Mary Queen of Scots.

according to the state of repair—to £10 or £12 for a fine specimen. In most cases only the dresser proper is original, the plate-rack at the back having been added. It is quite possible that this was done many years ago, but if the dresser is of Jacobean design, we may be sure that the back is an after-thought. Jacobean dressers are decorated with panels and drawers outlined with mouldings, and the legs may be straight or twisted. In the Queen Anne and early Georgian periods legs were cabriole in shape. A lighter shade of oak, inlaid with shells and beading, proclaims the latter part of the eighteenth century.

Of course, these popular dressers are copied and faked, genuine old oak being employed in many cases in their manufacture. The honestly modern dresser made after an old design is, however, a piece of furniture no one need be ashamed of, for, strange as it may seem, it is still possible to buy in London, or in the country, a genuine old oak dresser of plain design for less money than would be given for a good modern copy.

Small Jacobean chests of drawers, with moulded panels and brass drop handles, may frequently be found in old farmhouses. Sometimes they are raised upon a frame after the fashion of the "tall-boy" of later date. These chests of drawers were in olden days a source of pride and joy to their housewifely owner, and their fine polished surface testifies to this. They look charming in the hall, upon a landing, or in the library, and are admirable for holding old prints and other collections of antiques which require careful keeping, and cannot be exposed in cabinets or upon shelves.

It is a remarkable fact that until late in the sixteenth century the chair was not a piece of furniture in ordinary use. On the contrary, it was a kind of throne, used only by the master of the house or by an honoured guest, and there is little doubt that our latter-day expression to "take the chair" is a survival of those times.

#### Old Chairs

Many of the massive old oak armchairs which we see to-day belonged originally to the Church and to ecclesiastical houses, where they were used by the bishop and other dignitaries. In the home the carved wooden chair was rendered more comfortable by the



An English old oak dresser of simple but artistic design. In most specimens of genuine old oak the plate-rack is of later date than the dresser itself.

Messrs. Hampton and Sons, Pall Mall

addition of a loose cushion attached by a string. Later on, as people became more sociable, the chair was more commonly used, and cane-work was introduced for seats and as a panel down the back.

Illustrated is an early Jacobean, which is almost the counterpart of one which stands in the bedroom of Mary Queen of Scots at Holyrood. This chair is of walnut, which was largely used in Stuart times, and which many people erroneously term "old oak." It may interest readers to know that it was found in a cottage in the country, where the owner—an old woman—had relegated it to an outhouse as "old rummage," and who thought "the quality" had taken leave of their senses when she received half a crown in exchange for it.

#### The Artless Rustic

There was once—not long ago—an artist who went to Devonshire to paint. He put up at a farmhouse, and in idle moments strolled round the farmyard. He was fond of antiques, and thought he knew all about them. The farmer soon discovered that his pigsty had a fascination for the visitor, but he kept his counsel. One day the painter approached him.

"I should like to buy that old oak in your pigsty," he said. "What will you take for it?"

"I b'ain't gwine to part wi' 'er," said the farmer; "er 'ave bin in my fambly hundreds av years."

"Then why let it rot in the pigsty?"

"'Tis me own, and I does what I like wi' 'er."

The artist was grieved: the more he thought of that old oak the more he wanted it.

At last, after much persuasion, the farmer was induced to give way. Fourteen pounds was paid, and the oak was sent to London to be cleaned and repaired.

"I wonder how your oak got so dirty, sir?" said the tradesman to whom it had been consigned. "It isn't as if it were old."

"Not old!" roared the artist.

"Why, no, sir; the carving is machine work."

And then the artist knew he had bought one of those many modern pieces manufactured in London, and "planted" in

the country to trap the unwary. Alas, the history of curio collecting, and, indeed, of all bargain hunting, is full of such incidents, and in reading them our sympathy is curiously divided.

#### How to Recognise Genuine Old Oak

How, then, is one to distinguish between genuine old oak and the modern imitation? First of all, one must examine the wood. The new is stained, and is darker and duller. The old is a rich brown, and an examination of the surface will show that this has been produced by coatings of beeswax and turpentine, and by many years of generous rubbing.



A small Jacobean chest of drawers, with moulded panels and brass drop handles. Such a chest make an admirable receptacle for old prints or a collection of antiques

*From the South Kensington Museum*

Then the old joiner used wooden pegs to fasten together the various parts, and some large presses can be taken to pieces by the removal of two or three of these.

Old carving is mellowed by age, and the edges have lost their sharpness. Patterns are less mechanical; the carver showed his individuality in his work, and was not tied down to matching or copying his design in the slavish present day fashion.

Lastly, the collector of antiques, who loves these things, develops a sense of the atmosphere which clings to them, and which she fails entirely to discern in those of later date. She also acquires what the French term *flair*, and makes few mistakes.

## SUN BLINDS

The Advantages of Sun Blinds—Spring Roller Blinds—The Canaletta Blind—The Florentine Blind—Spanish Blinds—On Choosing Blinds—Venetian Blinds and Blinds for Casement Windows

ENGLISH people seem to bear a grudge against the sun for his lack of responsiveness to duty betrayed in his treatment of our islands. This is very apparent when the question of sun blinds comes under discussion, and a decided unwillingness is shown to spend much money in this direction. The result, of course, is that when we do have a spell of almost tropical weather it is impossible to enjoy it, because no sort of preparation has been made for it. The sitting-rooms, with the blinds drawn down to keep out the sun's ray, feel like hothouses; and the bedrooms are so stuffy it is difficult to sleep

in them after they have been exposed to the full glare of the sun all day. If, therefore, we wish to make the most of our opportunities of profiting by warm weather we should give our attention to the matter of suitable sun blinds before the arrival of the heat wave, when firms who supply such things are so inundated with orders that they have to take them in rotation.

Important as sun blinds are on the ground of comfort, there is another less obvious reason for their use, and that is the protection they afford to hangings and carpets. The glass of the window concentrates the heat in the curtains, and not only fades, but rots the material. Sun blinds, therefore, here serve an economical purpose. In carpets, also, which are one of the most expensive items in furnishing, a saving is effected by preserving them from the sun.

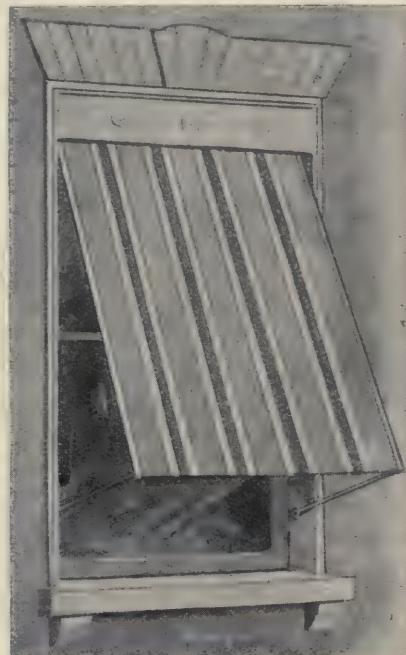
The cheapest form of the linen tick sun blind is the box-head spring roller blind.

This is fixed on to a roller at the top just like an ordinary blind, and works with an automatic spring. Low down at either side of the window is a projecting hook, and the blind is pulled down by the cord fixed to the centre of it, and fastened on to these hooks. This means, of course, that when the blind is not in use the string hangs down the centre of the window, to which some people take objection. They even go so far as to have the string taken off, and use a long-arm for catching on to a loop for pulling the blind down instead, but this is a very unsatisfactory arrangement. If the central string is considered a serious detriment, it is better to have another type of blind altogether, such as the Canaletta.

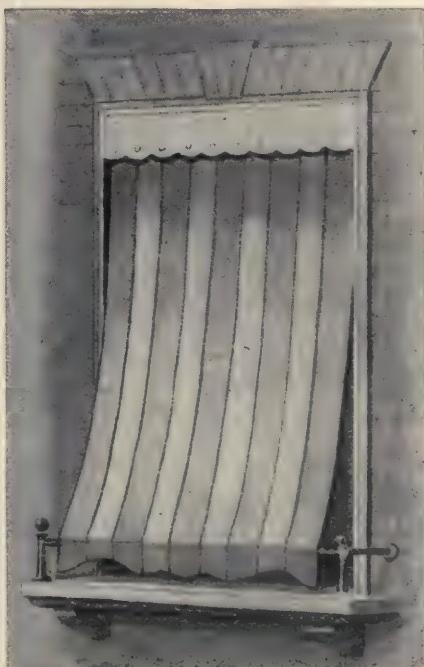
This blind works on quite a different principle, and is very much easier to adjust. The iron bar at the base, to weight it and hold it in place, is in one piece, and runs on sliding irons at the sides of the window, so that the whole thing pulls up together. It is a little more expensive than the ordinary pattern of blind, but is worth its cost: first, because it is so little trouble;

because it wears better, as it is not apt to be so much knocked about as the other, owing to the difficulty in fixing it. The difference in price in an average-sized window would probably be about 10s., as a box-head spring roller blind would cost, approximately, 25s., and a Canaletta 35s. The prices of blinds are always reckoned at so much a square foot, and vary therefore according to the size of the window.

The kind of blind required is regulated, to a certain extent, by the direction in which the house faces. If any



The Canaletta sun blind, which wears well and is but little trouble to fix



The box-head spring roller blind. This is the most inexpensive form of sun blind. It is fixed on to a roller at the top and works with an automatic spring

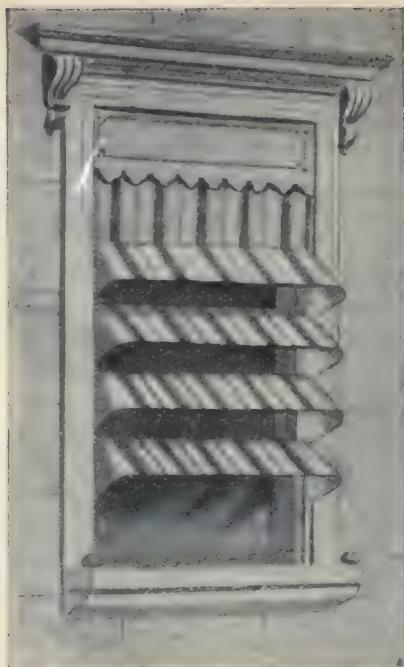


The Florentine sun blind gives complete protection from the sun together with ample ventilation. It is therefore an ideal sun blind, though somewhat expensive.

windows have an outlook towards the southwest, for instance, they will get a large amount of slanting sunshine, which passes under blinds of either of the foregoing types. Here a Florentine blind, which has side gussets, is required. This gives complete protection from the sun with ample ventilation, and is an ideal blind, though much more expensive than either of the others mentioned. For the same sized window as the prices quoted refer to, it would cost about 50s.

Any of these blinds, of course, cover the entire window; but there is another make, the Spanish blind, which can be raised or lowered at will, so that only a part of the window is shaded. This is very pleasant where it is desired to look upon the garden or road. As this blind is more complicated in its mechanism it is rather more costly than the Florentine type of blind.

There is yet another blind, however, which gives an unobstructed view, with complete protection from the sun's rays and free ventilation,



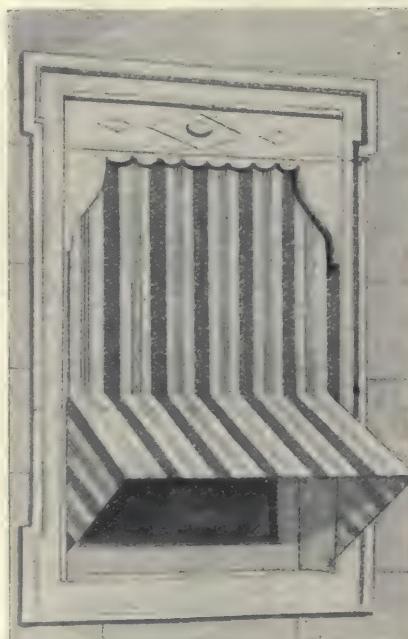
The Helioscene sun blind ensures light and ventilation without obstructing the view from the window.

namely, the Helioscene sun blind. This, in fact, ensures more light and ventilation than any other form of blind, but the cost, reckoned on the basis of the blinds quoted above, would be about £3 10s.

In the round-headed windows sometimes found in country houses Oriental sun blinds, working on the same principle as the Florentine, are used.

Some people object to linen blinds of any kind, as giving an untidy look to a house; but all depends on the way in which they are kept. They should, for instance, always be properly pulled up so that they do not appear unevenly under the box-head. They should be kept clean also. Should they get wet at any time, they ought always to be left out until dry again, for if drawn up while still damp the material is apt to rot.

With regard to the colour of these blinds, the matter is always considered from the outside, and not from the inside point of view—that is, as to what looks best against the house. Green



The Spanish sun blind can be raised or lowered at will, so that only part of the window is shaded.

is in one respect preferable, as it gives a cooler effect inside the room, and although it is a colour that fades, it does so all over alike, so that the defect is not noticeable.

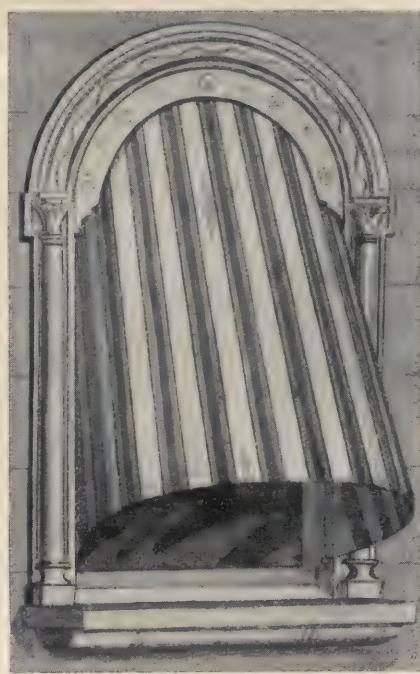
Linen sun blinds must always be drawn up in a wind, especially if they are rather old, as otherwise they are liable to get broken. For this reason they are not suitable for use in the country, or on high or exposed ground. Here the only practical solution of the problem is the jalousie, or shutter-blind. These blinds, while more costly in the first instance, are really a good investment, as they last for years, though they need repainting from time to time. They give ample ventilation and light inside, and add to the picturesqueness of the house outside.

Outside Venetian blinds are inexpensive, and very efficient. It was for outside blinds, indeed, that they originally came into being. They have the disadvantage of taking up a considerable amount of room when drawn up, of being apt to curtail the

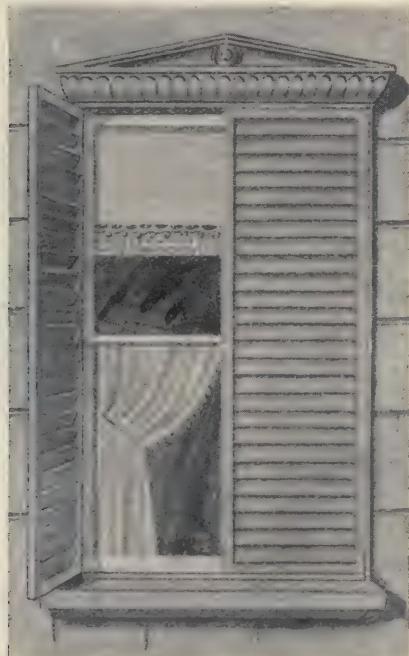
window, as well as look rather ugly from inside the room.

The casement windows, so beloved of architects, present a difficulty from the sun blind point of view, as none of the ordinary blinds are adapted to them. In order to obtain a greater throw-out, they have to have blinds specially made, that resemble shop-blinds, which are fixed into the wall above the window. Then, on account of the throw-out, they must be considerably wider than the window, and project at least six inches beyond it on either side. This means more material, and adds considerably to the price.

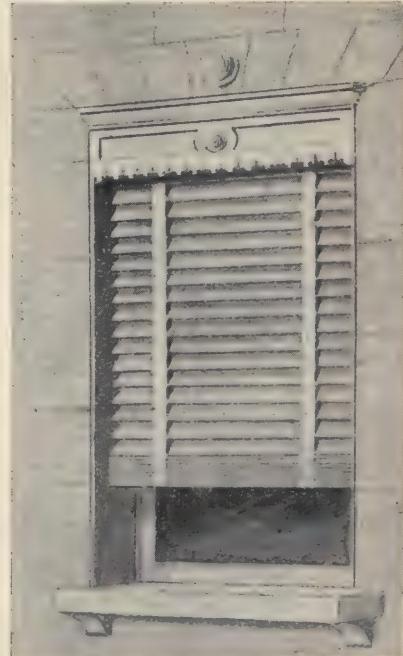
Sun blinds are tenants' fixtures; indeed, they are always taken down for the winter. At the same time, it is wiser when moving not to take them away, as it costs as much to alter them to fit other windows as it does to buy new ones, so that it is advisable to sell them for anything that they will fetch to the incoming tenant.



For round-headed windows the Oriental sun blind is best. This blind works on the same principle as the Florentine blind



Jalousies, or outside shutters, are most suitable for houses in the country, or on high or exposed ground. They last well and are a picturesque addition to the outside of a house



Venetian blinds were originally intended for outside use. They are inexpensive but not ornamental, and take up a considerable amount of room when drawn up

# THE ROMANCE OF OLD CHINA

## ROCKINGHAM POTTERY AND PORCELAIN

By MRS. WILLOUGHBY HODGSON

Where Rockingham Pottery was First Made—Cadogan Teapots—The Finest Porcelain Ever Made in Great Britain—Tea, Coffee, Dinner, and Dessert Services—Royal and Noble Patronage—Marks to Look For

THE Rockingham Pottery Works took their name from Charles, Marquis of Rockingham, upon whose estate at Swinton, near Rotherham, in Yorkshire, they were situated. At first only bricks were manufactured, but about 1765 ornamental ware began to be made.

This was of a somewhat rough description, but it was soon improved upon, and, in time, Rockingham ware became famous both for its quality and for its fine glaze, which has never been equalled in this country.

The colour of this glaze was a rich madder-brown. Upon early pieces it is not flat, but shows delicate pulsating gradations of tint, deepening towards the lower part of the vessel. The cream-coloured ware covered by this glaze was light of weight and of good quality. Marks are seldom found upon it.

Later on—from 1788 till about 1806—brown glazed teapots called "Cadogan teapots," and frequently marked Brameld, became famous. They were heavier in substance than the early glazed ware, and were supposed to possess the very valuable quality of extracting the full flavour of the tea. These teapots were of quaint shape, and were filled from an opening underneath.

White earthenware with decoration in blue underglaze was used for dinner and tea services. It was of excellent quality, and a fine cream ware resembling that manufactured at the Leeds works was also made.

The cream ware was sometimes decorated with sprays of botanical specimens, the names of which were written in red script on the back. These were the work of a painter named Collinson, and the name "Brameld" impressed may frequently be found upon them. Very large earthenware vases were also manufactured. These were generally moulded in the form of the leaves of a water-side plant. The design was striking and the colouring, in three distinct shades of green, was very clever and effective.

In 1820 Thomas Brameld and his brothers, who were

tenants of the Rockingham Works, began to make porcelain. In 1826 the firm found itself in financial difficulties, and sought the assistance of Earl Fitzwilliam, who had, on the death of his uncle, the Marquis of Rockingham, succeeded to the estates. Rockingham porcelain is technically the finest ever made in this country. Body, potting, glazing, gilding, and painting are in their way perfect, and it is only the extreme ornate taste of the day which found expression upon this china that is at fault.

No expense was spared by Thomas Brameld and his family. The body was composed, we are told, of "Cornish stone and China clay from St. Austell, in Cornwall; calcined bones and flints from Ramsgate, Sandwich, Shoreham, and other parts of the coast of Kent and Sussex. Clay was obtained from Wareham and other parts of the coast of Dorset." The most skilful artists and modellers were engaged, and gold was used with a lavish hand. No wonder the makers found themselves face to face with pecuniary embarrassment. Earl Fitzwilliam assisted them till 1842, when it was found necessary to close the factory.

The Rockingham body bears a close resemblance to that of French porcelain. It is milk white and glassy, and might be said to look like iced blancmange. The glaze will not be found to have accumulated at the base, but covers the piece with an even thickness.

Tea and coffee and dinner and dessert services were largely made. Many of these were very costly, and in these days are much sought after and are highly prized. Teacups were generally painted with flowers or views upon the inside, the outside being ornamented by line and scroll designs in gold. Edges of cups, bowls, saucers, plates, and dishes were frequently moulded in low relief, and this was afterwards gilded.

Several ground colours are distinctive of the Rockingham factory. These were used upon services and vases. The best known is a rich green. A pale pink in



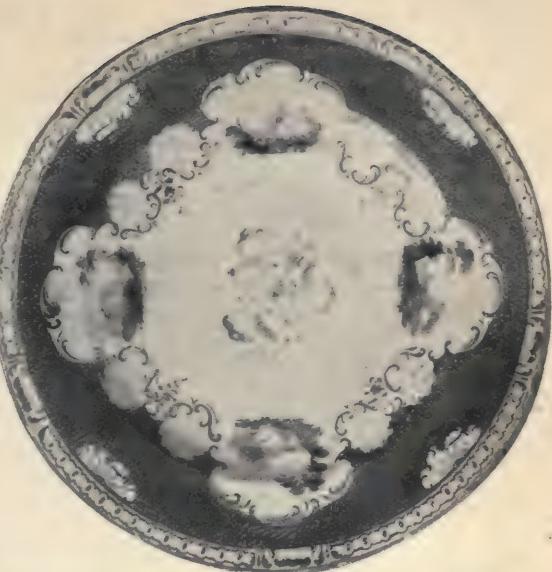
Rockingham candlestick, painted in coloured flowers on a claret ground and ornamented with gilding

imitation of the *Rose du Barri* of Sèvres, a deeper shade of the same, and claret, were also used. These colours may all be found in association with buff, which is introduced into a large proportion of the borders and other ornamental designs used at this factory.

Two distinct shades of blue were employed as ground colours, the first a deep *Gros bleu* similar to that of Worcester, the second a bright, inartistic Royal blue. This may be found with panels of painted flowers or landscapes upon vases, services, and writing-table sets which included pen-trays and candlesticks. Rockingham porcelain with this particular ground colour is very difficult to arrange artistically with other china, but it has a distinctly pleasing effect if used alone upon an ivory background, or in a room which has a paper of pale ivory tint, and in which it forms the principal note of colour.

Figures made at this factory were frequently uncoloured except for the face, the dress of these was of the late Georgian period, plinths were square or oval in shape, and the name of the figure may be found written in gold script round the plinth. These figures are remarkable for the fineness of the body and the smooth satin-like texture of the glaze. Unglazed white biscuit figures like those of Derby may sometimes be met with, and covered baskets made of delicate porcelain straws adorned with raised flowers were made here, and are triumphs of the potter's art.

Miniature Rockingham cottages are much sought after. These would seem to have been made as nightlight-holders, the cottage



Dessert plate of Rockingham porcelain, with green ground beautifully painted with small landscape panels and gilt

lifting off its base to allow of the insertion of the light. Some are in colours, but they are frequently all white, and the base is encrusted with flowers in high relief.

Dogs made at this factory are of all sorts and sizes, from a tiny King Charles spaniel lying upon a cushion, a graceful greyhound, or a more massive species, six or eight inches high, with plain white body, and head and shoulders covered with a thickly curled coat in French poodle style. Cottages, dogs, and other animals were manufactured at several factories in the early days of the nineteenth century, but those of Rockingham may be identified by the beautiful white body and glaze, and by their excellent and delicate modelling.

The shapes adopted at this factory for articles of a purely ornamental nature were often clumsy and ungainly, and gilding was too lavish for good taste. At the South Kensington Museum is a vase and cover measuring 38½ inches in height. The flower painting upon it is exquisitely fine, and the colours are brilliant, but the effect of the whole is ornate in the extreme.



Set of Rockingham spill vases in Rose du Barri pink and buff, with coloured landscapes

Bowls and covers encrusted with raised flowers, spill-vases and flower-baskets with floral designs, or landscapes beautifully painted are characteristic of the Rockingham factory, but many of these are too heavy in shape to appeal to the collector who has artistic tastes.

Views of Lowther Castle and Conisburgh Castle and landscapes scenes were painted upon many pieces of Rockingham china. These will generally be found as ornamenta-



A beautifully modelled Rockingham greyhound. The colour is tan upon a Royal blue plinth

tion upon vases of lotus shape, they are enclosed in panels outlined with gold and surrounded by a ground colour. The same form of decoration occurs also upon tea and dessert services.

#### A Splendid Failure

In the early part of the nineteenth century the English china factories vied with each other for Royal and noble patronage, gorgeous services being made for distinguished patrons. Orders from these great personages, for which there was such keen competition, did not, however, always realise the expectations of the manufacturers; and it is said that a commission from King George IV. for a dessert-service sounded the knell of the Rockingham factory.

The service consisted of 144 plates and 56 dishes, the amount paid for it being £5,000, but so lavish was the gilding, and so profuse and costly the decoration, that this sum did not nearly cover the cost of production. Thus was failure brought upon this factory which had long been struggling against an adverse tide.

The earliest mark used upon Rockingham ware is the word Brameld, transfer printed in red or purple or impressed in the paste. The words "Rockingham Works Brameld," treated in a variety of ways, were also used as a mark. From 1826, when Earl Fitzwilliam began to assist the Bramelds financially, a griffin—the crest of the Fitzwilliams—was employed. This mark was transfer printed in puce and other colours.

When considering Rockingham china, the collector must not forget that it lacks the antiquity of Chelsea, Bow, Longton Hall, and several other English porcelains. In consequence there is less romance and mystery attaching to it. The body was an

improvement upon that in use at the same time at Worcester and the Staffordshire and Salopian potteries, the composition of which was well known. It is the beauty of this body and the brilliance of some of the colours used which form its chief attraction to-day. A shade of romance, however, attaches to these works, in that they shared the common fate of the majority of the great English factories of the old days—that of financial loss and failure.

Although Rockingham porcelain is not so old or so valuable, from a collector's point of view, as that made at Chelsea and Bow, and in the early days of Worcester and Derby, it is still very valuable. As a matter of fact, this china is not popular with the serious collector for her 'cabinets, because cabinet specimens, vases, and

figures are often heavy in shape, and too brilliant in colour, and do not appeal to her artistic tastes.

#### A Fashionable China

The woman, however, who would be really up to date in the matter of tea, dinner, and dessert services should bring out her old Rockingham porcelain, for then she will find herself the envy of all her friends. Tea services with a green ground are specially sought after, and those painted with views and flowers command high prices. It must, of course, be understood that such prices are only given for fairly large services which are in a really good condition.

Fortune is a fickle dame, at any rate, so far as old china is concerned. She smiles upon Rockingham services to-day, tomorrow she may frown. It behoves us, therefore, to use them while we may.



Marks used upon Rockingham pottery and porcelain

## WRITING-TABLES AND THEIR ACCESSORIES

Commodious Writing-tables—The “Carlton House” Design—Small Tables—Inkstands—Blotters—How to Make a Blotting-dabber—Instructions for Making Tassel Penwipers

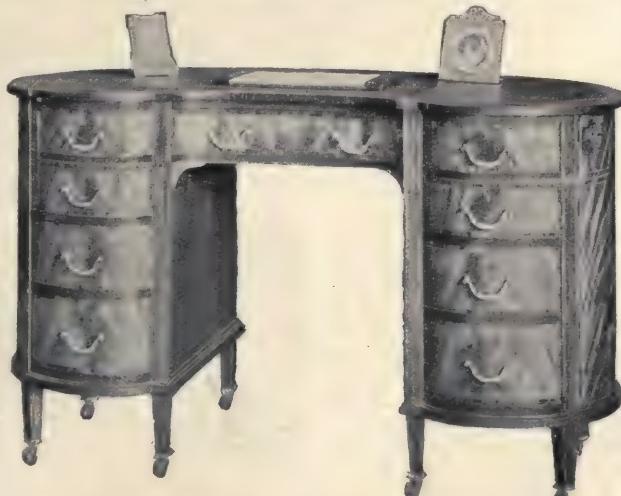
**I**N spite of frequent allusions to the “lost art of letter-writing,” if one may judge by the size of the popular writing-table of the day, and the amount of stationery thereon, letter-writing is by no means on the wane among us.

It may be true, and it is much better so, that the obvious has to be omitted in our communications to our friends, and our thoughts have to be condensed into a form for quick digestion, so that a change has come over the nature of our correspondence. Yet the woman who has no outlet for her energies and intelligence in the form of a profession generally engages in some charitable work or hobby to interest her thoughts, and this incidentally involves a good deal of letter-writing.

Hence it is that the knee-hole pedestal table, a handsome version of the ordinary office-table, with an array of small drawers down either side, capable of holding a wonderful amount of papers, is found in so many rooms. It is a boon to the lover of order, for in no other table is it so easy to keep things in a methodical manner.

In beautiful inlaid mahogany it is a costly affair, especially in the “kidney” shape, which is infinitely prettier and more graceful than the straight-fronted pattern. A “kidney-shaped” table of this description will cost about £20, and even more in light satin-wood, which generally looks better in a drawing-room. With a straight front, a pedestal table can be bought for not much more than half this amount in inlaid mahogany.

Another beautiful and popular design is that known as the “Carlton House” table. It is a model of an old one removed from Carlton House, and from the artistic point of view is far better than a pedestal.



“Kidney-shaped” pedestal table of inlaid mahogany, which is more pretty and graceful than the straight-fronted pattern. It makes a handsome addition to either the drawing-room, dining-room or bed-room, and is highly appreciated by the lover of tidiness

Photos

Harrods

It does not afford as much room for holding papers, though it is sufficiently commodious for all practical purposes.

A great advantage of this table is the tambour top, an eighteenth century vogue, of which the American roll-top desk is a copy on rather different lines. The American cylindrical top has laths of wood threaded on wires, while in the tables made on the old tambour lines they are mounted on canvas.

A Carlton House table has also a sliding writing-flap which pulls out when the tambour top is pushed up. A table of this pattern in mahogany can be bought for about £12 10s. In satin-wood, inlaid with king-wood and purple wood, a similar table will cost £20 at least.

Both these types of table are equally suitable for either dining-room or drawing-room, but in small rooms, and especially in flats, something which takes less room is required. Innumerable designs in small tables of this kind are to be obtained for about three or four pounds.

One of these is a combined card and writing-table. It has one long drawer in front, and a smaller one at either side underneath it. When used for writing, the top is covered with leather, but this folds back, and a cloth-covered card-table is discovered. Another good pattern has a drawer in front, and rounded stationery boxes projecting at

either end, with lids that fold back, and when shut, look like part of the top of the table.

Where space is specially to be considered, a little inlaid mahogany table with a stationery-box on the top and a let-down flap at either end, is admirable. A bookcase-table, in the style of a bureau, also takes up very little room, and the shelf underneath for holding books is invaluable.

The accessories of the writing-table seem to form a subject in themselves, so numerous are the needs of the modern letter-writer. First of all there is the inkstand, which is still necessary, despite the fact that so many people use fountain or stylographic pens.

A complete silver writing-set, with candlesticks and pen-tray to match, always looks delightful, and is one of the wedding gifts frequently received by fortunate young couples. Quite a small set, with a couple of candlesticks, pen, pencil, and inkstand, can be bought in a case from a guinea upwards. In a larger size, with a pen-tray and sealing-wax holder as well, a set of this kind will cost about four guineas.

Owing, however, to the growing desire to save labour, cut glass and crystal inkstands and writing-sets are more in vogue, and china



A table of the "Carlton House" design. This table possesses a tambour top. It also has a sliding writing-flap, which pulls out when the top is pushed up.

Messrs. Bartholomew & Fletcher

inkstands, in imitation of old designs, are seen in many drawing-rooms. These crystal inkstands are generally engraved with designs in the Louis XVI. style, and are somewhat costly, quite a small one being priced at about £1, but the fact that they are so easily cleaned is a great advantage. In some rooms, where they accord with the general effect, the inexpensive inkstands of Devonshire pottery look very well.

Next in importance comes the blotting-book. Here a wide choice awaits us. It may be of leather, plain or tooled. Some home leather-workers produce very beautiful and uncommon designs and effects in leather work. Buhl, that beautiful inlay of gold and tortoiseshell, is a fashion that has been revived for blotters and stationery sets. The blotting-pad is, however, on the whole, more used than the blotting-book. Some of the best



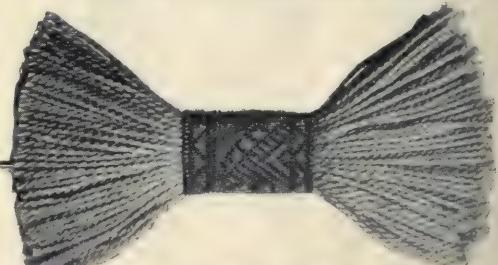
This charming blotting-dabber of embroidered linen can be made at trifling cost, and with little expenditure of time.

of these have leather backs and plain silver corners, and may be purchased for a guinea.

The blotting-dabber is a further accessory of modern times that is extremely useful.

A charming little dabber of embroidered linen can be made at home in the following fashion. Cut two pieces of linen measuring  $5\frac{1}{2}$  inches by  $4\frac{1}{2}$  inches, and embroider one, which is to form the top. Then face the two and machine them together at the edges, except on one side. Put on this a couple of layers of cotton-wool, turn it inside out, and sew up the open end. Now cut two pieces of linen to form the handle, measuring  $6\frac{1}{4}$  inches by 3 inches, and embroider one down the centre, which, when the handle is filled with a little roll of wool, will come on the top. Turn in the raw edges, and slip-stitch them together, and then stitch the handle firmly on to the little pad. Cut several pieces of blotting-paper of the same size as the pad, and, to keep them in place, thrust a staple pin through from the top of the pad at each corner.

An excellent tassel penwiper can be made as follows: Cut two cards  $6\frac{1}{2}$  inches long, and wind a ball of knitting silk around them. Tie one end and cut the other, and remove the cards. Then tie the centre securely, and sew round it a small piece of gold or silver furniture galon. Now cut the other end, level both ends with the scissors, and your charming little penwiper is finished.



A tassel penwiper, consisting only of two tassels of silk, passed through a galon band, which forms the centre. It is one of the most useful accessories to keep on the writing-table, and costs very little if made at home.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. The Godiva Carriage Co. (Baby Cars); Thomas Keating (Keating's Powder).



## WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents:

*Beautiful Women in History  
Treatment of the Hair  
The Beauty of Motherhood and Old Age  
The Effect of Diet on Beauty  
Freckles, Sunburn  
Beauty Baths  
Manicure*

*The Beautiful Baby  
The Beautiful Child  
Health and Beauty  
Physical Culture  
How the Housewife may Preserve Her Good Looks  
Beauty Foods*

*Beauty Secrets Mothers ought to Teach their Daughters  
The Complexion  
The Teeth  
The Eyes  
The Ideal of Beauty  
The Ideal Figure, etc., etc.*

### BEAUTIFUL WOMEN IN HISTORY LADY MORGAN

By PEARL ADAM

THE stage has much to answer for. Times without number has it stirred up strife between puritanically inclined parents and their children, and many are the elopements which can be laid at its door.

Some hundred and thirty years ago a clever young Irish comedian was rash enough to fall in love with the daughter of a worthy tradesman of Shrewsbury, who strongly disapproved of the stage, and trouble began. The young lady had plenty of spirit, however, and the taunts hurled at her "strolling player," as her father quite incorrectly stigmatised young Robert Owenson, only increased her affection for her lover, and in the end the two ran off to Lichfield, where they were wedded before Mr. Hill could appear on the scene to prevent the marriage.

The elder daughter of this union was Sydney Owenson, better known as Lady Morgan, whose writings, wit, and beauty equally entitle her to fame.

#### Her Childhood

Robert Owenson's career had been by no means an obscure one. Quite early in life he had acquired a taste for theatricals, and he was introduced to Garrick by Goldsmith. He acted a great deal in provincial theatres, and was very successful. After his marriage he appeared on the Dublin stage, where he remained some years, during several of which he was part proprietor of Crow Street Theatre. He was a capable composer, too, and "Rory O'More" is one of the songs attributed to him. But he never achieved any great fame, and his generous and improvident nature never allowed him to become wealthy.

Both wealth and fame, however, fell to the share of Sydney, who used her ready pen with the avowed purpose of voicing Ireland's grievances, and whose books, written as they were at a time when the liveliest interest was felt in England in Irish affairs, attained a widespread popularity immediately.

Sydney Owenson was born, probably, in the year 1775. She herself would place it ten years later at least, but then she was notoriously untruthful about her age. Her childhood was a unique one. When she was not at school she was often to be found in the company of her father and his associates, to all of whom he made a point of introducing his little daughter. Her skill at stage mimicry and characterisation entertained them as much as it pleased her father, who was very proud of Sydney. She often joined in private theatricals, and very likely she took some part in the performances given by Mr. Owenson during his tours through Western Ireland. She was a mere child at this time, and ought, perhaps, to have been at school, but Robert Owenson was so fond of his little girls that he would never leave them behind in Dublin. Mrs. Owenson died when her children were still very young, and the widower lavished all the love his warm Irish heart was capable of on Sydney and Olivia.

And so we find Sydney writing to him from school these pretty lines: "I shall never be happy until I see you comfortably seated by the fireside in our little parlour, and myself still more comfortably seated on your knee (provided the burden be not too heavy), listening attentively while you the tale unfold."

When she was fourteen her father's affairs became so seriously involved that she was obliged to earn her living. For two years she was engaged in governess work, but she soon found a more congenial occupation. She had early shown an amazing gift for literary work, and even began writing verses before she left the nursery. To the Countess of Moira she owed the success of her first volume of verse. She submitted it to the countess, with the request that she would inscribe it, and this lady's interest and influence were the means of bringing it before an admiring public.

From this time onward Sydney was in the centre of the most brilliant society in Dublin, for she soon attracted notice by her wit and her spirits and her natural charm. Although she was not possessed of beautiful and regular features, her face was made very lovely by her wonderful eyes. They were remarkably large, very blue and lustrous, deep and electrical. She was hardly more than four feet high, but she was graceful, and her dancing always excited great admiration. Her songs, her harp-playing, were always in request, and as a *raconteuse* she had no equal. No wonder her society was so eagerly sought.

It was Fanny Burney's success in England that incited her to attempt fiction, and after a while "The Wild Irish Girl"—one of her four great novels dealing with Irish subjects—scored a great success, in spite of its overwrought style. The beauty of her native country, the gaiety of its sons, and, in particular, the unhappiness brought upon them by unjust laws, are emphasised in all these books, and, as the champion of Irish liberties, she got into dire trouble with the Tory party.

#### A Happy Marriage

As a result of her popularity in Dublin, she became a permanent member of the household of the Marquis of Abercorn, and it was at his house that she met Charles Morgan, a brilliant surgeon who had attended the marquis to Ireland as his physician, and whom she afterwards married. Similarity of tastes drew the two together, although the balance of devotion was certainly on Charles's side. Sydney was bantered on one occasion by the Duke of Richmond on the rumour that she and Surgeon Morgan were likely to marry. The little lady replied, with some asperity: "The rumour respecting Mr. Morgan's *dévouement* may or may not be true, but this I can, at least, with all candour and sincerity assure your Grace, that I shall remain to the last day of my life in single blessedness, unless some more tempting inducement than the mere change from Miss Owenson to Mistress Morgan be offered me." The duke responded by making Mr. Morgan a knight.

She was married to Sir Charles in January, 1812, somewhat reluctantly, Lady Abercorn having been largely responsible for bringing

about the match. The marriage proved an ideally happy one, however. Husband and wife were in every way the complement the one of the other. Sydney was very fond of society; she loved distractions and incessant change of scene. Sir Charles had much of the recluse in his composition, and but for his wife would probably have led a secluded, reposed, and perhaps indolent life. But his devotion to her would not brook their separation more than was absolutely unavoidable, and he shared her pleasures as well as her work—for he soon gave up his medical practice for literary work. His steady and reserved character acted as a check on his wife's high spirits and restlessness, just as his sound judgment restrained the over-exuberance of her imagination in her writings, for practically all Lady Morgan wrote after her marriage owes much to her husband's help and counsel.

Indeed, she would never have succeeded as she did without him. She herself refers to her married life as "a long and ennobling companionship with the great and cultivated intellect of one who taught and prized truth above all human good, and proclaimed it at the expense of all worldly interests."

#### An Echo From the Past

Her acquaintance with Sir Charles was not the first attachment of a romantic nature that she had formed. When quite a girl she received an offer of marriage from a youth whose utterly impecunious condition made it impossible for her to consent. They agreed upon a prospective engagement, however, and at Sydney's advice he applied for a cadetship in the Indian Army. For some time the two corresponded regularly, and then his letters ceased suddenly. Sydney heard no more from him until the very day on which she was married to Sir Charles Morgan. This letter explained the cause of his long silence; it told her that he had attained promotion and independence, and begged for an immediate union. It was, of course, too late, and, fortunately, Sydney never seems to have regretted her marriage with Sir Charles, who, to the end of his life, was the most enthusiastic admirer of her abilities, and was always passionately devoted to her. In a letter written soon after her marriage, she writes: "I am as happy as being 'loved up to my bent' (aye, and almost beyond it) can make me"; and, again: "I intend to write a book to explode the vulgar idea of matrimony being the tomb of love. Matrimony is the real thing, and all before but 'leather and prunella.'"

Lady Morgan's two greatest books, "France" and "Italy," were written after her marriage, and owed a great deal to her husband. They both had an enormous sale, though they were both the object of severe censure from her old enemies the Tory reviewers, and "Italy" was proscribed by the Pope, the Emperor of Austria, and the King of Sardinia. She was called an atheist,

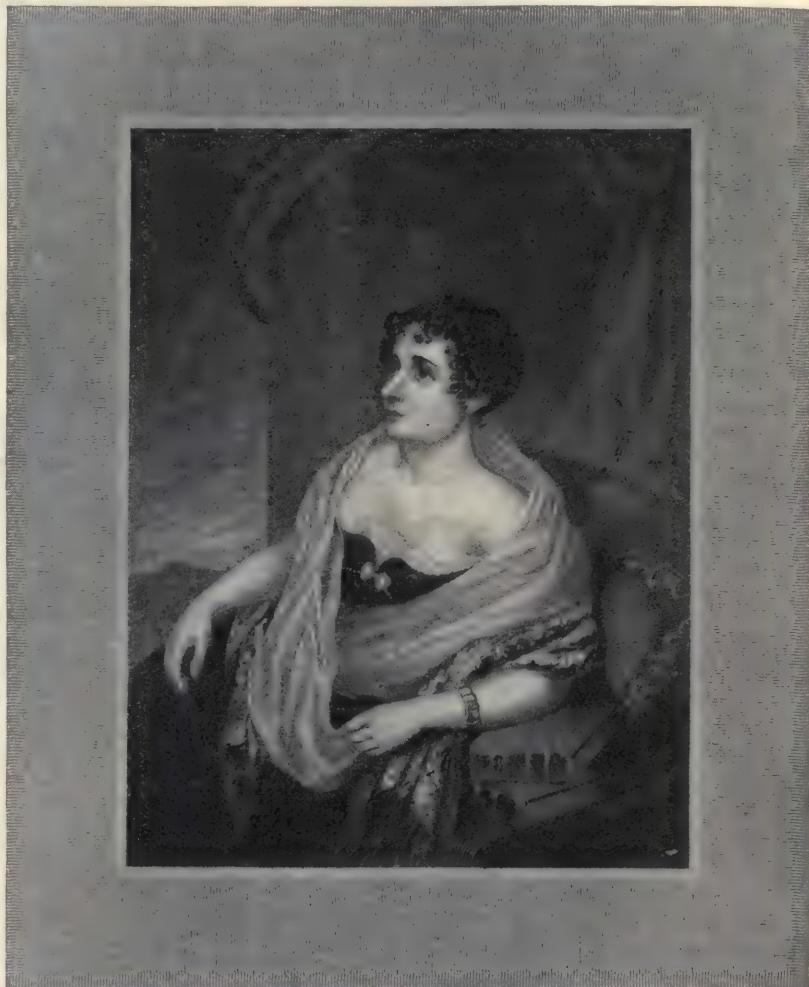
a latitudinarian in morals, and a few quite irrelevant and unflattering allusions were thrown in about her age. It was well known that this was a weak point of Lady Morgan's. "Italy" was pronounced by Byron, who had hitherto been contemptuous of her work, as "fearless and excellent."

Lady Morgan's life was a long one, and was, moreover, brilliant to its close. Her spirits never flagged, her memory never faltered. The temperate way in which she both worked and took her amusements was largely the reason of this. Two hours for relaxation followed every hour of work, and though she threw herself with whole-hearted enthusiasm into every bit of fun that came in her way, she never in the least over-exerted herself. Every day she went for a two-hour walk around Leinster Lawn, no matter what the weather was like. One terribly cold day she found two lovely children, of gentle birth, knee-deep in the snow, and quite unable to move. Their noses were blue, their lips swollen, and their tears were frozen on their cheeks. Lady Morgan set to work to rub their numbed limbs, wipe their cheeks, and release them from their uncomfortable position. She had no children herself.

In 1840 her sight failed, and she was prevented from finishing the work on "Woman and Her Master," on which she was then engaged—a book which shows that in the present day she would have been an enthusiastic supporter of the Woman Movement. She had most enlightened ideas, for that time, on the subject of woman's work. She once remarked, in the course of conversa-

tion: "I desire to give every girl, no matter her rank, a trade—a profession, if the word pleases you better—cultivate all things in moderation, but one thing to perfection, no matter what it is. Give her a staff to lay hold of; let her feel, 'This will carry me through life without dependence.'"

Her loss of sight did not impair her brilliance, and at her pleasant reunions she continued to gather round her statesmen, scholars, and distinguished soldiers, until a



Lady Morgan, one of the most brilliant and fascinating personages of the early nineteenth century. Her writings, wit and beauty equally entitle her to fame  
From an original drawing by S. Lever

violent attack of bronchitis in 1858 finally broke up her health. She died in the following year. She disliked the idea of dying very much, for, old as she was, she still took keen interest in all that went on around her. "I shall be sorry," she said, "to leave all the friends who have been so kind to me. The world has been a good world to me."

And her friends, too, grieved sincerely when this gay, charming, affectionate, and sympathetic little woman departed from their midst.

# BEAUTY CULTURE FOR WOMEN

*Continued from page 1917, Part 16*

## SIMPLE MAKE-UP—continued

Carmine or Rouge—Home-made Rouge—The Art of Applying Colour—Lip Colouring—The Use of Black Paint—Make-up for Theatricals

CARMINE is generally used instead of the rouge, or red paint, against which so much has been justly said.

Mercury, arsenic, and vermillion have baneful effects on the skin, and a rouge has been known to "pit" the skin in a dreadful manner. Carmine—a preparation of cochineal—is harmless enough, and is not so palpable as rouge.

### A Home-Made Rouge

A simple home-made "rouge" is made by mixing two ounces of carmine with half a pound of levigated French chalk; but, when the skin perspires profusely and much make-up is put on, a liquid rouge is preferable, as it will not get streaky with heat. A liquid rouge is made by dissolving the carmine in ammonia, and a pure carmine is entirely soluble. Dr. Anna Kingsford's recipe for liquid rouge is:

Powdered carmine . . . . .  $1\frac{1}{2}$  dr.

Liquid ammonia . . . . . 5 dr.

Put this mixture into a stoppered bottle, set it in a cool place, and agitate it occasionally until completely dissolved. Then add, with agitation:

Rosewater . . . . . 8 oz.

Rectified spirit . . . . .  $1\frac{1}{2}$  oz.

previously mixed with

Essence of rose . . . . . 2 dr.

Lastly, dissolve in the mixed liquid:

Fine gum-arabic . . . . .  $\frac{1}{2}$  oz.

and, in a few days, decant and bottle the mixture. Cloudy ammonia is best for this recipe.

Another liquid rouge often used is:

Cochineal, in powder . . . . . 1 oz.

Rectified spirit . . . . . 2 oz.

Distilled water . . . . . 6 oz.

Mix the spirit and water; heat, add the cochineal, and leave for a quarter of an hour on the stove. If too red, add distilled water and filter.

The secrets of success in the use of rouge are three. Be sure to use the tint that looks most natural; use sparingly; tone down with powder. Where liquid rouges and powders are used, the foundation cream is not required, because the right method of applying a liquid rouge is to apply first a basis of "liquid powder," then an extremely small quantity of the liquid rouge, applied on a bit of sponge wrung out of hot water. Ten parts of powdered white bismuth to one hundred and twenty of water is a typical basis for a "liquid powder." Finally, powder carefully and wipe off any that shows.

A very innocent way of imparting a little colour to the cheeks is to dip the finger in the juice of a boiled beetroot, and apply just where the colour usually is. The petals

of a geranium or a rose will also slightly colour the cheeks.

### Lip-colouring

Alkanet root is a harmless colouring which might be substituted for carmine for the lips. Dissolve half an ounce in three ounces of warm oil. (Place the oil in an earthenware vessel, and stand this in a pan of hot water.) Melt one and a half ounces of white wax and half an ounce of spermaceti in another jar; mix. Perfume with otto of roses. This lip-colouring is also a nice lip-salve, and is almost similar to a lip-salve already given.

A lip-colouring pure and simple is:

Carmine . . . . .	4 parts
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Strongest solution of am-	
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nmonia . . . . .	4 parts
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Rosewater . . . . .	500 parts
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Essence of rose . . . . .	15 parts
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This gives a beautiful cherry tint.

### The Uses of Black Paints

It is not wise to use a black paint for daylight wear, as it is always so obvious. Black paints are used for eyes and eyebrows in order to darken the brows and increase the apparent size of the eye. Placed along the upper eyelid and drawn to the corner of the eye and a tiny way past, a line of black paint gives the eye a desirable almond shape. The basis of black paint is lamp-black, and of black dyes, Indian ink. A simple way in which very slightly to darken the brows is by one of the two following little home-made devices:

1. Sharpen a soft lead-pencil, and then scrape the lead with the knife till you have a little heap of black fine powder. Apply with a wetted finger.

2. Hold a saucer over a candle until there is a residue of black sufficient to be taken up with the finger or a camel-hair brush. Apply very sparingly to eyebrows or lashes.

Blue paint (lazulite) is used to imitate veins, and is seldom used off the stage.

### A Slight Theatrical Make-up

A slight make-up is absolutely necessary to make one look well across the footlights. Grease-paints are generally used. First apply the cold-cream, and then the white or tinted grease-paint. Powder well, and wipe off all that seems too thick. Take the powder or any make-up out of the eyebrows and from around the eyes. Apply the rouge, thinning it at the edges, so that the colour fades off into the tint of the powder. Dabs of rouge are used only by clowns and "comics." Powder to tone down. With a camel-hair brush dipped in Indian ink, or with an eyebrow pencil,

mark out the eyebrows; for the eyelashes there is a soft grease-black to be applied with a brush. Mark out the lips with carmine, taking this opportunity to simulate the curve of the upper lip if the lips are thin and straight, or, by bringing up the powder and white paint and using very little carmine, lessening the apparent size of the lower lip if it be too full. No written directions, however, will serve as will practice to enable one to arrive exactly at the desired result. One must make up several times, for instance, before the nose can be treated properly, the amateur being apt to make it either too conspicuous or too trivial when manipulating the white paint.

To make-up the hands and arms, which would otherwise appear unduly red, they must first be smeared with cold-cream and

then well powdered. If very red naturally, use white paint.

#### To Hide a Scar

One use of grease-paint other than for theatrical make-up may be mentioned here. It is to hide some serious mark which powder will not disguise. A stick in any tint may be bought from a theatrical costumier, and enough is applied to hide the scar. The whole is then powdered. A paste imitating the colour of the skin, for local application in the case of eczema of the hands and fingers is :

Rice powder . . . . .	10 parts
Litharge } each 30 . .	3 parts
Glycerine } . . . . .	
Vinegar . . . . .	60 parts
Mix, and reduce by boiling to 80 parts.	

## THE HAIR

*Continued from page 1793, Part 15*

### VARIOUS METHODS OF CLEANSING THE HAIR AND SCALP

How to Keep the Hair and Scalp Clean—How Often to Shampoo the Hair—The Advantage of Using Rain or Distilled Water—Recipes for Liquid Shampoos—Shampoo Powders—Methods of Drying the Hair—Dry Shampoo

To keep the hair and scalp clean seems a simple matter, yet there are many points to be taken into consideration in this connection. Speaking generally, it is as injurious to wash the head too often as it is to wash it too seldom. Treatment, however, must be judiciously adapted to individual cases.

When the scalp and hair are of a very greasy nature, ablutions are required more often than in the case of a dry scalp, with dry and brittle hair.

When the skin and hair are in a normal condition, once a month is quite often enough for the head bath.

In the article on the general care of the hair (Part 1, page 26), a warning was given against using strong soaps, soda, or cheap shampoo powders for washing the head, as these things have an irritating effect upon the scalp, and although causing the hair to be soft in texture and fluffy in appearance for three or four days after washing, the strong reaction of the skin produces afterwards excessive grease, and the hair becomes moist and lax, frequently clinging together in sticky strands.

#### Egg Shampoos

A very good recipe for an egg shampoo was also given in that article. One of the reasons why the yolks of eggs are good for shampooing the hair is that they contain sulphur and ammonia; another reason is that they are also emollient. Hair which has been cleansed with an egg shampoo invariably looks full of lustre and brightness, and is soft and silky to the touch after the drying process is complete; but, in order that these results may appear, thorough rinsing is essential, as, if any of the egg preparation remains in the hair, it will be unpleasantly sticky and greasy afterwards. One of the secrets of successful head-washing, in fact, is that, whatever medium be employed for

cleansing purposes, the rinsing in pure clean water afterwards should be carefully carried out.

Another secret which is well worth knowing is that pure rain or distilled water is an ideal hair cleanser. Washing the hair in very hard water is seldom successful. In the country rain-water is easily obtainable, and, if not perfectly clean, can be filtered before using. In towns it is more difficult to get, but automatic domestic stills are now so frequently employed that where one of these is in use a plentiful supply of soft water can always be obtained.

A good domestic still, if placed upon the kitchen-stove while cooking operations are going on, will produce, on an average, about a quart of pure distilled water per hour, and this may be used for both toilet and household purposes.

#### A Good Liquid Shampoo

A good liquid shampoo, which has a very cleansing effect, is composed of the following ingredients :

Glycerine of borax . . . . .	2 dr.
Spirit of menthol . . . . .	2 "
Liquid ammonia . . . . .	2 "
Extract of roses . . . . .	6 "
Fld. ext. quillaia . . . . .	1½ oz.
Spirit of eucalyptus . . . . .	1¼ "
French rosewater . . . . .	4 "

Mix, allow to stand for twenty-four hours, then filter. The hair and scalp are first wetted with hot water, some of the shampoo mixture is then well rubbed in, finally the hair is thoroughly rinsed and dried.

Another good liquid shampoo may be made up from this recipe :

Glycerine . . . . .	¾ fl. oz.
Eau-de-Cologne . . . . .	1¼ "
Fld. ext. quillaia . . . . .	1¼ "
Rect. spirit of wine . . . . .	2½ "
Rosewater . . . . .	4 "

When the hair is very greasy, soap in some form should be used, but strong household soaps should be avoided. The best way to use soap is as an ingredient in a shampoo preparation.

One of the best recipes for a shampoo of this kind is the following:

Transparent or fine curd soap 1 dr.

Saffron . . . . .  $\frac{1}{2}$  "

Water . . . . . a sufficiency

Shave the soap finely and boil it and the saffron in half a pint of water. When the soap is dissolved strain, and add, when cold, the following solution:

Oil of lavender . . . . . 10 min.

Oil of cloves . . . . . 3 "

Otto of rose . . . . . 4 "

Oil of bergamot . . . . . 3 "

Ess. of musk . . . . .  $\frac{1}{4}$  dr.

Rect. spirit . . . . . 1 gill

Make up the julep to one quart with water. This may be bottled, and about half a breakfastcupful of the mixture used when required. Proceed in the same way as directed for the other shampoos.

Many people prefer a shampoo powder to a liquid shampoo. These are certainly more convenient, especially when travelling, and are equally efficacious, provided simple ingredients are used. Carbonate of potassium (salts of tartar) should never be employed as an ingredient in shampoo powders. It has a drying and often very irritating effect upon the scalp. A very good shampoo powder is composed as follows:

Pulv. quillaia . . . . . 4 dr.

Pulv. boracis . . . . . 4 "

Roseine . . . . . q.s. to tint

Ol. rosmar . . . . . 5 min.

Ol. eucalypt. . . . . 2 "

Pulv. camphor . . . . . 5 gr.

This powder should be dissolved in about a quart of hot water, and well rubbed into the scalp, afterwards rinsing thoroughly.

Another shampoo powder which may be used in the same way is made up from the following receipe:

Pulv. quillaia . . . . . 4 dr.

Pulv. boracis . . . . . 4 "

Pulv. camphoræ . . . . . 10 gr.

Ol. rosmarini . . . . . 3 min.

After washing and drying the head it is sometimes necessary to gently rub into the scalp a little good hair-oil. This will prevent dryness of the scalp, and give a gloss to the hair. The following is a good formula:

Benzoated oil . . . . . 5 oz.

Violet oil (floral) . . . . .  $1\frac{1}{2}$  "

Otto of rose . . . . . 1 min.

Oil of cinnamon . . . . . 2 "

Oil of cloves . . . . . 3 "

Oil of bergamot . . . . . 4 "

Mix. There are many methods of drying the hair. One of the best of these is to rub the scalp and hair with warm towels (having previously wrung out as much moisture as possible from the hair with the hands), and then to sit out of doors, on a sunny, warm day, and while constantly lifting the hair with the hands, to allow the sun and air to dry it. Afterwards the hair should be well brushed with a perfectly clean brush, and allowed to hang loose for an hour or two



## BEAUTY IN THE NURSERY

By DORA D'ESPAIGNE CHAPMAN



First Teeth Need very Careful Attention—Subsequent Troubles are Due largely to the Neglect of the First Teeth—Similarly, the Hair must be Carefully Looked After During Childhood—The Question of Washing, Cutting, and Singeing the Hair

**N**OTHING adds more to beauty than white, sound teeth. However, when one tells a mother that it is her fault that "the children have such dreadful teeth," she will stare at you in amazement. None the less, it is a fact that for one child who *inherits* bad teeth twenty have bad teeth from preventable causes, such as wrong feeding, want of cleaning, want of medical attention, and, above all, lack of hard things to bite.

Our ancestors had good teeth because they gnawed bones, ate hard wholemeal bread, and other crusty food which, in the first place, encourages teeth to grow strong, and, in the second place, cleans them.

A healthy baby who eats at regular hours meals scientifically arranged to build up his bones as well as make him chubby will develop a good set of first teeth, but if mother always cuts off the "nasty hard

crusties" when he is old enough to suck at them, she is diminishing his chances of growing a really strong set which will last until the second set is ready to appear.

Upon the food question medical advice should be taken. It must always be remembered that food which is nourishing to one child, to another may be absolutely unsuitable.

First teeth should never be pulled out unless they are really loose. They should be allowed to drop out of their own accord, because, if they are not, the jaw will shrink and the second set will be cramped for room, crowded, and will overlap. In many cases the whole contour of the mouth and jaw is spoiled for life from this cause alone. Consequently, if the first teeth decay they should be stopped just as carefully as second teeth. A mother should not wait till her

child has toothache, but have the teeth examined every three months, so that decay may be arrested.

"Good-night sweeties" are evils. The teeth should be cleaned carefully at night and in the morning with plenty of water, a medium-hard brush, and powdered chalk. A very hard brush and strong powder which makes the gums smart should be avoided. The child should get into the habit of brushing the teeth with plain water after each meal, as Indians do, and the brush should be small enough to get round behind the teeth.

If these precautions are taken pounds will be saved on dentists' bills alone, provided always that the child keeps its health. Anaemia, indigestion, fever, and many other illnesses react on the teeth, but if the first teeth have been well cared for the second set will almost always be strong and sound.

#### The Hair

The hair is "a woman's glory," and the foundation of a good head of hair *must* be laid before a girl is sixteen. No amount of trouble after that age will atone fully for neglect before it.

Artificial waving is very injurious. The hair should be left alone till the girl comes out, and waving only resorted to then, if it is impossible otherwise to find a becoming mode of dressing. Children should wear their hair as plain and loose as possible in order that the air may get into it. English women, for the most part, during their schooldays are allowed to wear their hair flowing instead of having it confined in a plait, and for this reason their hair is better than that of their Continental sisters.

Every night and every morning—but especially at night when all the dust of the day is in it—the hair should be brushed for *at least* three minutes; and the mother should make certain that the nurse does this faithfully, as it is a ceremony servants are much inclined to curtail.

The brush should not be too hard, and it should not be a worn-out one with split bristles. Very hard brushes irritate the scalp and produce dandruff; worn-out ones tear the hair.

As soon as the child is old enough she should learn to attend to her own hair and take pride in its glossiness. This will prove a valuable preparation for the day when she has to put it up.

An excellent idea is to keep children's hair short, at any rate for two or three years at a time, and it is always a mistake to allow it to grow below the waist, unless it is unusually plentiful. If the hair be thin it should certainly be kept short, and in this case massage with the fingers—not harsh rubbing, but gentle kneading of the scalp—is advisable. This also should be done when much hair falls out, but in the case of children this usually indicates that they are run down and need feeding up.

Heavy, hot hats should always be avoided.

If felt or velvet *must* be worn, large holes should be cut in the crown, behind the trimming, so as to ventilate the scalp as much as possible; but light, porous straw hats are always better for the hair. "No hat" is a mistake; in summer the strong sun fades the hair and wrinkles the eyes, in winter the cold may give ear trouble and neuralgia.

Very dry hair should occasionally have an eggspoonful of some good hair-oil rubbed into the scalp, *not* on to the hair. This should always be done after the hair has been washed; it prevents roughness. If the oil is rubbed into the scalp, and only a small quantity used, the hair will not be greasy afterwards.

There are many excellent ways of washing the hair, and many injurious ones, such as with cheap shampoo powders or with soda. An excellent wash consists of a lather of warm water and shredded soap with a few drops of permanganate of potash in it. The French recipe for keeping the colour of fair hair is always to wash it in water in which a handful of camomile flowers have been boiled, using this to make the lather with.

Very fine golden hair is usually thin and weakly, but if it is taken great care of in childhood, it will be wonderfully improved.

If "tipping" the hair is never begun it will never be needed. Singeing, moreover, is by no means good for most people's hair. The hair should be cut straight off at the ends when it grows too long, but otherwise should be left uncut.

#### Falling Hair

If the hair seems to fall out a great deal, a handful of the combings should be carefully examined. If they are all long hairs it does not matter much, and only shows that the hair—or the child—needs a tonic. But if short, young hairs are falling out it is a sign that something is seriously wrong, and the child should at once be taken to a good hair specialist for examination.

For a year before a girl officially "turns up her hair" she should practise putting it up at least once a week in the family circle. Hair requires to be trained to go in the new direction, and in America and in France it invariably gets this training. England is the only country in the world where girls wait till they are "out" to begin putting up their hair, and consequently go to all their first parties with the unhappy consciousness of a badly dressed head packed with heavy hairpins and always on the verge of tumbling down.

With a few radiant exceptions, English girls of the maid-less classes seldom find the most becoming way to do their hair till they are well into their twenties, and yet a glossy, abundant, well-arranged coiffure is one of the greatest charms a woman can possess.

No costly "transformation" or bought bunches of curls can ever vie with the brightness and lustre of hair which has been well cared for since babyhood.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. T. J. Clark (Glycola); De Miracle Chemical Co. (Hair Destroyer); Margarete Merlin (Bust Treatment); Oatine Manufacturing Co. (Oatine Preparations); A. & F. Pears, Ltd. (Soap).



## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

### The Baby

Clothes  
How to Engage a Nurse  
Preparing for Baby  
Motherhood  
What Every Mother Should Know, etc.

### Education

How to Engage a Private Governess  
English Schools for Girls  
Foreign Schools and Convents  
Exchange with Foreign Families for Learning Languages, etc.

### Physical Training

Use of Clubs  
Dumb-bells  
Developers  
Chest Expanders  
Exercises without Apparatus  
Breathing Exercises  
Skipping, etc.

### Amusements

How to Arrange a Children's Party  
Outdoor Games  
Indoor Games  
How to Choose Toys for Children  
The Selection of Story Books, etc.

## LITTLE HEIRS TO GREAT THRONES

Training Foreign Princes on English Lines—Queen Hélène's Defiance of Court Etiquette—Home Life of the Tsar's Children—The Strictest Parent in Europe—The Late King Edward's Favourite Grandson—"Jimmy."

THERE is much truth in the old saying, "the Prince exists for the sake of the State, not the State for the sake of the Prince"—a fact which the envious, thinking but of the privileges of Royal birth, are apt to overlook. They forget that from the moment a prince or princess is born the State assumes control of their lives, and that they are more often than not pawns in the games of politics and diplomacy.

European history, indeed, teems with instances of Royal children whose happiness has been sacrificed at the altar of duty. Very early in life princes and princesses learn that the freedom of action enjoyed by other children is denied them. Their friends are carefully chosen for them, while in the selection of a life partner, Cupid is allowed to play no part unless the workings of love coincide with the machinations of State.

### The Upbringing of Royal Children

This is particularly so in regard to the heirs of thrones, and although in this country practical-minded Royal parents like Queen Victoria and the Prince Consort, King Edward and Queen Alexandra, and King George and Queen Mary have always endeavoured, as far as possible, to place their children's happiness in the forefront, there have been times when it has been impossible to do so. At the same time, as will be learned by those who read the

article on the children of King George and Queen Mary published in *EVERY WOMAN'S ENCYCLOPÆDIA* (page 1919), while Prince Edward and his brothers and sister are being brought up to a full understanding of the responsibilities and obligations of their position, their home life is that of a typical well-to-do English family. And the English method of training Royal children has for some years past been extensively copied in other courts of Europe.

To quote one facetious writer :

"It would be hard to say how many European Royalties have been rocked and soothed and syrped and slapped by English nurses." The Kaiser and his brother, Prince Henry, were brought up thus. And so were all the Kaiser's children. The Tsar has always had English nurses and governesses for his family, and so have the King and Queen of Italy, while King Emmanuel himself was brought up altogether "all' Inglese"—early morning runs, cold baths, physical exercises, and open windows in all weathers—all the things which Italians consider most mad, and, therefore, most English. For eight years King Emmanuel, in summer and winter, had to get up at six o'clock in the morning, begin lessons at seven o'clock, and he was kept occupied the whole day. Even during his nominal holidays he had to continue his studies all the same, and during the eight years' course



Umberto, Prince of Piedmont, the heir to the Italian throne. This little prince has been brought up on English lines, and is robust and intelligent.

*Photo, Guitoni & Bossi*

of tuition, he was only twice or thrice late for seven o'clock lessons. And it was Queen Victoria who, in 1891, pronounced him to be "the most intelligent prince in Europe."

Whether Prince Umberto, the heir to the Italian throne, who was born on September 15, 1904, will be brought up on such Spartan lines remains to be seen. His grandmother, Queen Margherita, the Dowager Queen of Italy, who is passionately attached to the young Prince, is a firm believer in strict training for children, and more than once has remarked, "My son (King Emmanuel) has never caused me displeasure." A bright, sturdy little chap, the Prince of Piedmont pays the finest tribute in his health and development to the English mode of upbringing. When he was born, a British lady doctor was in attendance, and he had an English nurse, a Miss Dickens.

#### Princely Hospitality

His unaffected ways have made Prince Umberto extremely popular with his father's subjects. Both the King and Queen are noted for their democratic ways, and on the occasion, for instance, of Princess Yolanda's eighth birthday three hundred orphans were entertained in the palace gardens by the Royal children, who moved amongst their guests quite regardless of all class distinction. The Royal children were

diligent hosts, Prince Umberto particularly. His guests had no reason to complain of a meagre repast. Indeed, he not only saw that they filled their stomachs, but also insisted that they should fill their pockets.

Princess Yolanda, too, ended by stuffing those whom she had taken under her care with food until her English governess had to interfere. When it was all over it was discovered that she had not had a crumb to eat herself. That night, as she was going to bed, she suddenly said, after thinking a long time: "It was a perfect day, but those English are very queer." "Why?" asked the Queen, suppressing a smile. "Well, Miss Dickens wouldn't let me give a cake to a poor little baby, and told me to eat it myself, as though," she ended quaintly, "I would take the bread out of the mouths of babes."

#### The Heir to a Troubled Throne

There is only two months difference in the ages of Prince Umberto and the Grand Duke Alexis, the Heir-Apparent to the throne of Russia, the latter being the elder, while the youngest daughter of the Tsar and Tsarina, the Grand Duchess Anastasia is four days younger than Princess Yolanda. It is not altogether a happy future which awaits the Russian Heir-Apparent. Anarchy and revolution have darkened the happiness of his father and mother, and, unless reformation makes very rapid strides in that



Prince Wilhelm of Prussia, the eldest son of the Crown Prince of Germany, whose education and upbringing will be that of a soldier from his earliest years.

*Photo, Photochrome, Berlin*

country, will probably have a similar effect on the life of this boy who, in due course, is to sit on a throne and rule with a despotic hand millions of people. In the meantime, he is leading a healthy, open-air existence at Peterhof, Tsarskoe Selo, or the Winter Palace, where he and his four sisters have a jolly time with their favourite Finland pony, given to them by their father.

For some years Miss M. Eager, an American lady, was in charge of the Russian Imperial nurseries, and has told how devoted the children are to one another, and of the simple, domesticated life of their parents. It is the custom for the children to lunch with their parents, and it is a great punishment when they are sent to lunch in the nursery for being unruly. Perhaps the following stories, however, illustrate far better than anything else the simplicity which characterises the Russian Royal children. One day, while out with his elder sisters, Olga and Tatiana, the Grand Duke found a dead bird under a tree. He had made up his mind to keep it, when Tatiana exclaimed : "I am afraid we are doing wrong in taking this poor thing away. Perhaps at this very moment God is sending an angel down to bring it up to Him. And fancy how dreadful it would be if the poor angel looked everywhere and could not find it." Thereupon they put the bird back where they had found it. Next morning they discovered that the dead bird had gone, and Olga turned to Miss Eager with a beaming face, and said : "The dear angel ! I am so glad he had not the trouble of looking for that bird." But Tatiana thought otherwise. "How delightful it would have been," she said "to have seen and spoken to an angel, and then to have seen him fly away."

"They loved to find things in the park and garden," says Miss Eager. "The first cowslip or butterfly or bird's-nest are all objects of great interest to them. One day Tatiana was skipping on in front, and suddenly turned a corner. 'Come, come quickly,' she cried, 'I have found where the Christmas-trees grow and all the candles are alight.' We hurried up, and found her looking with delight at a large horse-chestnut tree in full bloom."

And it is in the society of such charming, unaffected sisters that the future Tsar of All the Russias is spending his early years, previous to the strict training necessary

for his great position. He promises to be a more sturdy and healthy man than his father, but the training of the heir to the throne of Russia has relaxed in its severity somewhat since the days of his Highness's great-grandfather, Alexander II., who had to rise at six, and, after prayers and breakfast, work at his lessons from seven until noon, with an hour for recreation. Then came a two hours' walk, dinner at two, after which he played or rested until five, when lessons were resumed until seven o'clock. Then the gymnastic instructor took him in hand for an hour, supper being served at eight. The evening was devoted to a review of the day's achievements and to posting the diary, bedtime being ten o'clock. On Sundays and holidays the hours devoted to lessons were taken up partly with improving reading, partly with some handicraft and gymnastics.

The Tsar, however, is no great believer in strict training for his son. "To persist in forcing a child to do things, day after day, for which it has no liking or aptitude is, in my opinion, totally wrong," he once said. On the other hand, the German Emperor is one of the strictest parents in Europe. He brought up his sons on severe lines, and the Crown Prince is determined that his eldest son, Prince Wilhelm, who was born at the Marble Palace, near Potsdam, in 1906, and may one day sit on the throne of Prussia, shall be brought up in the same way. For two brief years his mother, Crown Princess Cecilie, had her little son all to herself, but since his second birthday all this has changed. The Prince is now considered the property of the Royal Family, and subject to the orders of the Emperor. He will henceforth be brought up in the discipline of the Emperor himself, and his sons, and all the German Princes have for generations been reared.

Already the little Prince's military training has commenced, and no time has been lost in disciplining the little fellow to become the future War Lord of the German Empire. "My boys must be soldiers, like their ancestors," said the German Emperor of his sons, and it is his intention that his grandsons shall not fall below the military ideals that are the tradition of the Royal House. Prince Wilhelm's father, the German Crown Prince, was a soldier when he was ten years of age, and his son learned to ride a horse



Prince Olaf of Norway, one of the most popular of Royal children. He is the son of King Haakon and Queen Maud, and, through his mother, a nephew of King George of England  
Photo, Wicks

line in which the Emperor himself, and his sons, and all the German Princes have for generations been reared.

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when he was two years old. Little German princes, indeed, are put on horseback almost as soon as they can walk, and are taught to ride bareback.

Soon Prince Wilhelm will begin his regular studies, rising at six o'clock and going to bed at seven, as his father did at his age. And, doubtless, in time he will undergo a course of technical education. His father is an expert mechanic, and followed a course of instruction as an apprentice in the employ of a large engineering firm, and studied not only military life, but also the art of administration under the guidance of officers of the State. All the German Princes are taught English almost as early as they learn German, and it is an interesting fact that the German Crown Prince was taught English by an English nurse.

Apparently, however, it is thought that too much English is not good for foreign Royalty, judging by the fact that a short time ago several of Norway's Ministers opposed the suggestion that little Prince Olaf, the heir-apparent to the crown of Norway, should, as his Royal Highness is destined for the Navy, receive part of his education in an English college, like Prince Edward and his brother Albert. There is naturally an objection to the Prince of a country being educated abroad. But in view of the fact that Prince Olaf was born in this country, at Appleton House, Sandringham, eight years ago, that his mother is the third daughter of the late King Edward, and, of course, a sister of King George, and that his father is a nephew of Queen Alexandra, it is felt that such a course as that proposed would result in many advantages.

Prince Olaf quite captivated the hearts of his father's subjects when, in 1905, at the age of two, when his parents entered Norway, he seized a Norwegian flag from a boy standing on the quay and proudly waved it above his head. With his fair hair and brilliant blue eyes, he is a typical Norwegian,

and had to undergo a daily mobbing when his parents first settled at Christiania.

His popularity may be judged from the fact that he has been simply bombarded with gifts since his father became King of Norway, one of the most remarkable being that of a lovely island, named Fortin Bras, on the west coast of Norway, some 20,000 square yards in size, noted for its fine shooting and fishing, which was presented to his Royal Highness by an English lady. This gift will, doubtless, be greatly appreciated when Prince Olaf is able to handle a gun and a rod. Meantime, his chief delight

is a model railway, given to him as a Christmas present by the late King Edward — an exact replica of a complete English railway system.

King Edward also gave his youthful grandson a donkey, which is Prince Olaf's constant companion. One of the Prince's favourite occupations, however, is gardening, and when the fine weather comes the little heir-apparent will be seen in the Royal park with his small wheelbarrow "helping the gardener" and bearing away the dead leaves.

Not a little of Prince Olaf's popularity, by the way, is due to the fact that his father bestowed upon him the name of Olaf when he accepted the throne of Norway. Olaf was not the

Prince's Christian name. He was christened Alexander Edward Christian Frederic. He received his new name when his father, in replying to the telegram from the Storting announcing his election to the throne, wired: "I accept election as King with the permission of the King, my illustrious grandfather, and will adopt the name of Haakon VII., conferring on my son the name of Olaf." This was an exceedingly tactful measure on the part of the new monarch, for Olaf is the patron saint of Norway, while one of the most revered of the early kings, Olaf, won great fame as a warrior and wrested the throne of Norway from the invader.



Prince Leopold, heir to the throne of Bavaria, grandson of the famous Royal oculist Duke Karl Theodore of Bavaria

*Photo, Nachy*

Prince Olaf reminds one very much of Prince Leopold, the ten-year-old great-grandson of the aged Prince Regent of Bavaria, who will one day inherit the throne of that country. He is an engaging little chap, who is being trained on the simplest lines. He might, indeed, be the son of a small country farmer, so little is he affected by his exalted sphere in life. Prince Leopold's mother is Princess Rupprecht, daughter of the famous Royal oculist Duke Karl Theodore of Bavaria. Her sister married the present King of Belgium, so that the two Prince Leopolds, of Bavaria and Belgium respectively, are first cousins. Another European prince about whom we do not hear a great deal, and who may one day sit on a throne, is Prince Carol, the eldest son of the Crown Prince of Roumania. Prince Carol was born in 1893, and it cannot be said that the path to kingship is likely to be strewn with roses for him. His father, the Crown Prince, who is a nephew of the present King of Roumania, being a Roman Catholic instead of a member of the Orthodox Greek Church—the national religion—is distasteful to the people over whom he is destined to reign. So high, indeed, has public opinion risen on several occasions that he has been urged to renounce his claim to the throne.

It is possible also that there are troubous times ahead for Prince Alfonso, the four-year-old heir-apparent to the throne of Spain, for over the latter country there seems to hang the shadow of revolution.

Meantime, the Prince of Asturias, and his brother Jaime, who is a year younger than the heir-apparent—generally referred to, by the way, by his brother as "my brother the Infante," but sometimes addressed familiarly in English as "Jimmy"—are spending happy days with their sister, Princess Beatrice, in Madrid. Like Queen Hélène of Italy, the young Queen of Spain has also dared, for the sake of her children, to run somewhat counter to the punctilious etiquette of Court. King Alfonso was not brought up according to the methods of English parents, and he frankly admits that it would have been better for his health if he had. The consequence is that the young Queen of Spain has always insisted that her nursery should be conducted on modern British lines.

Prince Alfonso has already gained much popularity in Spain, and many tokens of affection in which he is held are received almost daily from all ranks of his future subjects,

A delightful picture of the simple life led by the Spanish Royal children has been provided by Mr. Kellog J. Durland, who, during a stay in Madrid, came into close contact with them. He wrote to King Alfonso, asking for an audience with the Royal children. Without a moment's hesitation the King replied: "Certainly you may visit the Princes. But you must see them when they are natural, when they are at play. The best thing would be for you to go with them one morning to the Casa de Campo, and play in the sand with them." This was arranged, and Mr. Durland arrived in the Casa de Campo, a vast Royal park behind the palace, one morning a moment after the Princes. "The Prince of Asturias," he says, "was just being handed out of the carriage, and he saw me first. Instantly he shouted, 'Kaulak, Kaulak is coming!' Kaulak is a Madrid photographer, who takes most of the photographs of the Royal Family, and the little Prince had caught sight of the camera in my hand. He was told that I was not Kaulak, but, like Kaulak, I could take his picture. The little man surveyed me critically with his bluest of blue eyes, and, seeming satisfied, came and stood directly in front of me with his baby hand at salute, suggesting that I take his picture that way."

Afterwards the little Princes insisted on gathering some strawberries for their visitor as a reward for his kindness in playing with them. Although he is so young, the Prince of Asturias already speaks Spanish, French, and English.



The Prince of Asturias, heir to the throne of Spain, and his brother, Prince Jaime. Both princes are strong, healthy boys, owing to the wise care of their English mother, Queen Victoria  
Photo, Record Press

# DANCING THE POLKA

By MRS. WORDSWORTH

*Principal of The Physical Training College, South Kensington*

How to Teach a Child—The Origin, Derivation, and First Introduction of the Polka—The Correct Step—Various Forms and Changes

THE polka came from Bohemia. It is a complete and absolute contrast to the valse, Boston, or two-step in every respect. In Bohemia, the půlka was not actually the polka as we know it, but the whole idea and form of the dance, as afterwards performed

Bohemian dance for a time; but its fame was so widespread, and its popularity so immense, that at last a certain duchess opened the doors of her reception-rooms to it. Thereafter, the polka reigned supreme in the highest places of the earth.

In the French capital, soon after the *début* of the polka, dancers were split into two rival factions. Cellarius had a desperate opponent in Laborde, another dancing master, and each asserted — backed by pupils and followers—that his, and his alone, was the genuine půlka or polka. A comparison of their different methods, given by Delvan, is very interesting, judged in conjunction with the polka as we know it to-day (1911). Says Delvan: “The Labordean turns his foot inwards, this procedure giving a markedly foreign stamp to the step. He raises his heel very slightly behind him, and rests more on the point of his foot. The Cellarian twirls round, and stamps furiously with alarming vigour. He lifts his heels as if he intended to put them into the pockets of his coat—a delightful simile. All this would be well enough if the polka were simply a stage dance. Then, the more choreographic problems, and Cyclopean strides introduced, the better. But as the polka is destined to be danced in ballrooms, I cannot see why, instead of retaining its natural simplicity and original grace, we should rack our brains to transform it into a kind of



Figure 1. First step. The pupil takes a long step forward with her right foot, and the teacher with her left.

all over the Continent, emanated from the light, hopping step so popular among Bohemian peasantry.

The polka first appeared in Vienna, and afterwards with brilliant success in Baden. It was introduced into Paris in 1844 by Cellarius, a famous dancing master. Having established his innovation securely in the French capital, Cellarius crossed the Channel in the same year, and taught London the new dance. The polka owed some of its early popularity to the gold spurs which were considered indispensable to a brilliant male polkaist, a quaint fashion now quite forgotten.

#### A Revolutionary Dance

The introduction of the polka, in 1844, in Paris and London brought about an extraordinary revolution in dancing. At that time the novelty of the valse was wearing off. A more auspicious moment, therefore, for the arrival of the new dance could not well have been chosen. The polka, by reason of its complete difference to the valse, created a veritable mania among the lower and middle classes, and provided a terpsichorean epidemic which nobody escaped.

Society resisted the onslaughts of the



Figure 2. Second step. The pupil draws her left foot forward, behind her right, and the teacher her right foot forward behind her left.



Figure 3. Third step. The pupil takes another step forward with her right foot, and the teacher with her left. This is a shorter step than the first.

convulsion—not less dangerous to the joints of the performers than to the sensitive parts of the onlookers." It is strange that these trenchant sentences, written nearly seventy years ago, could be applied word for word to the freak dances of the moment.

Though the polka only reached England in the 'forties, it must have existed from very early times in the form of the typical Bohemian peasants' dance measure. This fact, though no definite dates can be given, makes the polka one of the oldest of ballroom dances. When Cellarius hurried to London, in 1844, to be the first in the field, the "Times" reported the occasion thus : "The first drawing-room polka was danced at Almack's, and subsequently at the balls of the nobility and gentry all over the country." At the same time "Punch" made much capital out of its absurdities, and for over a year its extraordinary popularity continued unabated.

The vogue of the polka as a ballroom dance for "grown-ups" was maintained for many years; indeed, it is only during the last ten or fifteen years that it has dropped out of dance programmes. At the moment (1911) we have almost forgotten that the polka was once a ballroom craze as great as, or greater than the American Boston is now. The polka, for the time being, is an unknown quantity to older dancers, and is only danced by children at classes and parties. Today, for every ten valse tunes composed, there is only one polka; but when the polka first sent dancers mad, the reverse was the case. As this Bohemian dance is still taught to children, the polka may yet see a big revival.

When a child first learns to dance, there are two ballroom dances that she may be taught at once. One is

the galop, the other is the polka. A child of four can be taught this dance with ease. Not only is it easily impressed upon a childish intelligence, but it possesses some extraordinary swing of its own, which carries the baby learner along irresistibly. Once the polka is mastered in the sideways or baby form, it is never forgotten, and the more advanced or straight method is quickly understood. No sight is more charming than a roomful of children dancing a polka. The universal uplifting of their feet and the tripping, dainty steps, danced forward or round, present a delightful picture.

Some parents think it is foolish to teach young children to dance before they are eight or ten years old. With their minds fixed on the supposed difficulties of the valse—which to a baby-learner would be *real* difficulties—they do not think they had better let the toddlers learn. They make a

great mistake. If babies are carefully taught such steps as the polka, when the time comes to struggle with the valse, their tuition is much easier.

To teach the child the polka, the teacher should hold both her hands firmly, the child facing her. Using the opposite foot to the pupil, the teacher makes her extend her right foot sideways, a rather long step, counting "one." Next the child draws her left foot along to touch the right, counting "two." Next another sideways step with the right foot, counting "three," followed by the raising of the left foot with a hop, counting "four," or saying "hop," which often helps a child. That is the polka step with one foot. Having thus travelled sideways to the right, the left foot (which is then raised) takes a sideways step, and the whole thing is repeated, travelling to the left. By this means the *actual* polka step is learned without



Figure 4. Fourth step. The pupil lifts her left foot forward, and the teacher her right. A slight spring should be given when these steps are taken by children



Figure 5. The turning step when going straight as in step 4. The pupil's left and the teacher's right feet are raised, thus completing half the circle.

worrying the child to move round a room or turn. The progression is simply backwards and forwards, and the child should count "one, two, three, hop." After saying "hop," she soon learns that she uses the reverse foot, and moves the other way. Two small children are soon able to dance the step together in this way, and it is known as the "Baby Polka." It is also an excellent method of making children *turn*. When they get thoroughly into the step, going sideways, the teacher can stand behind one of them, and with her hands on one child's shoulders, steer them both slowly round in a circle. They unconsciously continue this step, and in time can turn properly, taking only two complete polka steps to make a circle.

The polka comprises four beats and three steps, the fourth beat consisting of a slight lift on alternate feet. For children this becomes a distinct spring; for grown-ups it only means rising on the toe of the stationary foot. Polka music is written in common time (four beats in a bar), or in two-four time, in which case two bars are needed to complete the step.

The following is the correct polka step for an older child, the teacher holding the pupil's left hand and guiding her round the room:

Step 1 (Fig. 1). The child takes a long step forward with her right foot, and the teacher with her left.

Step 2 (Fig. 2). The child draws her left foot forward behind her right, and the teacher her right foot forward behind her left.

Step 3 (Fig. 3). The child takes another step forward with her right foot, and the

teacher with her left. These steps are shorter than the first.

Step 4 (Fig. 4). The child lifts her left foot forward and the teacher her right. These steps, for children, are taken with a slight spring, and complete the polka step *with one foot only*. The whole thing is then repeated, the child starting with her left and the teacher with her right foot. Turning is quite simple; it takes *two* repetitions of the polka step (one with each foot) to complete a circle.

Fig. 5 illustrates the position when turning, as in Step 4, when going straight. The child's left and teacher's right feet are raised, and they have completed half the circle.

Fig. 6 shows the end of the circle, the child's right and teacher's left foot being raised, and the dancers in their original position.

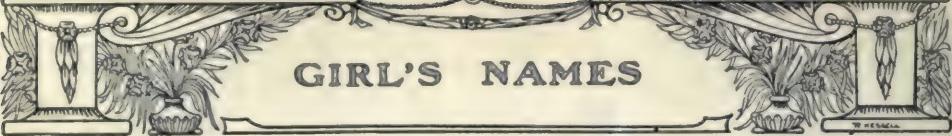
"Backing" is a repetition of the "forward" step, as illustrated, only the dancers stand face to face, one or the other doing the step backwards. It is more usual for the teacher to back the child, for the step is harder to dance backwards. In the polka the first step is the most important.

There are several variations of the polka—notably, the Berlin Polka. This consists of the step danced forward *once*, with a sharp turn on the fourth step; it is then repeated, the dancers facing the way they came, and is followed by two complete circles. The Skating polka is danced forward with crossed hands and long swinging steps, followed by the original step, turning.

*To be continued.*



Figure 6. The completion of the circle, the pupil's right foot and the teacher's left being raised, and the dancers in their original position.



## GIRL'S NAMES

*Continued from page 1936, Part 16*

**Mahaud**—French contraction of Mathilde—“mighty battle-maid”; another form of Maginhild, given above.

**Mahthild**—Popular German form.

**Maia** (*Latin*)—“Spring” or “youth.” Maia was the wife of Jupiter and mother of Mercury, and has given her name to the month of May.

**Maidie**—Pet diminutive of Margaret (“a pearl”).

**Maika** (*Hebrew*)—“Bitter.” Russian form. This name, like Madelin, has a very large number of variants and derivatives, amounting to over seventy in all, including the ever-popular May, Mary, Maria, Marion, and Miriam.

**Maisie** (*Hebrew*)—“A pearl.” Scottish diminutive of Margaret.

**Maksa** (*Latin*)—“Greatest.” This and Maksica are both Illyrian forms.

**Mal** (*Teutonic*)—“Work.” Malette is the more usual form.

**Malfrid** (*Teutonic*)—“Fair work.”

**Malkin** (*Hebrew*)—“Bitter.” Obsolete form of Mary and Molly. Mawkin is another curious variant. It is interesting to note that both these variants are now used to denote a scarecrow, or an oddly-dressed person.

**Maltrud** (*Teutonic*)—“Work-maid.”

**Malvina** (*Celtic*)—“Hand-maid” or “waiting-maid.”

**Malvine**—French form of above.

**Manda**—Servian form of Magdalen.

**Mandalina**—Diminutive of above.

**Manto** (*Greek*)—“A prophetess.”

**Manuelita** (*Hebrew*)—“God with us.” This is the Spanish form.

**Marah, Mara** (*Hebrew*)—“Bitter.” This form is used in Lusatian. Exodus xv. 23 gives the meaning, when Moses had brought Israel from the Red Sea, and gone three days into the wilderness of Shur without finding water. “When they came to Marah, they could not drink of the waters of Marah, for they were bitter; therefore the name of it was called Marah.” This meaning is strikingly shown in Naomi’s passionate cry (Ruth i. 20): “Call me not Naomi (‘pleasant’), call me Mara (‘bitter’), for the Almighty hath dealt very bitterly with me.”

**Marat**—French variant of above.

**Marcella** (*Latin*)—“War-like,” or “of Mars,” the god of war, is the usually accepted meaning now; but the real meaning is “a little hammer.” The Sanscrit root is *mrid*, signifying “the crushing thing,” i.e., “hammer.” Marcus, Marcia mean the large hammer.

**Marcelia, Marcelline, Marcellina**—“Little hammer.” This name is very popular in Ireland. Marcelle and Marcelline are more used in France than Marcella. Marcel and Marcellus are masculine forms.

**Marcia**—Usual Roman form, corresponding to the masculine Marcus, Marc, and Marcius, whence is derived our familiar Mark.

**Marciana** (*Latin*)—A sister of the Emperor Trajan, noted for her sweet nature.

**Maret**—Danish form of Margaret.

**Marfa**—Russian derivatives of Mara—“becoming bitter.”

**Margaret** (*Greek*)—“A pearl.” This is the English and Scottish form of one of the most beautiful names we possess. It is one of the dainty “jewel” names, and is of Persian origin. The original word “muruwari,” in Persian means “pearl,” or “daughter of light.” Of the many legends to account for the “birth” of the pearl, the prettiest are those which claim it to be the crystallised or congealed tears of the angels shed for the sins of men, or drops of moon-lit water received into the shells of the oysters when they rise at night from the depths of the sea to worship the moon. Certainly the silvery sheen of the pearl lends support to the latter pretty fancy. That famous student of the East, Sir Edwin Arnold, has an exquisite poem upon this gem, which tells how a drop of rain from a summer cloud :

“ Into a sea-shell’s opened lips the drop of rain  
was borne,  
Where many a day and night it lay, until at  
last it grew,  
A lovely pearl of lucent ray, faultless in form  
and hue.”

**Margareta**—Hungarian, German, and Polish form.

**Margarete**—Swiss and Danish variants.

**Margarethe**—German form. In Germany the most popular contractions are Gretchen, as Greta is the Lithuanian and Lettish shortened form.

**Margarita**—Spanish and Russian form.

**Margarite**—(*Greek*)—It was from this form that the Western Margaret first came into use.

**Margherita**—The Italians thus spell the name, and it is in this form Dante refers to the pearl as “la gran’ Margherita.” Malgherita is not so often used.

**Margery and Marjorie** are English and Scottish derivatives.

**Margot** is the popular French contraction; also Margoton.

**Marguerite**—French variant, often changed in English into the pet diminutive “Daisy.”

**Maria** (*Hebrew*)—“Bitter,” or “Bitterness.” This variant of Mary is to be found in Italy and Sweden, as well as England; while Spain adds merely the diaeresis, Maria.

**Marion**—English form popularised in “Maid Marian and Robin Hood.”

**Marianmma**—Russian popular form, meaning “Bitter grace.”

**Mariamne** (*Hebrew*)—“Bitter.” This Jewish woman, daughter of the high priest Simon, married Herod the Great.

*To be continued.*



## WOMAN'S WORK

SARAH JONES

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. This section of **EVERY WOMAN'S ENCYCLOPÆDIA**, therefore, will serve as a guide-book, pointing out the high-road to success in these careers. It will also show the stay-at-home girl how she may supplement her dress allowance and at the same time amuse herself. It will deal with:

### Professions

*Doctor  
Civil Servant  
Nurse  
Dressmaker  
Actress  
Musician  
Secretary  
Governess  
Dancing Mistress, etc.*

### Woman's Work in the Colonies

*Canada  
Australia  
South Africa  
New Zealand  
Colonial Nurses  
Colonial Teachers  
Training for Colonies  
Colonial Outfits  
Farming, etc.*

### Little Ways of Making Pin-Money

*Photography  
Chicken Rearing  
Sweet Making  
China Painting  
Bee Keeping  
Toy Making  
Ticket Writing,  
etc., etc.*

## SHOPKEEPING FOR WOMEN

*Continued from page 1928, Part 16*

By ALFRED BARNARD

*Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.*

How to Start and Manage a China and Glass Shop—Clothiers and Outfitters—Confectioners—Cyclists' Rests—General Hints on Shopkeeping—Capital Required—Profits—Display of Stock

### China and Glass Dealers

ELSEWHERE I have emphasised the importance of a young shopkeeper making the fullest possible use of the paper published in the interests of the trade to which she has turned for her living.

The special function of the trade paper is to distribute among retailers particulars of the goods being offered for sale by the wholesalers, and so the merest novice may, from a perusal of the leading trade paper in her particular line, immediately gather the names of a dozen houses or more that supply the goods she requires. All she has to do then is to drop a postcard to those firms asking for representatives to call upon her, or, if she prefers it, call on the firms herself. In either case, she will gather a great deal of information about buying and selling the goods she is to handle from her talk with the various wholesalers or their representatives, both of whom will be only too willing to give her any information that will help her to make her business a success, for by that means they are helping themselves to increasing business. I have selected the trade paper here for special mention because in the china and glass trades a business-like young person, with, say, a capital of £200 and a pleasant personality, may quite well

embark on a successful career with no more knowledge of the business than that gathered from sources which began with the trade paper.

Many people, of course, make crockery a side line to some other business, and in small towns or villages where there are not many marketing facilities that is a good plan to adopt. In this case only from £60 to £100 would be required to purchase ample stock.

But in a busy place—town or suburb—a good business is to be done in the crockery alone. "The Pottery Gazette" is the trade paper, and from its columns may be gathered all information as to wholesale markets; although, of course, one possessing actual experience is naturally better off.

A capital of £200 would be quite sufficient to start a fair business.

For the middle-class trade the custom of placing "bargains" in baskets outside the shop on the pavement has everything to recommend it. Not only will people always buy kitchen stuff so exhibited, but if in the windows behind the baskets there be tasteful displays of better-class goods further purchases may result, and the young shopkeeper, anxiously watching from within, will reap her reward for good window display

in selling, perhaps, a five-shilling article to a buyer whose original intention had been to buy a penny kitchen cup from the bargain baskets.

Large businesses have been built up on the foundation of the bargain basket of cheap crocks.

Women starting in London in this line should call on the manufacturers' agents, whose showrooms are near Holborn Circus, and a visit to some works in the Potteries, which can be arranged through a manufacturer's agent, helps in getting practical information, out of which the saleswoman can make very interesting and persuasive talks to customers in her own shop. Thirty-three and a third per cent. should be added to all cost prices, and a little more to invoiced prices of better-class stuff.

A good position should be secured, and a well-lighted and well-arranged shop is necessary. With these things a paying business may be built up in a trade that "goes on for ever," and will continue to do so while cups, saucers, plates, and dishes are breakable.

#### Clothiers and Outfitters

I remember not long ago being invited by a lady—she was a widow left with a few hundred pounds—to pay a visit to a shop which she had opened as a clothier and outfitter, with a special note in local schoolboys' attire. The shop was on the main road running from London through a thickly populated suburb. When I add that it was next door to a men's club, and that there were four large schools within easy distance, my readers will see that she had secured a very good position.

I noticed these facts as I approached the shop from the railway station, and was already inwardly congratulating my lady friend upon her selection, when I found myself standing before the shop windows themselves, temporarily stupefied with amazement.

I had never seen a good position so utterly spoiled, for the whole of the windows on both sides of the doors were covered with cheap socks and stockings, hanging in rows flat against the glass. *The whole of the windows, mark you!* No tickets, no prices, not even space, nothing at all but socks and stockings. Being freshly unpacked, never having been worn, they appeared for all the world like slices cut straight out of black legs and feet. The effect was ludicrous in the extreme, and the lights which, during the evenings, shone upon the unmarked array of hosiery from two enormous and unnecessarily expensive lamps were entirely wasted.

When I had recovered from my surprise I entered the shop, suppressing my smiles out of regard for the feelings of my misguided shopkeeper.

I don't suppose that any of my readers would dream of doing anything quite so absurd as this, but I cannot too strongly impress upon those intending to open clothiers' and outfitters' establishments the necessity of making an *intelligent* as well as

*attractive* display of their goods from the start. My friend referred to above had probably £200 worth of stock *inside* the shop, yet no one passing would have dreamed that she had a shillingsworth of anything besides those socks and stockings, which seemed to say to the public :

"Please, we're all the good lady's got, and we must do our best to hide the poverty and nakedness of the windows!"

With great care not to hurt my friend's feelings, I endeavoured to point out her mistake; but she argued that the thing she aimed at was specialisation, and she, for that week, anyhow, was specialising in hosiery.

Of course, to a point, she was right—windows are dressed with one article throughout, so that you have handkerchief windows, tie windows, and so forth. But there is a difference between *dressing* a window and hanging rows of uninteresting footwear in dead-looking rows flat against a window.

This lady, however, had ruined herself, for men frequenting the neighbouring club, as well as boys going to and from school, used to laugh loudly at "Madame Socks," as they called her, and in a few months she came to the conclusion that the only thing to do was to put up the shutters. That is, indeed, the only thing to do when people who ought to be your customers laugh at you. The shopkeeper who appears ridiculous in the eyes of the world is not properly equipped for her avocation.

For the clothing trade some experience is really necessary, although cute women have made businesses in this line in busy suburbs and country towns with nothing more than a couple of hundred pounds capital, mother wit, and a well-chosen shop. The rent of the shop should not exceed three to four per cent. of the anticipated returns, and working expenses should be kept under fifteen per cent. Thirty-three per cent. should be added to all cost prices, and cash business insisted upon. Firms such as Foster Porter's or Ryland's, of London, should be approached for many departments of the stock. The trade papers are the "Drapers' Record," "Men's Wear," and "The Outfitter."

#### Confectioners

So popular is this line of business to women with small capital that I have found in various towns numbers of sweet-shops within a few yards of each other. But here, as in all other branches of shopkeeping, the new confectioner will, whilst selecting a good position in a thoroughfare along which many people pass, see that she does not settle down too close to well-established competitors. Given the right spot in a neighbourhood where the woman is at home, a confectioner's shop is an excellent opening for one with a sense of the artistic, some knowledge of business, or at least natural aptitude for business, and of a bright and pleasant address.

A great deal of capital is not essential. The most important things are dainty

window-dressing, cleanliness and brightness in the shop itself, and a stock of fresh sweets of the best quality that can be supplied for the price charged.

The cost of fitting up the shop will vary according to the neighbourhood and the style of customer to be catered for; but it is a mistake to invest more than necessary in shop fittings, which do not realise well in the event of it being necessary to dispose of them. Twenty to thirty pounds would buy the first stock, which must be purchased of one of the best manufacturers, whose names may be gathered from a glance in the window of a good competitor who has been successful in the neighbourhood.

The manufacturers will be found very willing to give every advice and assistance as to the particular neighbourhood's requirements, and in many cases they will give the novice a week or two's run of their wholesale dépôt, thus giving her an opportunity of learning a good deal as to the nature and manufacture of the goods she is to deal in. There, too, she will learn much as to the management of her stock so as to get the most profit.

Once the shop is opened, these are the following points to bear in mind :

The old stock must be disposed of before the new is broken into. Yet, at the same time, it is better to sacrifice the old stock than to allow the shop to get a name for selling stale goods.

The shopkeeper must study customers' fads, and endeavour to make each one think that she is making a special study of each customer's likes and dislikes.

Particular seasons must be catered for, as, for example, bonbons at Christmas, eggs at Easter, and so on. The wholesale houses will keep one posted well in advance as to these, and many other seasonable and special lines.

The average rate of profit should be thirty per cent., a rate which is often advanced, and ten per cent. must be allowed for depreciation. The trade paper is "Confectionery," and a useful book—"Confectionery" Diary and Trade Year Book (MacLaren & Sons, 37 and 38, Shoe Lane, London, E.C.).

#### Cyclists' Rests

Although cycling has had its best days, and motors have spoiled the main roads for the wheelman, there are still spots where a fair business may be done in the summer months, if one has a "stand by" for the winter. One advantage, at least, is that the owner of the cyclists' rest spends the best months of the year under favourable health conditions, and this, after all, is something for which people cooped up in towns would—

and, indeed, often do—pay a good deal. A capable housewife with a happy disposition can earn a good addition to her income in a cottage on a cycling road near a town. The establishment should have a garden or lawn in front, with trees, a cycle-shed and outhouse for storage of cycles. The aspect of the place should be made dainty by the aid of fresh flowers and clean drapery; for folks travel into the country to see only pleasant things, and an untidy, ill-kept cyclists' rest is an eyesore, and will certainly not attract a paying clientèle.

Very little outlay is necessary if we have the ordinary household furniture suitable for the cottage, and only a few pounds will be required for chairs, tables, linen, crockery, etc. A signboard should be hung in a position where it will catch the eye of the motorist or cyclist before he reaches the cottage. A pleasant manner and prompt service are essential, whilst the bread, butter, and tea should be of the very best. Soda-and-milk, mineral waters of all kinds—and of good quality—ices, cakes, biscuits, sandwiches, etc., should be supplied. From ninepence to a shilling should be charged for a tea. In a good cottage, rightly situated, a profit of about fifty pounds may be made during the season.

#### Drapers

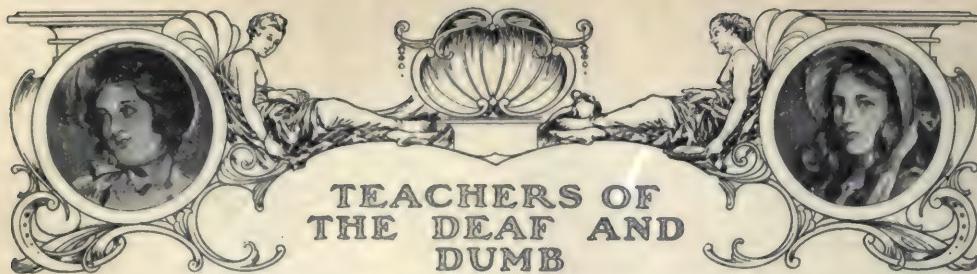
In the drapery business experience is undoubtedly necessary, and this is not hard to find, seeing that apprentices are taken in nearly all established businesses for three or four years. A good all-round experience may be obtained in any fair-sized establishment.

In Scotland outdoor apprentices are taken at a small weekly wage of 6s. or 8s. Improvers learning through a training house get £20 a year indoors, and 9s. to £1 a week outdoors, with meals additional.

A young woman who has gained the necessary experience may do well on her own account if she selects a good "pitch" and possesses about £300 to £500 capital, but many people have begun with much less. In a future part will appear a special article on the way to start a drapery business with £500, showing every item of outlay—where to spend and where to save. Speaking generally, a shop should be well placed in a main street much used by promenaders. £50 should cover the cost of fittings (on a £300 basis). A light stock should be purchased, and extended in directions popular in the neighbourhood. Profit averages 22½ to 25 per cent., if stock be turned over four times a year. An assistant would cost £18 to £20 a year in addition to his or her keep.

*To be continued.*





## TEACHERS OF THE DEAF AND DUMB

A Profession that Offers Excellent Opportunities for Educated Women—The Training—Necessary Qualifications—Salaries in Private Families and Institutions

TEACHING the deaf and dumb offers an excellent opening for girls wishing to devote themselves to educational work.

The profession is a growing one, and the supply of teachers trained on the latest system is less than the demand for them, which can nowadays be said of very few occupations open either to men or women.

Many teachers who hold the Board of Education's elementary school certificate find considerable difficulty in obtaining a post after qualifying, but those who in addition have passed the Joint Board examination for teachers of the deaf seldom have to wait long, being usually appointed almost as soon as they have finished their training.

### Remunerative Positions

The salaries paid, too, in the London County Council schools are on a somewhat higher scale, being, as a rule, about £10 a year more than for ordinary teachers of the same grade, but the maximum salary does not exceed the maximum of teachers in the ordinary schools.

The majority of schools for the deaf are, however, not at present in the hands of the public education authorities. A large number were already established before the passing of the Elementary Education Act of 1894, which made the instruction of such children compulsory.

State supported schools are, however, being established where no provision exists, and there are now seven public day-schools for the deaf in London, besides residential institutions.

### Real Philanthropy

Besides these openings, many teachers find posts in private families. Nor is the work confined to children, as adults who have become deaf now often take lessons in lip reading, which enables them, when proficient, to understand what others are saying and to engage in ordinary conversation.

A wider scope is also provided for such teachers from the fact that nowadays the necessity of giving special educational facilities to all kinds of subnormal children is becoming more and more widely recognised. The training of the deaf and dumb teacher enables her to undertake not only those suffering from loss of hearing, but all kinds of dull and backward children, as well as those suffering from actual mental defects in various degrees.

Imperfect articulation and deficiency in language attainments form a large class of these cases, and with these she is particularly qualified to deal.

### Opportunities

There is another reason—and to many it will be the strongest—why this particular branch of the teaching profession should be taken up by women. It is a truly philanthropic work, and the strong desire to do something for suffering humanity, which leads highly educated and refined women to devote themselves to the arduous profession of nursing, should act as an incentive to others to turn their attention to this field of effort also.

The opportunities for good are enormous, and the infinite patience and sympathy which is required to impart knowledge to these afflicted children is in the end amply repaid.

Many children by proper training at an early age are saved from that mental apathy, and ultimate mental degeneration, which is bound to overtake the deaf if allowed to remain isolated by their infirmity from the outside world, and even in cases where the loss of hearing is already associated with mental defects great improvement can be effected.

### Qualifications

To make a successful teacher of the deaf it is necessary first of all to possess a sound general education.

Special knowledge will not take its place, as the children, when they are sufficiently advanced, are taught all the usual school subjects, and the teacher must be as well grounded in them as one who undertakes ordinary classes.

What is required in perhaps a higher degree than in ordinary teaching is resourcefulness of idea and some inventiveness, to enable the teacher to devise quickly means to convey a meaning to her pupils when the ordinary methods fail.

Teaching is now conducted by what is known as the oral system. The teacher holds up an object, and pointing to it, clearly pronounces its name, and the children are taught to watch and copy the exact motions of her lips and tongue in pronouncing the word, and in this way come to produce it themselves.

It is, of course, in conveying the more

abstract ideas, such as beauty, distance, etc., that the chief difficulty lies; but the intuitive ideas which the children already possess enables them to associate them with the appropriate words sooner than might be expected. Where the pupil, in addition to his physical infirmity, is also slow and dull-witted, the resources of the teacher are often taxed to the utmost.

#### Oral Instruction

Of course, a teacher of the deaf must be an accurate speaker, who is able to clearly indicate the formation of the words. Lessons in elocution form part of the curriculum, but those who are naturally slovenly speakers, or have any defects in the formation of the mouth or vocal organs, would not be suited for this profession.

A knowledge of one or more handicrafts is also necessary, as eye and hand training, which can best be obtained through the medium of manual work, is a very important element in the education of the deaf, especially in the early stages.

Training on the oral system is adopted in all cases, at least at the beginning; but where it is found that a pupil is not sufficiently intelligent to acquire a mastery of speech, the deaf and dumb alphabet is resorted to, but in no case is the pupil taught a mere sign language, as was formerly the case.

#### Training

Before beginning special training the student should, as already indicated, first obtain some general teaching qualification.

At the Training College for Teachers of the Deaf, 11, Fitzroy Square, W.C., every student must produce evidence of having passed one of a number of examinations, of which the Oxford or Cambridge Senior Local is the minimum qualification for admission.

For those who intend to take up work in public elementary schools, it is necessary first to study for two years at the ordinary training college for elementary teachers, and to obtain the usual certificate.

The third year can then be spent in one of the two training colleges for teachers of the deaf recognised by the Board of Education, in order to prepare for the Joint Board examination, which is held once a year, in July.

One year, however, is not generally suffi-

cient, and many students find that they cannot cover the ground in less than two years.

The fee for a full course of two years at the college in Fitzroy Square is twenty-five guineas, but a shorter course can be arranged for twenty-one guineas.

A number of private institutions are partially under the control of the Board of Education, the local elementary schools being empowered, where no special provision exists, to send their deaf and dumb scholars to them. In these institutions the head teacher, in addition to the special deaf and dumb certificate, must possess the elementary school certificate; but assistant teachers who have the former qualification are appointed if they have also passed either of the following tests: London University Matriculation, Oxford or Cambridge Higher or Senior Locals, or if they hold the certificate of the Oxford or Cambridge Schools Examination Board.

#### Salaries

The salaries which are obtained by teachers of the deaf vary according to the class of work undertaken.

In private families they would be about £40 a year, with everything found.

In institutions they commence at £40 a year, and rise to £50, and in some cases to £75, with board, lodging, and laundry, and sometimes medical attendance.

In public elementary schools salaries commence at £70 per annum, non-resident, in the provinces, and in London at £80, rising by £3 every year to £125.

Head teachers sometimes receive as much as £180 a year and more. Though there are men teachers of the deaf as well as women, the latter form the larger number.

It is work for which women, on the whole, are better suited. Their quick intuition, patience, and love for children are very valuable qualities in this connection, and tend to make them the more successful teachers.

This is a great point to be considered in the choice of a profession, for women do best when working on lines peculiar to themselves, as, though in the ordinary work of the world they may compete with men with equal abilities, they do not do so at present with equal opportunities.





## WOMEN AS FLORISTS

**Suitable Work for Women—Qualities Required—Apprenticeship—Premiums, etc.—Salaries of Assistants—Amount of Capital Required**

**T**HE business of a florist is one which is very suitable to educated women who possess the right qualifications, but it must be distinctly understood that, fascinating and easy as the work appears from the outside, anyone taking it up with this idea will be speedily disillusioned.

The work, especially at first, is hard and constant; the initial difficulties of building up a connection are greater than in most trades, and, without constant watching, a small capital will melt away before the business has had a chance to become established. Once a good connection is formed things assume a brighter aspect, for the very difficulties which confront the beginner are a safeguard to the established florist, and render her less liable to the surprise of sudden competition.

The qualities required to make a successful florist may be summed up in very few words. They are, briefly, artistic ability and business aptitude, the two combined being, perhaps, not very commonly found in the same person.

Many girls possess the artistic temperament, and have deft and skilful fingers, and, what is more rare, a fine sense of colour and arrangement, but would be hopelessly incapable of buying to advantage, estimating the cost of their contracts, and bargaining with customers, the latter, too, being a very important point if the somewhat elusive profits are to be saved.

### Apprenticeship

In order to learn the business thoroughly it is necessary to serve an apprenticeship for at least two years with a florist who has a good connection in all branches of the work. A first-class London training in a West End shop is suitable for a girl who thinks of starting for herself in almost any district, whether it be a country town, seaside or health resort, or a suburban neighbourhood. But if the cost renders this impracticable it is best to choose a firm engaged in the same class of trade, and in a similar neighbourhood, to that in which she intends to open her own shop.

Premiums vary very much, being usually, in a good firm, from £25 to £30 for a two years' course, but they are sometimes as low as £15 and as high as £50. The apprentice receives a small salary to start with, which is slightly increased in her second year.

Some firms take a girl without a premium for a year, during which time she receives no salary, and has at go on errands and deliver small orders at the customers' houses.

The amount of the premium is, however,

by no means the most important consideration, and it may be considered high or low, according to what the firm undertakes to teach. It is essential before going into one's own business to learn first how to buy in the market, and how to estimate the cost of any work undertaken.

For a small premium one can hardly expect this, and only the mechanical part of the work is taught.

The Women's London Gardening Association, 32, Lower Sloane Street, London, S.W.—the head of which is a lady who conducts a very successful florist's establishment—gives an excellent course of training for £25, including instruction in estimating, which the head considers to be most important.

At first the apprentice is initiated into the art of mounting and wiring the flowers, and then, as she becomes more efficient, she proceeds to the more difficult work of making buttonholes and sprays. She is then sent out to assist in decorating tables for dinner-parties, which requires considerable skill in matching the various colours, and involves much fine and delicate work, as in the making of monograms and crests out of flowers, which are placed on the table in front of each guest.

After apprenticeship it is almost always necessary to take a situation as "improver" for one or two years in order to gain further experience, and much may be learned by a girl who keeps her eyes open and is determined to profit by other people's mistakes.

### Salaries of Assistants

Improvers usually receive about 15s. a week, and if they stay on their salaries may be raised to 25s. or 30s. a week, while first-class hands get £2 2s. a week and more rarely £2 10s., which is, generally speaking, the highest salary paid to women assistants. Whether a girl shall remain as an assistant or go into business for herself depends upon several considerations. To do the latter she must have an adequate capital as well as a good business head.

As was pointed out to the writer by Mr. Carlton White, many girls think they will do much better by opening their own shop, and throw up fairly well-paid posts to do so, but they do not calculate on the incessant worry and strain which confronts anyone trying to establish a new business, and, after sinking the whole of their savings, they are often glad to return to their old employment.

### Capital

The amount of capital required depends entirely on one's neighbourhood. For a business anywhere in the West End of London,

even in a side-street, £1,000 is none too much, and in a suburban or country district, £200 or £300 is the minimum, and £500 is often really required.

In the first place it is a ready-money trade, and no credit can be obtained from the dealers in the market. Then from the very beginning the florist must keep a good show of flowers, even though she has only a few customers, and she must often be content to see a large proportion of her stock wasted day after day, for the display in the windows is what she relies on to build up the connection, and if this is allowed to go down she might as well put up the shutters.

Even when a connection has been formed there is always a certain amount of waste, as a good selection must always be kept; for if an order comes in and you have not the necessary flowers in stock, either the order will be lost and very likely a good customer, too, or you must send out in a hurry and buy at a loss.

Some women, it is true, have been successful although they possessed but a very small capital, but these must be regarded rather as the exceptions. One lady florist, Miss Susan Mather, who has a shop not far from Victoria Street, Westminster, told the writer that she had hardly any capital to start with, but that the struggle was so terrible that she would not advise anyone to go into business in the central parts of London on a capital of less than £1,000. She herself started in a Strand cellar, and, having made a little money, opened a shop near Charing Cross Station. The choice of this locality was fortunate, as, though she found it very hard to compete with the street flower-sellers, who pay no rates and taxes, and, having a syndicate, can buy more cheaply in the market than the ordinary florist, she found a good deal of custom among people visiting their friends in Charing Cross Hospital, who were willing to pay rather better prices than if they were buying flowers for themselves.

Another lady who commenced with very little capital has built up a very successful florist's business at Sydenham. As a rule, it is difficult to establish oneself in the suburbs as a florist pure and simple, and it is generally found necessary to combine this with the sale of fruit, in which case it is almost a necessity to go into partnership with someone else, as one person cannot go to the market to buy the stock of both flowers and fruit, which are on sale at different times, and attend to the shop as well.

#### Where to Start

Apart from London itself, where a large capital is necessary, the places which offer the best openings are some health resort or seaside place where no good florist already exists. Some country towns, too, offer an excellent opportunity, and there is this advantage—that though one can buy the flowers more cheaply in the country, better prices can also be obtained, owing

to the absence of severe competition which is felt in all large centres.

Some suburban neighbourhoods are very good, especially new ones, which are, as a rule, inhabited by well-to-do middle-class people who frequently give dinner-parties and go to the theatres. There is a good deal of table decorating to be done, and also a demand for ladies' sprays, both very lucrative branches of the work.

#### The Daily Work of a Florist

The florist has to be up betimes in the morning, for, as a rule, flowers are on sale at Covent Garden between eight and half-past nine, when there is a pause till the foreign flowers come in about ten o'clock.

When she has made her purchases, the day's work is but begun. There is no eight hours' limit for her and her assistants. The flowers in her stock want constant attention, and require as much looking after as a nursery of children.

In most businesses when the window has been once "dressed" this work is done for the day, but in a florist's shop it wants constant renewing. Flowers which show signs of fading have to be replaced by others, which often means a good deal of rearranging in order to preserve the harmony of the colour scheme. Roses have to be watered two or three times a day, and other flowers continually sprayed.

Then there is the attending to customers, and the florist has to have all her wits about her in order to avoid offending her clients, and at the same time to resist unjust demands. Ladies dressed in the height of fashion will haggle over a penny in the price of a choice flower or spray. They must have a bargain, and they do not know, and seldom believe when they are told, that the extra penny or twopence to which they object represents the florist's whole profit on the transaction.

It is as manufacturers—that is, as makers of wreaths and other floral decorations—and not as mere flower-sellers, that florists look for the greater portion of their profits, as the latter part of the business is too much cut up by the street sellers to yield much return. If one has a good connection, however, it is possible to make something out of this branch of the business too, only it is necessary for the florist to make herself known for some peculiar excellence. Her flowers must either last longer or be of a finer variety than can be obtained from the outside vendor, and once she can convince her customers of this she can command her prices.

A word in closing may be said about the importance of carefully choosing the position of one's shop before starting. There is a wrong side and a right side to most business streets, and often, for some unknown cause, nearly all the trade is done on one side of the way.



## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, will be dealt with fully in **EVERY WOMAN'S ENCYCLOPÆDIA**. The subject has two sides, the practical and the romantic. A varied range of articles, therefore, will be included in this section, dealing with :

*The Ceremony  
Honeymoons  
Bridesmaids  
Groomsmen*

*Marriage Customs  
Engagements  
Wedding Superstitions  
Marriage Statistics*

*Trousseaux  
Colonial Marriages  
Foreign Marriages  
Engagement and Wedding Rings, etc.*

## DISILLUSION IN MARRIAGE

By "MADGE" (MRS. HUMPHRY)

The Disillusionment of Charles Dickens—When the Life's Partner is Seen in True Colours—Disappointment and Fault-finding—The Love that Lasts

THE discovery has been made recently that Dora, the child-wife of David Copperfield, and Flora, the empty-headed chatterbox in "Little Dorrit" were both drawn from the same person in real life.

Dickens knew and fell in love with the original when she was young and pretty. He met her again twenty years later, having cherished the memory of her through all those years. But they met, and he was disillusioned. "Flora, whom he had left a lily, had become a peony; that was not much. Always tall, she had grown to be very broad, too, and short of breath; but that was not much. But Flora, spoiled and artless long ago, was determined to be spoiled and artless now. That was a fatal blow."

### When Love Loses its Glamour

Had the two married, the husband might have seen the physical changes so gradually, observed the lack of mental growth so insensibly, that the difference between Dora and Flora might never have revealed itself in any startling way. But in "David Copperfield," a book known to be largely autobiographical, David realises that his beloved little Dora, had she lived, would have been no more than a doll, a child, throughout her life.

The glamour of love invests each of the married partners with qualities they may be far from possessing. Unconsciously each presents himself and herself at the best. How can she tell that he is hard and cruel when she sees him tender and devoted? How can he divine that she is testy and ill-

tempered when she is gay, amusing, bright, good-natured, during the happy days of wooing?

The disillusionment is hard to bear because so unexpected. Sometimes it is so gradual as to be comparatively painless. Each beholds the other in true colours, and wonders how they ever became attracted. They accept the drab commonplace of life instead of the rosy exhilaration they had at first felt in each other's society, and sometimes settle down to a life of constant jarring and recrimination.

But disillusionment can be accepted and patiently borne. It then goes to the forming of character. "Marriage is discipline," said Stevenson, happily mated as he was. One of the best ways of teaching oneself to bear this kind of disappointment is to reflect that one's life partner may be quite as much disillusioned as oneself.

### The Pretty Wife

Men do not voice their disappointments so freely as women. A man seldom says: "You were once so very different." But how many wives who read this can acquit themselves of the indictment?

Disillusion is to be expected when a man marries a well-turned ankle, a high-curved instep, a pair of dark, expressive eyes or a graceful figure, relying on this choice for his domestic happiness. The ankle, the instep, the eyes, the figure, may do their best in the endeavour to be a permanent source of pleasure. But after a year or two even the greatest beauty of face or form becomes so familiarised to the husband's eye as to have

but little effect upon the state of his affections. Sterling qualities gain his respect, a chilly sentiment in comparison with the love that should exist, the only feeling that makes marriage tolerable. The real charm lies in sweetness of disposition, generous kindness of character, and, in addition, a certain lightheartedness that renders the possessor proof against small everyday annoyances. The value of this quality in domestic life is inestimable. There are mournful souls who yield themselves almost willingly to a perpetual moaning recapitulation of grievances. Wives of this kind are very discouraging to husbands, who find excuses, more or less veracious, for staying away from home.

#### Miserliness

The man who marries a girl for her beautiful, pensive face and languorous smile may find that pensiveness with years develops into pettishness or petulance, and the languorous smile becomes of the "lone, lorn" Mrs. Gummidge order.

Miserliness on either side is a frequent cause of disappointment. The husband may grudge the wherewithal for his wife to be dressed according to her station. The wife may be niggardly in housekeeping. What chance have

romance and young love against meanness?

Many a foolish wife has immolated her husband's love on the altar of ultra-tidiness. When a woman has a passion for this sort of thing it seems to lay hold of all her finest qualities, and consume them like a fire. She becomes a fanatic on the subject of neatness.

#### The Love that Lasts

Can there be marriage without disillusionment? Yes! Long years of it, where there are gentleness and unselfishness. Daniel O'Connell wrote to his wife after thirty-three years of union: "I am as romantic in my love this day as when you dropped your not unwilling hand into mine." There are many instances of unchanged lifelong devotion between husband and wife. The late Chief Justice Bowen wrote some beautiful verses to his wife when "his hair was flecked with time," as he put it. The poem concludes:

"Come closer; lay your hand in mine; your love

Is the one sure possession that will last.  
Let us be brave, and when the shadow comes  
To beckon us to the leap, rise lightly up  
And follow with firm eyes and resolute soul  
Whither he leads—one heart, one hand, to live  
Together, or, if Death be Death, to die."



#### The Artificial Ideal—The Give-and-take Policy—The Atmosphere of the Home—The Sympathetic Husband—The Little Things

It is during the settling down period that the adoption of the give-and-take policy would make so much difference to the happiness of married people.

Young married people expect too much from each other, partly because they have formed an artificial ideal of married life, which is far removed from the real, human, actual relationship. It is something of a shock when the young wife first discovers that her life's partner can get into a good healthy rage because the dinner was half an hour late or the cook has forgotten the salt.

Men are proverbially supposed to have a keener sense of humour than women, but it is rarely evident when a young husband first discovers that the girl he has married is an everyday woman with nerves, a temper, and a will of her own. Whenever two people have to live in close human companionship, little differences of opinion must inevitably arise, and it is the failing to realise this fundamental fact that makes marriage difficult in so many instances. Every individual has little defects of character, which prevail in spite of genuine, sincere effort to overcome them. Unless husband and wife will make allowances for each other's idiosyncrasies they will not get on in the real sense of the word,

however great the mutual love between them.

Marriage is very much what we make it ourselves, because, speaking broadly, men and women are, in the main, good, kindly, anxious to do the right thing by each other. They fail generally in the little things, the small courtesies and acts of thoughtfulness and consideration. That is why the give-and-take policy is so valuable. It is a workable basis for getting on together when both make up their minds to make "allowances." As a general rule, they begin by expecting too much of each other. Perhaps it is the wife who is over-sensitive, over-critical of the man she has married, and over-kindly to her own little faults and failings.

It is not so much lack of humour that makes life difficult for so many women, but lack of knowledge and understanding of human nature. The young wife who realises that all men are more or less selfish, but unintentionally so, would avoid the pitfalls which beset the unwary in married life. It is stupid of a woman to resent a man's absorption in his work, and short-sighted also, because at the back of their minds most men have the idea that they are working for the girl they have married more than for personal and selfish motives.

When the give-and-take policy is adopted, many jars and discords are avoided on both sides. The wife knows that the husband's business or professional work is more important to them both than temporary pleasure. So she gives up, easily and pleasantly, the social engagement she has been looking forward to and which has to be broken at the last minute. The husband, also, makes allowances if the meal is unpunctual, and refrains from tactless remarks when his wife is nervy and out of tune for no apparent reason. One of the most useful qualities in married life is cheerfulness, the habit of good humour, which is a very important part of the give-and-take policy. It is an excellent creed to make the best of things, the best of one's home, the best of one's life's partner in good times and bad. In most homes little economies have to be practised, luxuries done without, especially in the early days, when young people have probably to begin in a small way, without the comforts they have been accustomed to "at home."

The wife who accepts such things in the right spirit, who does not sigh audibly for the pleasures the household purse will not run to, who makes the best of her home, however simple, is wise in her generation. We can, if we like, find pleasure in the simplest environment, and the clever woman will always have a dainty home whatever her financial and social position may be.

#### The Well-ordered House

The well-ordered house is the outcome, not of a man's income, but of the brains, self-respect and good management of his wife. Indeed, the whole atmosphere of a house is very much dependent upon the wife. It is the wife who gives tone even to the conversation of daily life. If she grumbles and nags, if she airs her worries whenever she can dig her husband out from behind the newspaper, the spirit of cheerfulness will fly from her abode. It is a great pity that more wives do not try to cultivate the sunny atmosphere which makes some homes so delightful, restful, and altogether satisfactory to everyone who enters them.

It requires a good deal of effort, no doubt, to talk cheerfully with household worries at the back of one's mind, to have a bright face and a cheerful welcome for the husband whenever he comes home. But it is worth an effort, as the man who has been jarred and whose nerves are on edge after nine hours on duty knows so well. The old-fashioned virtues of sympathy, affection, and unselfishness go far to make married life a success. The man who feels that his wife believes in him, who is sure of her sympathy and understanding, will regard the woman he has married as his best friend, his partner on life's journey.

The give-and-take policy does not admit of nagging and worrying on the part of the wife or courtesy and fault-finding from the husband. Constant fault-finding on either side will soon make an end of that sunny atmosphere which is so evident in the really

happy home. The man has a right to expect that his wife will manage her household well, but a woman soon loses heart if she gets nothing but criticism for all her efforts. There is only one thing worse than a nagging woman, and that is a man who is habitually scolding, fault-finding, criticising in the home sphere. Courtesy is *taboo* with the husband and wife who adopt the give-and-take policy.

#### The Sympathetic Husband

Few husbands realise how much happier they would be themselves if they cultivated sympathy and understanding. In most homes the wife's sphere is limited compared with the man's, somewhat monotonous, lacking in the stimulus which competition in business and professional life provides for a man. The man who has the tact to give sympathy and encouragement in the lesser worries of domestic life is repaid a hundredfold. Many a woman secretly resents the fact that her husband takes it for granted that she is housekeeper, nurse, and cook for the general household. Let the husband say to his wife that he is sorry she has so much drudgery and household labour to get through, and her work is immediately converted into a pleasure. It is all a matter of sympathy, of ability to realise the efforts other people are making. The reason why sympathy is the finest and the most important quality a husband can possess is because it means so much to the wife when she is working up to the very edge of her strength and capacity.

Sympathy is just as valuable a quality on the wife's part, and in the give-and-take marriage tact and understanding are cultivated on both sides. The wife who remembers that men have business worries, and cannot always, therefore, be expected to show invincible good humour, will not harass a tired man with petty questions and personal remarks as to his deterioration in manners with married life.

#### Little Things that Matter

It is so easy to spoil a happy marriage that young people should begin with the determination to avoid, as much as possible, the little miserable matrimonial mistakes which do more than anything to spoil married life. Disregarding each other's feelings, little jealousies, petty quarrels about nothing at all, little discourtesies, lack of charity—these all combine to bring discord and disunion into the home and to make shipwreck of two lives. The give-and-take policy will go far to avoid them; just as a determination to resist making sharp retorts and cutting speeches will prevent many a quarrel. It requires effort, of course, but so does everything that is worth doing.

Life, especially married life, is made up of little things, and happiness can be earned as the result of little sacrifices and unselfish acts, which may appear small in themselves, but, regarded as a whole, are of the greatest importance;



## THE WIVES OF FAMOUS MEN MARLBOROUGH'S SARAH

By H. PEARL ADAM

*Continued from page 1939, Part 16*

CHURCHILL'S career went from splendour to splendour. He was made Baron Churchill of Eyemouth, then Viscount, and then, in 1702, Duke of Marlborough.

His services at home and abroad were recognised by all, irrespective of party, but wherever he was, under no circumstances did he ever fail to write to his wife, and his letters always breathed of devotion. "I am heart and soul yours; I can have no happiness till I am quiet with you; I cannot live away from you; I cannot be unhappy as long as you are kind." Thus he wrote to her when she was no longer young, when her beauty had almost gone, and her temper was a byword in London. Whenever things went wrong between them, he took on himself the blame of the contention.

The great Marlborough of the battlefield was, in his heart, always longing for his home, there to play with his children in the presence of his wife. When he and the children were in Tunbridge, and the Duchess was not with them, we have this pretty picture. At the end of a letter full of news of the children, the Duke writes: "Miss is pulling me by the arm, that she may write to her dear mamma; so that I shall say no more, only beg that you will love me always as well as I love you, and then we cannot but be happy." And the following little postscript is added from his small daughter: "I kiss your hands, my dear mamma.—HARRIET."

### A Domineering Duchess

The Duchess had everything to make her happy, but her nature was such that she could not keep from intrigue and tea-table politics. She was unquiet in her spirit, and even her magnificent homes at Holywell House and Blenheim could not satisfy her. She was a fond mother, while her children were young; when they grew up she made a point of never agreeing with them.

Meanwhile, her friendship with Anne became the talk of the country. By this time Anne was Queen, but the Duchess was apparently Empress and Pope and Grand Mogul all rolled in one. She tyrannised over Anne, insulted her, refused her money when she was the keeper of the purse, and at last brought about a complete rupture; for

Anne's husband, unable to suffer any longer the treatment his wife was receiving, banished both Marlborough and his wife from Court. The Duchess wrote one or two letters protesting against this treatment, pointing out that she had saved the Queen £10,000 in two years for clothes alone; but Anne had endured enough, and would not take her back into favour.

When George I. came to the throne Marlborough was restored to a certain amount of power, but he never regained much influence.

### Good Works and Hard Words

At this time the Duchess, content to leave her own vindication till later, was engaged in compiling the memoirs of the Duke. His fame and glory she prized above her own. When the Duke died, in 1721, she devoted herself to good works and harsh words; built almshouses with one hand, quarrelled with Walpole with the other; petted some of her grandchildren, flouted the others; made pretence of political power, and engaged in petty and futile intrigue; adored her three dogs, and tied up bundles of papers to help historians in writing the life of her husband.

On that life her influence had been remarkable. Her ambition had urged him on, and he had learnt to rely upon its incentive in all his designs. Without her he would not have been the great worldly figure he was. Even greater was the influence of his unfaltering devotion to her. With provocations as great as those of Xanthippe's husband, he shamed Socrates by his deep loyalty to his lady. For her one cannot have affection, but one certainly has pity. She lived in turbulence and discontent, and died at the age of eighty-four, unloved, unregretted, and calumniated. Everyone knows the name of "scolding Sarah," and the story of her pride, her rudeness, and the humiliation which overtook her when she was banished from Court; but few remember that nobler and more significant fact, which proves what lay beneath the burr-like exterior—the fact that to her husband she was always his "soul's soul."



## MARRIAGE CUSTOMS IN MANY LANDS

### A HINDOO MARRIAGE. A ROYAL BRIDE

By "MADGE" (MRS. HUMPHRY)

Oriental Magnificence—Silver Thrones—Colour, Glitter, Jewels, and Exquisite Embroiderries—The Bride's Pink Veils Embroidered with Gold

NOTHING could exceed in picturesqueness the scenes surrounding the marriage of a son or daughter of a maharajah in India. Nor is the effect diminished by the mingling of European with Oriental fashions that have characterised such functions during recent years.

Preliminary festivities sometimes include a

are invited. Native partners are not always found very agile in the dance, but, at least, they look picturesque in their Eastern costume and many jewels. At a recent wedding of the kind, when the beautiful Princess Brinda of Jubbal, daughter of the Rajah Kanwur Gambhir, was married to Prince Tikka, the Maharajah of Kapurthala was the host, and the fêtes were held in the great Durbar Hall, that immense building remarkable no less for its size than for the beauty of its decorations. On a velvet dais fringed with gold, at one end of the hall, were ranged six silver thrones intended for the Maharajah of Kapurthala, the Maharajah of Kashmir, the Rajah of Poonch, the Maharajah of Jalawar, Prince Tikka, and (the only European in the group) the Commissioner of Jullundur, representing Great Britain.

No description could convey an idea of the magnificent raiment of the Hindoo princes, their coats sewn with jewels and heavy with exquisite embroideries and their

turbans, of every colour, radiating light from the splendid jewels with which they were adorned.

On one side of the dais were the Maharanee (a beautiful Spaniard, in white lace and ermine) and the European guests; at the other were rajahs and envoys from all parts



The principal personages of an important Indian wedding: H.H. the Maharajah of Kapurthala (centre), with Prince Tikka (the bridegroom) and Princess Brinda of Jubbal (the bride). This wedding was solemnised with all the pomp and magnificence of a great Indian ruler.

garden-party, where some of the guests play tennis and badminton, and where the contrasts of costume lend a further interest to the scene. Should the family be one that has known much of European society, there will probably be a ball in the evening, to which English or French acquaintances

turbans, of every colour, radiating light from the splendid jewels with which they were adorned.

On one side of the dais were the Maharanee (a beautiful Spaniard, in white lace and ermine) and the European guests; at the other were rajahs and envoys from all parts

of the Indian Empire. Their magnificent costumes and turbans repeated the note of vivid colour and of glitter—sapphires, emeralds, rubies, pearl collars, immense diamonds, gold and silver embroideries, all shimmering in the light.

With the utmost dignity the princes advanced to the dais and took their places. The hour would be a very early one in Europe (8 a.m.). Behind each prince a servant held a sky-blue umbrella embroidered in gold.

When all were seated, eight Brahmin priests, clothed in pure white and wearing yellow turbans, rose and went to fetch the bride. She entered, wearing many diaphanous pink veils embroidered in gold. Round her neck was a row of huge pearls. A rope of equally magnificent pearls fell in five rows to the waist. A red spot on her forehead was the only note of colour. It was the sign of her high descent. She was a "daughter of the sun."

She seated herself near her father, and the bridegroom advanced towards her, a veil of fine pearls over his eyes. The priests offered the pair presents which symbolise happiness, flowers, fruit, bags of gold. Then they chanted prayers, and lighted a fire on a small altar. Bride and bridegroom threw some grains of rice in the flame and walked four times round the sacred fire. Then they sat down, she on his left. They were now man and wife.

Afterwards the couple advanced to a dais, where Sikh priests read aloud some pages from the sacred writings. They presented a cup, from which the newly-married drank in turn. The sound of a trumpet was now heard, and at the same moment the bridegroom took off his veil of pearls, and was

supposed to see his wife's face for the first time. In this instance it was a very lovely one. Then the Sikh war cry rang through the hall, and was taken up outside by the crowds, and the Kapurthalan orchestra played the Hymn of Glory.

The procession of elephants that escorted the bride and bridegroom to their palace was led off by the musicians, followed by a squadron of cavalry, this by a detachment of infantry, and these, again, by a hundred men of the bodyguard of the Maharajah.

Then came the elephant of the high priest, who, standing erect in the gilt howdah, held the sacred book open, while the crowd prostrated itself in the dust. Then came the open barouche, drawn by a splendid pair of horses, and containing the newly married pair, a servant holding an umbrella over Prince Tikka. A cavalcade of young princes rode at either side. Behind came a whole string of elephants in the most sumptuous caparisonings of gold brocade, clinking with enormous jewels, each led by a mahout carrying a long gilt wand. Princes mounted on fine horses, and not averse from displaying their horsemanship, caracoled on either side of the procession of elephants.

This pageant of colour under the burning Indian sun was indescribably splendid, unimaginably so to those who do not know the gorgeousness of the East, where even the shadows have colour, deep purple for black, contrasting with the rose and violet of the temple walls, the amethyst of the hills, the intense blue of the river, and the golden glory of the sky, the blue washed out of it with heat, as someone once graphically remarked.



Their Highnesses the Maharajahs of Kashmir and Kapurthala on their state elephants in the wedding procession. The royal beasts were sumptuously caparisoned in gold brocade, adorned and festooned with jewels. The scene was a pageant of gorgeous colour

Photos, Johnston & Hoffmann, Calcutta



## WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of **EVERY WOMAN'S ENCYCLOPÆDIA** is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with :

*Home Nursing  
Infants' Diseases  
Adults' Diseases  
Homely Cures*

*Consumption  
Health Hints  
Hospitals  
Health Resorts*

*First Aid  
Common Medical Blunders  
The Medicine Chest  
Simple Remedies, etc., etc.*

## THE HEALTHFUL HOLIDAY

The Holiday Must be a Change from the Ordinary Routine—Necessity of Holidays for Women—Choice of a Holiday—How to Rest—The Value of an Early Summer Holiday

A HOLIDAY, in the first place, must be in every sense of the word a change, something quite different from the routine of everyday life, in order that that part of us which works hardest all the year may rest for a time.

Women, especially, require to get out of their groove somehow, and when the holiday season is beginning the majority consider ways and means for achieving the best sort of holiday. We all have our ideal holiday, which, perhaps, like our ideal person, belongs to the city of dreams. But, at least, we can have a holiday according to our tastes.

### What a Holiday Should be

If we work hard during the year, we have a right to a real good holiday, even if it only lasts for two days. But just because the average woman's mind is of the conventional order, very few women have the holiday they want and need, and which they might have by the exercise of a little ingenuity. The usual complaint of the domesticated woman, at least, is that her holiday consists in change of environment, in the sense that she takes her work and responsibilities from the suburban villa to the cottage by the sea. This type of holiday confers change of scene, fresh air, and the healthful influence of sea breezes and green fields. But there is very little mind rest or holiday for the spirit if the same routine of everyday life is followed in a new place.

Now, the holiday of the domesticated woman is a real necessity, especially if she does not have much variety, recreation, or excitement in her life of work for others. Whenever and wherever it can be managed, therefore, the home woman should have a real and thorough change. She would derive 100 per cent. more good out of her holiday if she could get it away from husband and family, even for one week in the year. A real rest for her would be a few days with an old school friend, where she could banish household

cares, school, and family interests from her mind.

The one great need in the lives of most people is change and variety. If you live in the country, you will get more pleasure from a holiday spent in a town either at home or abroad. If your life is full, active, restless, strenuous, you simply must have quiet and solitude if the holiday is to be of real value. Then, if you live and move and have your being in dull grey streets and smoky towns, go right into the country, lie about in hammocks slung in picturesque orchards, or rest by the sea drinking in the beauties of Nature hour by hour. So many people who decide upon the orthodox holiday never really enjoy it at all. A great many of us loathe the crowded sands of the popular watering-places, the noise and din and masses of people, and yet we go year after year back to the same place, or one exactly like it, because the "seaside" is the orthodox family holiday.

### Be Self-indulgent

Of course, much has to be considered in choosing a holiday where several members of a family have to be satisfied. The health and enjoyment of the children; the needs of the man of the house, who wants a golf course within reasonable reach of his work in town; the cost of the holiday and the time which can be devoted to it. And yet, in spite of all these restrictions, I am sure that many women could have a far better holiday this year than they have had in the past by the exercise of brains and thought.

It would be a holiday for the domesticated woman, for example, not to touch a needle during the weeks she is away, to get, if possible, someone else to do the housekeeping or the catering; and to this end the boarding-house or pension offers many advantages. If you are a busy woman, with no time for reading the books you

love, you should determine to read poetry or light novels, or anything else you like for as long as you like every day. A little bit of self-indulgence of the innocent kind is the very best tonic for the type of woman who never gets away from her conscience all the rest of the year.

In addition to the usual holiday with the rest of the family, the home woman should try to have a certain definite time entirely off duty to go away on her own account. It is an excellent thing for everybody to have a bit of individual living now and again, and home ties and responsibilities are more attractive afterwards if a woman has been able to get away from them, even for a few days.

#### **Health and the Holiday**

The best sort of holiday from the health point of view is one which supplies interest and pleasure in addition to healthful and hygienic environment. Everybody who is working hard ought to spend perhaps the first quarter or third of their holiday in absolute rest. The best beginning is a few days in bed. At least, one ought never to rush straight into a holiday requiring mental and physical exertion after a spell of sedentary work in a city. Many people go back, not the better, but the worse for their holidays simply because they have tried to get too much into the time. The subject of unwise holidays will be considered in a later article on holiday dangers. It will be sufficient, meantime, to emphasise the importance of laziness and rest during the early part of a worker's holiday. On the other hand, the person whose life is quiet, restful, and colourless all the time will find the best holiday is one which consists of plenty of movement, colour, and even excitement. The majority of people, however, have to work, fortunately for themselves, so the preliminary rest for mind and body is a very safe rule to follow.

#### **The Holiday *en famille***

If you have decided to go *en famille* to the country or the seaside, choose some place which will be as far as possible a change, and which will provide opportunity for doing the things you like, whether boating, tennis, cycling, or golf. Take only what is absolutely necessary, in order that the labour of packing may be lessened as much as possible. Arrange, if you can, that someone else will do the housekeeping, if you cannot manage to have a holiday *en pension* after the fashion so popular on the Continent. Even a young maid can be taught with a little care, and the writing out of menus for a week or so ahead, to manage with very little supervision. Make the family understand that they must be satisfied with simple living, in order that the trouble of cooking may be restricted.

A change to fruit, milk, bread-and-butter, cheese, and eggs is excellent for everybody concerned, and in summer diet ought to be light and simple.

Then, when you have got settled down, start the rest cure for a few days. Those who have been undergoing serious mental strain, such as the student fresh from examination, the city

man who has had business worries and the strenuous work of winter, should take a few days in bed. The domesticated woman, however, will probably prefer not to go to bed, but to take her rest hour by hour out of doors in the fresh air. Those who obtain their holiday in the early period of the summer will escape the crowds of July and August, and will get their quarters at less expense. During the rest period, at least, it is necessary to keep away from any crowd, and to be alone as much as possible. Have a lounge chair, a couch, or hammock in the shade, and rest absolutely in mind and body. It is of far less consequence where one goes for a holiday than how one passes the time, and it is possible to get a more profitable holiday without stirring from one's own house or back garden than by spending a month travelling on the Continent.

#### **The Advantages of the Continent**

After the rest period is over, then take up healthy occupation. Do not do what others wish you to do, but what you enjoy yourself, so long as you are not aggressively selfish. If you like exercise, take it. If it tires and wearies and bores you, let no one persuade you to cycle or walk with the idea that it will be good for your health. If possible, take up a new interest. Nothing is more invigorating than some hobby or occupation which is fresh and new and really interests you.

That is why a holiday on the Continent is often worth straving for. Many people believe it to be extravagant to cross the Channel for three or four weeks in summer, but living in Normandy, Brittany, or Belgium is cheaper than seaside life at home, and the cost of travelling is the one added expense, and this is not very considerable, unless the family party is a large one. Such a holiday brings you in contact with different people, new customs and ways of life. All the time you are absorbing fresh ideas. The change is complete in every sense of the word, and the marvel is that more people do not try the Continental holiday in summer.

#### **Do Not do Too Much**

Lastly, if you wish to get full benefit from your holiday, do not try to do too much. Get as much fresh air and sunshine as you can, so that you will store up energy and vitality for the rest of the year. If you are taking your holiday in June, you are getting one of the best months, because the earlier summer months give a maximum of the sun's health giving rays, and often the best weather of the whole season. You are escaping the crowds of July and August, with the discomfort and inconveniences which result when too many people are packed into a given area, whether in town or by the sea. Many proprietors of hotels and apartments give special terms during June, and those whose families are either younger or older than the school age are wise in their generation if they make up their minds to arrange for an early summer holiday during this month, which is, in many ways, the most beautiful in the whole year.



# HOME NURSING

## NURSING INFECTIOUS AILMENTS

*Continued from page 1943, Part 16*

### A Series of Articles on What the Amateur Nurse Should Know

**The Importance of the Nurse's Duties in Typhoid or Enteric Fever—How Enteric is Contracted—Danger of Hæmorrhage or Perforation—Symptoms of Diphtheria—After Complications—Tracheotomy—Special Rules to be Remembered**

#### **Typhoid Fever**

**TYPHOID**, or enteric, fever is one of the most interesting diseases from the nurse's point of view, because the recovery of the patient depends so much upon good nursing.

Many a case of typhoid has ended fatally through the carelessness or ignorance of the nurse in charge. Many lives have been saved simply from the faithful carrying out of the doctor's orders and the good management of the nurse. It is an illness requiring constant vigilance, the patient being subject to relapse, following a small error in diet, a chill, or a forgotten stimulant. The disease is caused by a germ, the typhoid bacillus, which gains entrance to the body with contaminated water or milk. It has been called a drain disease, because contamination of the water supply by sewage is not infrequent. It may be contracted from eating oysters from polluted water, or swallowing ice-cream made from water or milk which has been infected.

Whenever a case of typhoid occurs, the most rigid inquiries must be made as to the water and milk supply, and careful isolation of the case is necessary, if an epidemic is to be prevented. An epidemic will spread from a dairy, for example, by merely washing the milk-cans in water that has been contaminated, and when there is any risk of infection, the safest preventive is to boil every drop of water and milk consumed in the household.

In nursing a case, the lives of a great many people depend upon the vigilance of the nurse. The discharges of the patient have to be carefully disinfected immediately by the disinfectant ordered by the doctor. The lavatory and receptacles must always be regularly disinfected with carbolic or other chemical. The patient's soiled linen and sheets should be put immediately into a zinc bath, or covered vessel, containing one in twenty carbolic lotion. Then the nurse should have one basin containing disinfectant solution in the sick-room, so that she may carefully wash her hands at once after attending to the patient. The finger-nails must be thoroughly scrubbed with soap, after immersing them in water. The patient's dishes should also be disinfected by washing in boiling water immediately after use. These precautions prevent the spread of the disease, which is one of the chief duties of the nurse in charge of an enteric case. If she takes care of her own health, has outdoor exercise regularly, and adopts all hygienic precautions in regard to washing her hair, hands, and taking her food, she is not likely to contract the disease herself.

#### **The Care of the Patient**

Typhoid fever is a disease which causes inflammation and ulceration of the intestines. Its two commonest and most dangerous complications are *hæmorrhage*, from an ulcer eating into one of the blood-vessels, or *perforation* through the thinned intestine.

There are various degrees of severity in this

disease, but whenever a person is known to have typhoid fever, he must be put to bed and given the greatest care. The disease comes on gradually with fatigue, headache, and lassitude. There is loss of appetite, and, as a rule, diarrhoea, and the temperature gradually rises. At the end of the first week a few rose-coloured spots may appear on the body, and they generally come out in crops, one or two fading as others make their appearance. The patient is very ill during the second week, and the rise of temperature causes him to become thin and even emaciated. It is during the third week that the dangers of perforation and hæmorrhage are greatest. The patient at this time generally looks very ill and may be half unconscious, but good nursing will pull round even bad cases.

#### **Food for a Typhoid Patient**

The best food for a typhoid fever patient is milk, because it is bland, and digested by the stomach so that it does not irritate the ulcerated intestine. As a rule, the patient is given five ounces of milk every two hours, diluted with barley-water or lime-water. Some doctors will order the milk to be peptonised, which is done by putting one pint of milk, diluted with half-a-pint or a pint of lime-water, as ordered by the doctor, into a clean jug with a peptonising powder, which is sold ready prepared by the chemist in little glass tubes. Leave this for twenty minutes, when it is ready to be given, but any that is not required at the time must either be boiled, or set on ice to prevent the peptonisation, or digestive process, going on any further. The doctor may also order albumen-water, strained broth, or beef-tea, if there is no diarrhoea. The nurse must remember that all foods should be given *lukewarm*, and not hot.

It is important for the nurse to get the patient to take his nourishment, although this is sometimes a little difficult, as lack of appetite and distaste for food are generally marked symptoms. So long as the temperature is elevated, low diet is very strictly adhered to, but after perhaps a week of normal temperature, the patient is allowed beaten egg and milk, custard and milk puddings, which gradually bring him on to invalid diet, including fish and soft-boiled eggs. This is the time when a great deal of tact has to be exercised by the nurse. The patient is often ravenously hungry during convalescence, and, although he has been told the danger of eating certain things, he will often take fish skin or anything else on the plate which the nurse has not intended him to eat, so that it is most important only to put on his plate exactly what he is to be allowed to eat.

In nursing a typhoid case, the patient must be kept quiet, and not allowed to sit up in bed or move about until the doctor gives permission. Encourage sleep as much as possible, and watch the temperature carefully for a long time after the fever has disappeared, in case of relapse. Impress upon the patient's friends the danger of giving him anything to eat in the shape of invalid

## HOW TO TREAT INFECTIOUS AILMENTS



Disinfect sponges immediately after using them.

See page 2064



A patient with diphtheria should cough into a handkerchief, which should be immediately disinfected, or into a rag that can be burnt. See page 2064



Peptonising milk for a delicate digestion.

A very useful precaution in typhoid cases.

See page 2062



Cats or dogs should never be allowed in or upon children's beds.

See page 2064

Where cats and dogs are out of place — at nursery meals.

See page 2064

dainties, such as grapes or other fruit. The unbreakable rule should be that the patient eats nothing but what is ordered by the doctor.

#### Diphtheria

In nursing Diphtheria, there are several important points for the nurse to attend to. The infection is spread by discharges from the nose and mouth, so the nurse has to guard her own health by not going unnecessarily close to the patient's mouth, and when she is at the bedside she should be very careful to keep her mouth shut, and breathe through the nose. The patient should be instructed to cough into a handkerchief, or piece of lint, and all linen rags or lint used for wiping away discharges should be burnt at once.

The disease is due to a germ which settles in the respiratory passages, and after a period of incubation, lasting a few days, the first symptoms—loss of appetite, headache, and sickness—appear. The patient complains of sore throat and pain on swallowing. On examining the mouth, patches of grey membrane, almost like wash-leather, can be seen on the throat, particularly the soft palate and the uvula. The early symptoms rather resemble scarlet fever, but in scarlet fever the throat is red and inflamed with no grey patches. The glands at the angle of the jaw are painful and swollen. The temperature and pulse are both raised, and if the inflammation spreads to the larynx, there is a croupy cough, and the expression of the face becomes anxious. The disease is most prevalent amongst children, and bronchitis and pneumonia are serious complications.

Another complication the nurse must look out for is paralysis. This may affect the nose and

throat passages, causing a nasal condition of the voice and regurgitation of fluids through the nose. The paralysis may affect the limbs, with loss of power, or the heart, causing collapse.

So that one of the most important things for the nurse is to keep the patient lying flat in bed for some time after the symptoms have disappeared. He must be given nourishing liquid food. The doctor will order any medicines and stimulants. The room should be kept at about 65 degrees, well ventilated, without draughts. It may be necessary to use a steam-kettle, especially in cold weather, to keep the air moist and warm, while hot fomentations to the throat are necessary if the breathing is difficult and painful. If tracheotomy has been performed by the doctor, one of the nurse's duties is to keep the tube clean and in its place.

The operation of tracheotomy consists in inserting a silver tube into the trachea, and tying it in place with tapes. Inside this an inner tube, which can be removed for cleaning, is placed.

At the present time, the mortality from diphtheria has been very much reduced by the introduction of anti-toxin, to be used at the very beginning of the case. Anti-toxin is the serum of blood from a horse, which has been rendered immune from diphtheria by inoculating the animal several times with the poison of diphtheria. Contrary to the ideas spread by the anti-vivisectionists, the horse does not suffer from diphtheria, but venesection is performed, and some blood drawn off without any pain whatever. The blood serum which has been drawn off is injected by means of a special syringe into the tissues of the patient's body, and this acts as an antidote to the diphtheria bacillus in his system.

## HEALTH AND

**The Encouragement of Kindness to Animals in Children—Danger of Infection from Domestic Pets—Why it is Wrong to Allow Children to be Licked by their Dog—The Care of Outdoor Pets**

—Isolation of Sick Animals

EVERYBODY must acknowledge that it is a good thing to teach children affection and kindness to animals. The child who is deliberately cruel to a cat has been badly brought up if he is mentally and morally sane. Nursery pets can be utilised to teach children a great many virtues if they are made responsible for their feeding and care.

There is, however, another side to the question, a more dangerous one from the health and hygienic point of view. A great many diseases are transmissible from animals to the human species. Infectious disease can be carried by a cat, whilst skin affections are very often traced to infection from domestic animals. Cats, for example, frequently suffer from sore throats, and diphtheria can be contracted from kissing one. The same thing is true of influenza. A dog will carry the microbes of scarlet fever on his coat if allowed in the same bed or room with a patient suffering from the disease.

Some mothers are extremely foolish about domestic animals. They never teach children that it is wrong to kiss animals, or even to bury their chubby faces in their coats. One has only to reflect for a moment upon the haunts of the domestic cat, in her peregrinations through the lanes and back ways of the towns, to come to the conclusion that the juxtaposition of the child's face and the cat is not desirable. One of the rules in the nursery should be that, while children are allowed to stroke the animals, they

## NURSERY PETS

**The Encouragement of Kindness to Animals in Children—Danger of Infection from Domestic Pets—Why it is Wrong to Allow Children to be Licked by their Dog—The Care of Outdoor Pets**

must not be permitted to get into the habit of kissing them or bringing them in contact with their faces.

Another rule should be that cat or dog must never be allowed to repose upon the children's beds. More than fleas can be deposited upon the eiderdown. The cat, for example, may contract favus, a very objectionable skin disease, from the mice she hunts, and transmit it to the child with whom she sleeps. The dog may be suffering from any number of ailments which make it unsuitable for him to sleep in the same room with children.

Animals, further, should be fed elsewhere than in the nursery. The spectacle of a cat sitting on the same chair as a child and trying to poke its head on the same plate is more than objectionable. It is dangerous, just as it is dangerous for animals to lick off the children's plates after meals, because these may not be efficiently washed in the kitchen.

#### The Outdoor Pets

The outdoor pets are less objectionable. They are not using up the fresh air required by the children. There is no danger of them interfering with the children's meals or sleeping in their beds. At the same time, tame mice and white rats, when handled by the children, will transmit many skin affections of an infectious order. Even the rabbit is not above reproach, but the danger is diminished

considerably in every case if the child is taught proper hygienic precautions. The animals should be kept perfectly clean, for one thing. If they are clean and healthy, they are not so likely to contract infectious disease themselves. The children must learn that animals should not be handled unnecessarily, and that affection should be expressed in words rather than caresses.

Another point is that the children should not be allowed to come in contact with a sick animal. It is a good plan to isolate the family cat or terrier if it shows signs of sickness or symptoms of even cold in the head. The sneezing, coughing cat, with running eyes and nose, will spread infection to half a dozen children. Cats can suffer from most of the infectious ailments contracted by human beings, and it is very probable that influenza, diphtheria, and all sorts of catarrhs will spread freely through her agency.

Thus it can be seen that mothers ought to be more alive than they are to the risks of nursery pets. When there is a young infant in the nursery the wisest course is to keep the animals outside. It is quite an easy matter for a cat to

smother a baby by the simple process of lying on its chest. The lick of a dog is well meant, but the baby's face is better without such tokens of affection, whilst animals often suffer from jealousy, and with an angry snap inflict a nasty bite on a child.

The other side of the question, of course, must not be forgotten. Children naturally love animals and like to have their company, and so long as the mother understands and guards against the risks enumerated above, there is no reason why they should be abolished altogether from the children's quarters. Let them be kept in their own place on the hearthrug, not on the chairs, tables, or beds. Let them be fed outside of the nursery. Above all, have them kept scrupulously clean if they are to come in contact with the children. Regular washing of the dog is a hygienic necessity, as well as a kindness to the animal in question. As a rule, the children take charge of their outdoor pets themselves, and they should be compelled to keep them clean and comfortable on the penalty of giving them up. In this way the child's sense of responsibility is developed and all hygienic requirements are satisfied.

## RHEUMATISM

### Diet an Important Agent in the Treatment of Rheumatism—Chronic Rheumatism—Summer Chills Must be Avoided—Massage Exercise

**I**N Vol. I, page 510, of *EVERY WOMAN'S ENCYCLOPÆDIA* children's rheumatism was briefly discussed, in order to point out the importance of at once attending to even the slightest forms of rheumatism in childhood. Diet was specially mentioned, because there is no doubt that it plays a most important part in the treatment of rheumatism. There are people who are rheumatic, gouty, and dyspeptic as well, whose sufferings could be considerably reduced, if not altogether removed, by proper diet.

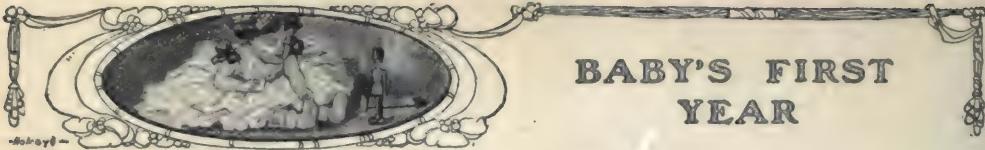
The commonest form of rheumatism is what is called *chronic rheumatism*, which causes a good deal of pain and suffering, and, later, deformity of the joints, with very little disturbance of the general health. The different forms, causes, and treatment of rheumatism will be considered under "Common Ailments and Their Treatment." In this article we are dealing with the common variety which afflicts a good many people after middle life. Anyone who has suffered from rheumatism knows that it is worse in damp weather, whether in summer or winter, and that it is very much affected by diet. The idea that it is a disease entirely of the winter months is erroneous. Rheumatic people feel its twinges all the year round, and know that certain indulgences, and heavy meals, will have to be paid for in full measure afterwards. Of late years the exclusion of meat from the dietary has been recommended in the treatment of chronic rheumatism, whilst at the same time sugar and alcohol should be given up. The diet has then to be uric acid free, in the sense that albuminous foods which do not produce uric acid must be eaten, which is certainly an important factor in rheumatic conditions. The first thing is to exclude meat, and to take in its place cheese, which is safer for the rheumatic individual. Give up all sweet and rich dishes, heavy meat meals, alcohol, strong tea, and coffee. The diet is thus fairly free from the substances which are poison to anyone with a rheumatic tendency. One cup of weak China tea per day may be permitted, whilst

variety is ensured by the milk, cereals, vegetables, eggs, nuts, and fruits which are allowed. Modern vegetarian cooking has taught us a good deal concerning the daintiness and tastefulness of vegetables with cheese, whilst vegetable soups, stewed fruit, savouries, and desserts provide sufficient variety for any dinner.

#### A Slave to Diet

If you are rheumatic or gouty, you are probably dyspeptic, and attention to diet is all the more necessary. There is no reason, however, that you should be what opponents call "a slave to diet." You may take fresh fish, tripe, and chicken occasionally. You may even indulge in a cutlet or slice of lamb. The great point is to regulate the diet so that you have flesh food only two or three times a week, whilst beef is given up altogether. Plain potatoes and sweets which do not contain an excess of sugar, come into the category of a safe diet, and there is no doubt that anyone who will give a fair trial to such a régime when suffering from rheumatism will find the result most satisfactory. The sufferer from rheumatism also should wear porous hygienic underclothing, either silk or wool, whilst a course of hot-air baths, or sulphur and alkaline baths, which may be obtained at various health resorts, such as Buxton, Bath, etc., are most beneficial.

Summer wettings and chills are just as liable to produce rheumatic attacks as the cold and damp of winter, so that chills should be avoided carefully, whilst at the same time as much exercise out of doors in the fresh air as can be obtained will improve the general health and rheumatic condition as well. Night and morning a wineglassful of any of the well-known mineral waters in an equal quantity of hot water should be taken. One of the best modes of treatment is massage, and plenty of fresh air indoors and out must be obtained. Applications and medicines will be considered under "Rheumatism" in "Common Ailments and Their Treatment."



## BABY'S FIRST YEAR

### I. BABY'S BATH

**How to Manage Baby when Nurse Leaves—The First Year is the Most Important Period of a Child's Life—Bathing the Baby—The Simplest Way of Dressing an Infant—Some Precautions to be Taken Against Chill—Rules for the Young Mother to Remember**

NINETY per cent. of young mothers know absolutely nothing about infant management. When the maternity nurse has departed the trials of the mother, and very often of the child as well, begin. When baby is strong and sturdy, with an excellent digestion and a placid temper, matters run smoothly enough, but in the majority of cases the poor young mother is a little overwhelmed with the responsibility she has to face, especially when things go somewhat awry.

She makes many mistakes. She underfeeds baby one day, and overfeeds him the next; she allows him to contract cold, and does not know how to guard against infection, and almost certainly she over-coddles him. And yet the subject is not so very difficult. It only requires a little knowledge of infant management to escape many a pitfall, and to pass through the first year of a child's life with a minimum of worry and anxiety.

So we propose to take up in detail, directly and helpfully, everything that has to do with the care of the child during the first year of his life. This is the period during which the foundation for his future life is laid. The healthy, sturdy, well-developed child of twelve months has made an excellent beginning. It depends almost entirely on how a child has been managed during that time as to whether he is healthy and happy, or puny and dyspeptic on his first birthday. Although each child may require different management in one sense, there are certain broad principles of infant hygiene which every young mother can master, and which will give her self-confidence with regard to the feeding, clothing, and hygiene of the infant.

That every baby should be nursed by its mother is the first general principle of infant management. For certain health reasons the doctor may advise that baby should be brought up on artificial food, but under ordinary circumstances the child that is naturally fed has, perhaps, twice the chance of passing through the first year of life easily and safely. The subject of artificial feeding will, however, be considered in detail, because a large number of children are necessarily bottle fed, and, if judicious care is exercised, there is no reason why the child should not be perfectly healthy and strong. At the same time, he runs greater risks than when nursed by the mother, and this reason alone is sufficient to make every young mother who has the welfare of her child at heart nurse her baby if she can.

During the first month the young mother has actually very little to do with her baby, but she ought to watch carefully the methods of the nurse, and learn everything she can concerning the management of her child. The modern maternity nurse is a well trained, qualified person, unlike the "Gamps" of former days, whose ignorance was of the extreme order. A

good, properly trained nurse knows her business, and can teach a great deal, whilst much useful information can be obtained from the doctor. Also, with the help of this series of articles, which should be retained for reference, any mother can feel herself qualified to deal with everyday emergencies of baby life

#### Baby's Bath

Full directions for bathing were given in Vol. I, page 331, *EVERY WOMAN'S ENCYCLOPEDIA*, in the Children's Section.

From the medical standpoint, the chief thing is to see that the water is neither too hot nor too cold, and the temperature should always be tested by a thermometer, which may be allowed to register 100° Fahr. in early infancy, whilst at six months the child will be quite comfortable in a bath of 80° Fahr.

Secondly, the nurse or mother must learn to support the baby's back in the water with the forearm and hand, so as to afford the support necessary. At first the child is very liable to slip about unless held properly, and a nasty bruise may result when the child's head suddenly strikes the edge of the bath. After about a couple of minutes in the bath, baby should be lifted out and laid on his back on nurse's knee to be dried with soft, warm towels.

After drying the front of the body, baby should be dusted with equal parts of starch and boracic powder, especially under the folds of the joints. The wet towel is removed, and the child is laid on his face so that the back can be dried and powdered. Whilst lying in this position the little flannel binder is first put on, the child turned over, and the binder stitched with white cotton. Then a little soft woollen vest is slipped in place. The diaper, pilch, and flannel can be put on at one time, and the child laid on them so that they may be fastened in place.

Every care should be taken to avoid turning the child over and over. His little dress is pulled gently up over the feet whilst the child is lying on his back, the sleeves put in place, and then the dress can be fastened behind.

Baby ought to be bathed every morning just before his breakfast is due, and after the evening bath he is ready for supper.

#### Some Ill Effects of Bathing

The chief things the mother has to avoid with regard to the baby's health are chill and skin troubles. If the temperature is always gauged by the thermometer, the child bathed quickly, dried, and dressed in a warm nursery, there is very little likelihood that he will catch cold. The young mother must never dawdle over the bath. She should have all the little garments well aired, and ready to put on in turn as they are wanted, and should not allow the nursery door to be opened by anyone while the child is undressed.

Skin troubles will arise if baby is insufficiently dried, or is bathed in very hard water. In the country rain water should be used. In towns the water should be boiled for some time, or the hardness removed as far as possible by one of the water softeners sold for the purpose. In addition to this, it will be necessary to use a little grease, such as boracic ointment, as the creases of baby's body are apt to become chafed if the water is at all hard. Careful drying is the best measure for preventing chafing, whilst the child's digestive condition affects this question considerably. If the milk is disagreeing with baby, the skin is very liable to become chafed and sore.

Baby's digestion will be considered in careful detail in this series, in order that the mother can guard against such contingencies.

The hair should not be washed more than once a week, and a little whisky rubbed into the scalp afterwards keeps it clean and thus increases the growth of hair.

The tiny ears must be carefully dried with a little piece of soft, fine linen or cotton-wool.

All the appliances required for the bath must be kept in a basket, the best type of which has three tiers, the two lower consisting of shelves, while the top tier is the basket proper. The properly stocked basket contains : The set of

clothing to be required next time, with six well-aired napkins ready for use. In one box, perhaps, a little hairbrush and comb are kept. In another, needles, cotton, and scissors. On the shelves the following articles will find a place : (1) A packet of absorbent cotton-wool, (2) a pot of boracic ointment, (3) a thermometer, (4) a glass box for boracic powder, (5) a case containing a fine quality of soap, (6) a few safety-pins.

This article may be concluded with a few rules which the mother should try to remember :

1. The young infant requires to be kept warm in an even temperature of about 60°.

2. He must be kept quiet, and guarded from unnecessary and sudden noises, which simply excite the brain and make the child nervous.

3. Baby's nursery must be well ventilated, in order that he may have a supply of fresh air.

4. He should not be nursed, or he acquires bad habits, and has to be constantly taken out of his cradle.

5. Regularity and method must be strictly observed in the nursery.

6. During the first part of its life the healthy baby sleeps all night and nearly all day, wakening only for bath and meals.

*To be continued.*

## COMMON AILMENTS AND THEIR TREATMENT

*Continued from page 1947, Part 16*

**Insanity** is a morbid condition of mind, or abnormal state of the emotions and mental condition, which renders a person dangerous to himself and other people. There are various types of insanity. In the minor forms abnormal mental conditions are very common, but any patient suffering from delusions, hallucinations, or any other marked sign of insanity should be under the care of a medical man. People are far too liable to let such cases go on without treatment, and the longer the patient is allowed to drift, the less hopeful the outlook. Rest, mental and physical, dieting, and other hygienic measures are often all that are necessary in the early stages of nervous and mental breakdown ; but the more chronic the condition the more difficult it is to restore health and sanity. As a rule, the wisest course is to remove a patient with mental symptoms from his own home and relations, and provide him with change of scene, care, discipline, and medical treatment elsewhere. Such a course will in many cases prevent any need for asylum treatment, a fear of which prevents people taking necessary steps in the first instance.

**Insomnia.** Under the heading of "Sleep and Sleeplessness," this subject was considered in Part 5 of **EVERY WOMAN'S ENCYCLOPÆDIA** (page 618). It is the result of diverse health conditions, and cannot be cured without attending to the cause which produces it. Briefly, the following are the chief conditions of ill-health with which insomnia is associated :

(1) Disordered digestion, (2) neurasthenia and allied disorders of the nervous system, (3) chronic kidney disorders—insomnia in such cases being characterised by short, fitful sleeps, when the patient drops off for a few minutes at a time, (4) certain heart affections often cause a very painful type of insomnia, (5) insomnia in children may be due to worms, digestive disorders, nasal obstruction—adenoids—and various nervous conditions, such as St. Vitus dance and epilepsy,

(6) unhygienic conditions producing insomnia are dealt with in the article on sleep—viz., lack of ventilation, over-eating, mental fatigue, and strain.

The treatment of insomnia must always be directed to the cause, and most of the domestic measures which can be utilised are considered in the article mentioned above.

**Intestinal Obstruction.** When acute intestinal obstruction occurs a doctor should be summoned immediately to undertake the responsibility of the case. It is associated with sudden stoppage of the bowels, pain, and vomiting, and the patient becomes seriously collapsed. The condition is very serious, and recovery depends almost entirely upon early skilled treatment. No purgative or drug of any sort should ever be given to the patient. The result may be serious. Domestic treatment until the doctor arrives consists in keeping the patient warm, and supplying hot fomentations to the abdomen. If the prompt arrival of the doctor can be expected no food of any sort should be given, but, if necessary, a little milk or small quantities of beef-tea are the safest articles of diet.

**Itch, or Scabies,** is an infectious disease of the skin produced by a parasite, the itch mite. It is extremely infectious, and children sometimes contract it even when hygienic measures and ordinary cleanliness are observed. The mite burrows into the skin, generally between the fingers or toes, especially in infants. The itching is intense, and gives rise to scratching, which causes various patches of inflammation. The disease is communicated from one person to another by contact.

Treatment consists in very vigorous scrubbing with soft soap and hot water, followed by liberal applications of sulphur ointment. This ointment has to be renewed several times daily, and, with a hot bath at the end of two or three days, will probably complete the cure. Medicated

soaps are useful. It is important to disinfect the clothing of anyone suffering from itch by boiling or fumigation with sulphur.

**Itching** is not in itself a disease, but it is often the most marked feature of various ailments, and may be so intense as to constitute a grave menace to health. Eczema and urticaria, or nettlerash, are always attended by itching. Rough garments will sometimes produce intolerable itching in sensitive skins, and various parasites—for example, the itch mite—cause itching.

There are also internal causes for the condition. Gout, jaundice, digestive disorders, diabetes, and certain nervous affections may be accompanied by irritation of the skin due to some change in the blood. The eating of various foods, such as shellfish, will cause itching, an evidence of disordered blood. Certain people are "susceptible" to certain foods. For example, they may have an attack of itching, with various digestive symptoms, after eating cheese, or even eggs. Infants are subject to attacks of itching associated with a rash which comes out in crops, due probably to some blood disorder or digestive derangement.

In the treatment of itching it is important to find out if there is any definite cause, such as errors in diet, or the wearing of hard flannel, unbleached cotton, or even tight garments. Calamine lotion is a very useful application, and in the case of a child it should be put into a warm bath to which has been added a dessert-spoonful of creoline lotion mixed with a cupful of warm water. In all cases simple diet should be given, and it is best to give up sugar and meat.

Nervous children have generally very sensitive skins, and irritating garments will cause a serious eruption and irritation of the skin. Any tight clothing will have the same effect, and all young children should have soft, loose, comfortable garments next to the skin. Old people are sometimes subject to itching of the skin, which causes them a great deal of discomfort, and may even prevent sleep. In such cases warm baths, with medicated tar soap, should be taken every night, and very soft undergarments worn. Certain drugs have a very marked influence on these conditions, but they must be ordered by a doctor, who will also prescribe some soothing lotion, such as calamine, to be applied to the skin.

**Joint Affections.** The joints are liable to be attacked by various diseases, acute and chronic. In acute rheumatism, for example (see later) intense pain and swelling of a number of joints is one of the most marked features of the disease. Acute gout usually affects a single joint, the symptoms and treatment of which have already been described (pages 1344 and 1467, Vol. 2, *EVERY WOMAN'S ENCYCLOPÆDIA*). Some of the acute fevers, such as typhoid and pneumonia, may be complicated by inflammation of the joints, whilst in blood poisoning inflammation around the joints is common. Various injuries to joints produce inflammation, swelling, redness, etc. Domestic treatment in all these acute joint inflammations consists in the application of hot fomentations, wrapping the joints in cotton-wool, and keeping them at rest until the doctor can be summoned.

What are termed "chronic joint diseases" are those conditions in which there is no sudden or acute swelling or pain. The joint is more or less continually involved and impaired in function. Chronic gout and rheumatism are

typical examples, and the condition known as rheumatoid arthritis is very common. This is a sort of chronic rheumatic condition, in which there is great deformity and more or less constant pain and discomfort. It is more fully considered under "Rheumatism" on page 2065.

Tubercular joint disease generally comes on gradually in children, and the hip and knee-joint are the commonest sites. The child probably complains of slight pain in the limbs when walking. Unfortunately, in many cases, the condition is not attended to early enough, and if untreated the formation of an abscess follows. The symptoms may be first noted after an injury, because the microbe of tubercle readily attacks injured tissue. The prospect of a good recovery depends upon the stage in which the case is first treated. A great deal can be done by rest and general health treatment, and the child should always be under the care of a surgeon. It is most important not to leave the matter untreated, in the hope that the child will grow out of it, as destruction of the joint may occur and the disease spread to other parts.

**Injuries to Joints.** Any injury to a joint should be attended to as soon as possible by a medical man. A great deal of harm can be done by so-called First Aid treatment. No person without medical training can tell whether a joint is strained, sprained, or dislocated in the great majority of cases. In dislocation there is generally some deformity. The swelling, after some severe strain, will simulate deformity, and make it impossible for an unskilled person to tell the difference.

The best domestic measure is gently to put the injured limb into a comfortable position by firmly grasping the limb above and below the injured joint. When it can be easily done without risk of injury, the clothing should be removed from the part. Then towels, or flannel, wrung out of cold water may be applied to the joint, as the cold tends to keep down the swelling. Later, when these cease to relieve the pain and swelling, hot fomentations should be applied. Careful examination and treatment by a surgeon of all joint injuries is most important. Even a slight injury may be followed by months of pain and discomfort, unless proper treatment is provided. In the case of the knee-joint, for example, displacement of the cartilages is a not uncommon accident, and people often suffer for years because in the first instance they made light of the accident, and did not trouble to call in a doctor at all. The cartilages may have to be stitched, or rather wired, in place in the knee, an operation which could have been prevented by proper treatment at the time. In the case of a strain or sprained ankle, although rest is necessary in the first instance, a doctor's advice as to the period when massage should be commenced is always required.

In some cases, when the ankle has been once severely strained, the accident is likely to occur if the foot is suddenly jerked and slips unexpectedly. Such accidents can be largely prevented by wearing boots with low, flat heels. A high Louis heel is a very common cause of sprains and strains to the ankle. The high heel provides an insecure basis, too far forward in the foot, and tilts the body at an abnormal angle forwards. Massage and ankle exercises will strengthen so-called weak ankles which have been subject to strains or sprains.

*To be continued.*



## THE LADY OF QUALITY

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon :

*Presentations and other Functions  
Court Balls  
The Art of Entertaining  
Dinner Parties, etc.*

*Card Parties  
Dances  
At Homes  
Garden Parties,  
etc., etc.*

*The Fashionable Resorts of Europe  
Great Social Positions Occupied by Women  
Etiquette for all Occasions, etc.*

## WOMEN IN GREAT SOCIAL POSITIONS

*Continued from page 1948, Part 15*

### THE PREMIER PEERESS

By SARAH A. TOOLEY

Why She Ranks Next in Precedence to the Princesses of the Blood—The Family of the Howards—The Story of a Warning Before a Fatal Battle—A Strange Love Story—The Premier Peeress at Arundel Castle

A STORY bearing upon the matter of the long descent of our premier peers was told by Sir Horace Rumbold regarding the pretty daughter of Prince Lobanow, the Russian Ambassador to the Court of St. James's.

The young lady was dining with her father at Lord Granville's, and, in the course of conversation, Lady Granville asked her how she passed her time in London.

"I am studying the British peerage," was the unexpected reply, "and have already mastered the Norfolks and the Somersets."

Lady Granville and her guests were not a little diverted at the task which the *ingénue* believed herself to have accomplished. Our premier peers were not created yesterday, and the history of their illustrious houses is interwoven for many centuries with the history of our land, and it would be a patient person indeed who should trace all the links in their pedigrees.

As duke is the highest title in the British peerage, the first duke is the premier peer, although there may be peers of lesser degree with older titles. It is not wealth or broad acres, or even the heritage of valiant deeds performed for king and country—although all these belong to the Duke of Norfolk—but the date of creation which decides the matter of the premier peer. The dukedom of Norfolk dates from 1483, and has the advantage of sixty-four years over that of Somerset.

To the Duchess of Norfolk, therefore, belongs the proud position of premier peeress of England. Her Grace ranks next in precedence to the Princesses of the Blood, and is entitled to go before the wives of

princelings not belonging to our Royal houses. She was the Hon. Gwendolen Constable Maxwell, eldest daughter of the twelfth Baron Herries, and became the second wife of the Duke of Norfolk in 1904.

During the long period that the Duke was a widower, the Duchess of Somerset held the position of premier peeress, and the dignity still falls to her Grace at Court functions when the Duchess of Norfolk is not present.

#### The Howard Family

Although the dukedom of Norfolk is only some four centuries old, the family of the Howards is of Saxon origin. There was a Howard, or Hereward, who figured in the reign of King Edgar, in 957. But, to pass onwards, we find the family represented by the princely Sir John Howard, a noble of great wealth and magnificence, who was summoned to Parliament as Lord Howard in 1470. On June 28, 1483, he was created Duke of Norfolk and Earl Marshal of England. The next year he fell fighting at Bosworth Field, when leading the army of Richard III., and his son, who had been created Earl of Surrey, was attainted and sent to the Tower. Before the fatal battle a warning had been sent to the Duke of Norfolk in the famous lines :

Jockey of Norfolk, be not too bold,  
For Dickon, thy master, is bought and sold.

But he declined to desert his king.

After this untoward event, the history of the Howards is one of rise and fall, imprisonment, execution, attainder, and restoration, as was the usual fate of ancient

families. An English nobleman might almost feel himself insulted for it to be suggested that no ancestor of his had fallen on Tower Hill.

The Howards have done valiantly in many ways, and the premier peeress, who, as well as being the wife of the head of the house, has Howard blood in her veins through her mother, may be excused a thrill when she recalls that a Howard defeated the Armada, and a Howard won Flodden Field. The family escutcheon bears the inspiring motto, *Sola virtus invicta*, "Virtue alone is unconquerable."

We cannot stay to trace the history of the illustrious house and its representatives, but one figure stands out conspicuously, the gallant *Surrey*, grandson of the hero of Flodden, poet, orator, and statesman, whose execution leaves a dark blot on the closing years of Henry VIII.'s reign. While a prisoner at Windsor, in the Norman Tower, he wrote his "Elegy on Windsor." His son, the fourth Duke of Norfolk, who inherited Arundel Castle from his mother, perished on the scaffold, and his grandson died a prisoner in the Tower. His descendant was, in 1660, restored by Act of Parliament to the dukedom of Norfolk, with the precedence of premier duke, and so the dignities and honours have descended to the present representative, who succeeded to the dukedom in 1860 as the fifteenth of his line.

The honour accorded to the ladies of the ducal house of Howard as premier peeresses is frequently attested in history. A Duchess of Norfolk was godmother to Mary I., and when Mary's unfortunate mother, Catherine of Aragon, was divorced, the old Duchess of Norfolk bore the train of Anne Boleyn at her coronation. A niece of the Duke of Norfolk, and the adopted daughter of his Duchess, was the ill-starred Queen Catherine Howard. The young Duchess of Norfolk of the time carried the train of Mary Beatrice of Modena at her coronation. Most interesting of all was Margaret Plantagenet, granddaughter of Edward I., who

was created Duchess of Norfolk in her own right. She further claimed the hereditary office of Earl Marshal, which had been held by her father, Thomas Plantagenet, Earl of Norfolk.

The claim of the premier peeress was allowed, although the fair *mareschale* did not exercise the functions of the office herself, but deputed them to her son, Thomas de Mowbray, afterwards Duke of Norfolk. She invested him with the famous Earl Marshal's rod. This is a golden staff, tipped at each end with black; the upper part thereof is adorned with the Royal Arms and the lower with those of the holder.

To support the dignity of the office a grant was originally made of £20 annually,

to be paid out of the fee farm rent of Ipswich in Suffolk. As Earl Marshal, his Grace of Norfolk is empowered to carry this staff in the presence or in the absence of the King. The duties of the Earl Marshal are brought into great prominence at a coronation, when he is the chief authority for the procedure and arrangement of the great ceremonial. The Duke of Norfolk of to-day has the unique honour of having arranged two coronations, an arduous task.

The premier peeress is usually a Roman Catholic, for the Dukes of Norfolk have held staunchly to the ancient faith, and are regarded as the leaders of the English Catholics.

Love, however, sometimes oversteps the barriers of religious differences, as was the case with the father of the present Duke. He first of all fell under the fascination of Miss Pitt, but, being a Protestant, she was deemed unfit as a bride for the heir of the Howards; and the young man was sent abroad to be away from the influence of her charms.

However, while travelling in Greece he met the daughter of the first Baron Lyons, and the sister of that distinguished ambassador, Lord Lyons, whose gracious personality remains a tradition at the Paris Embassy, and again fell a victim to Cupid in the form of a Protestant beauty. The



The Duchess of Norfolk, to whom belongs the proud position of premier peeress of England. Prior to her marriage she was the Hon. Gwendolen Constable Maxwell, eldest daughter of the twelfth Baron Herries

*Photo, Walter Barnett*

wits of the time said that "he had escaped from the Pitt only to fall into the mouth of the Lyons." The object of his choice embraced the Roman Catholic faith, and the difficulty to the union was removed.

This lady did not enjoy the rank of premier peeress until many years later, when her husband succeeded to the dukedom. His Grace died four years later, leaving the Duchess with a large family, her eldest son, the present Duke, being little more than twelve years of age. She maintained much quiet state and dignity at Arundel Castle, devoting herself chiefly to the upbringing of her family, and particularly to watching over the welfare of the young Duke. On his marriage her position of premier peeress passed to her young daughter-in-law, the Lady Flora Abney-Hastings.

The Lady Flora, as Duchess of Norfolk, greatly adorned the position. Her wedding at the Oratory, Brompton, celebrated with the utmost pomp and pageantry, was one of the most brilliant functions of the Victorian era.

The premier Duke and his bride kept up great state at Arundel Castle and at their town house in St. James's Square. They maintained their position of precedence amongst the nobility with the utmost distinction. Large retinues of servants attended them when they travelled abroad or sojourned in Rome, where his Holiness paid them marked deference. They attended Ascot in the first year of their marriage with a *cortège* so imposing as to be almost equal to that of the Royal procession up the course. Everything seemed to augur that the young Duchess would have one of the most brilliant reigns in history as the premier peeress.

But, alas! for human hopes, her first and only child, Philip, Earl of Arundel and Surrey, was born sadly afflicted. As the years passed by, and the greatest medical skill of the world proved futile to bring vigour

to the enfeebled heir, the mother grew averse to society; her proud position no longer brought her satisfaction, her health suffered, and she died at the early age of thirty-three.

For many years afterwards the Duke kept much apart from the gay world, devoting himself to his afflicted son, and finding relief from private sorrow in public service. Not until after the death of the young Earl did he marry again.

To the lady who now occupies the position of premier peeress it has been given the sweet and womanly part of bringing joy and contentment where sorrow and disappointment had been. Beautiful children have blessed the happy union, and in tender care for them, devotion to her husband, and in the exercise of her religion and the superintendence of her many charities, both Protestant and Roman Catholic, the young Duchess finds the satisfaction of her life. Social ambition plays little part in her character.

It would be impossible to find a home better suited to be the abode of the premier peeress than is Arundel Castle. Not only the fortress castle itself, but the little town which clusters around it has an air of feudal antiquity. The Duke spent many years in rebuilding and restoring the family portion of the castle. The Duchess has her rooms in the restored wing. Even her Grace's tennis-court has a mediæval air. It is near the famous Bevis Tower in the old tilt-yard, and around it are still ranged the low, grey embattled walls with the little chambers from which fair ladies viewed the tilts and tourneys in ancient days. In the Baron's Hall of the castle the Duke and Duchess entertain their friends and neighbours on special occasions, and such a scene carries the mind back through the centuries, and affords the picturesqueness suggestion of feudal times which we associate with the premier peeress.



The Quadrangle, Arundel Castle, one of the beautiful homes of the Duke and Duchess of Norfolk  
Photo, Photchrom

# THE CORONATION REGALIA

Origin of the Coronation Ceremony—The Position of a Queen-Consort in the Ceremony—Her Crown, Orb, and Sceptres, and What they Signify—The Coronation Ring and Its Symbolism—The Wedding Ring of England

WHAT is popularly known as the Coronation ceremony—a ceremony the stately and impressive magnificence of which is most admirably appropriate to the dignity and greatness of a worldwide Empire—had its origin in the very ancient custom of anointing with oil the newly elected Sovereign. While this rite, less familiarly known as sacring or hallowing, has always been retained as an essential, if, indeed, it be not the most essential and significant, as it is the most solemn part of the ritual, the service or ceremony itself has, with the lapse of years, been gradually elaborated, every additional rite and observance increasing and intensifying its solemnity, and at the same time investing it with a deeper and more wonderful symbolism. There is now no service in the world more magnificent or more beautiful than that witnessed at the crowning of the Head of the British Empire.

In this gorgeous yet solemn ceremony the Queen-Consort plays a conspicuous and picturesque, though naturally a secondary, part. There is an essential difference between a Queen and a Queen-Consort; and only once in the annals of England

have we had an actual King and an actual Queen on the throne together. William and

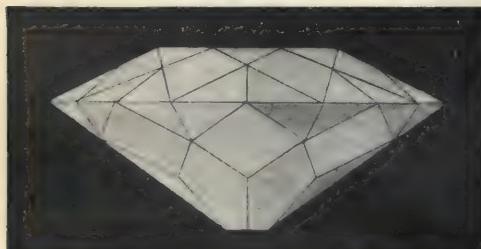
Mary reigned as joint Sovereigns, for William, it will be remembered, declined to be Regent, and Mary refused to accept the Crown, except with her husband; and so, as Mr. Cyril Davenport remarks in his sumptuous work, "The English Regalia," "it became in fact necessary that they should become joint Sovereigns."

But the Queen-Consort has always from time immemorial shared in the honours conferred upon her Royal partner, her rank and dignity being fittingly recognised and acclaimed, the supreme honour, that of assuming

the Crown of England and the Orb—being reserved for the King alone.



Fig. I The crown worn by the Queen-Consort has the famous Koh-i-noor diamond set in the central cross of the circlet



The world-famous Koh-i-noor diamond, which adorns the centre of the Queen-Consort's crown at the Coronation, shown in two positions, one showing the depth, the other the face of the stone

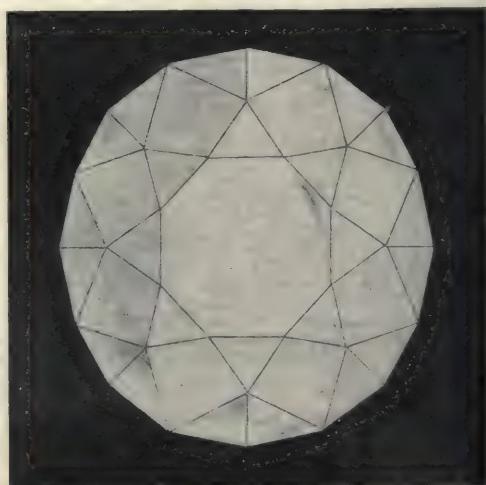




Fig. 2. "The Queen-Consort's Orb." The jewels that adorn it are diamonds, rubies, sapphires, emeralds, and large pearls. This orb is smaller than that of the King.

The essential difference between an actual Queen and a Queen-Consort is significantly emphasised by the fact that the latter possesses no State crown. As in the case of Queen Alexandra, the crown of Queen Mary has been specially made. A Queen-Consort, moreover, has no definite design of crown pertaining to her, though there is a curious unwritten law that, whatever its form, it shall not be adorned with any coloured gems, whose brilliant hues enhance so greatly the rich magnificence of the Imperial State Crown. Queen Alexandra had a very elaborate but most graceful diadem with eight semi-arches supporting a jewelled orb and cross-patée, whilst four crosses, in one of which the priceless Koh-i-noor was set, and fleurs-de-lis sprang alternately from the circlet (Fig. 1). Diamonds were the only gems used, no fewer than 3,688 contributing their lustre to this truly queenly adornment.

Queen Mary has selected an exquisite, beautifully chaste design, also carried out entirely in diamonds, including the Koh-i-noor, set in platinum in such fashion that no metal work will be visible.

Next in importance to the Crown is the Orb. This is really the emblem of independent sovereignty, and was used as such by the Roman emperors, from whom the custom was borrowed by our Saxon kings. The smaller Orb, made for Queen Mary II. under

the special circumstances already alluded to, is, however, so generally, though erroneously, known as the "Queen-Consort's Orb" as to justify a word of description. As will be seen from our illustration (Fig. 2), it has a fillet or girdle outlined with fine large pearls and richly adorned with rubies, sapphires, and emeralds. A graceful arch, similarly ornamented, surmounts the upper half, and at the top a cross-patée rests immediately on the Orb, iridescent with rubies, sapphires and diamonds—a truly regal jewel!

There are three sceptres which may be quite properly included in the Queen's Regalia, though only two, of course, are used during the actual ceremony. These are (i) the Queen's Ivory Rod, (ii) the Sceptre with the Cross, and (iii) the Sceptre with the Dove.

The Ivory Sceptre (Fig. 3) was made for Queen Mary of Modena, consort of James II., from a model of one that was destroyed, together with most of the Regalia, during the Commonwealth by order of Parliament. It measures thirty-seven and a half inches in length, and is made in three pieces, the junctions being concealed by collars of gold. The top of the sceptre bears a mound and cross-patée of gold surmounted by a Dove with closed wings. The mounds, one at the top of the sceptre and one also at the foot, are enriched with champlevé enamels of the rose, thistle, harp, and fleur-de-lis.

The Queen's Sceptre with the Cross (Fig. 4) dates from the Restoration. It is all of gold ornamented with diamonds. The cross, mound or globe, fleur-de-lis, and fillet—all are thickly encrusted with the glittering gem. From about the middle of the shaft downwards is a broad space richly ornamented with sprays of



Fig. 6. The Coronation Ring of Queen Victoria, enlarged by King Edward and used by him at his Coronation

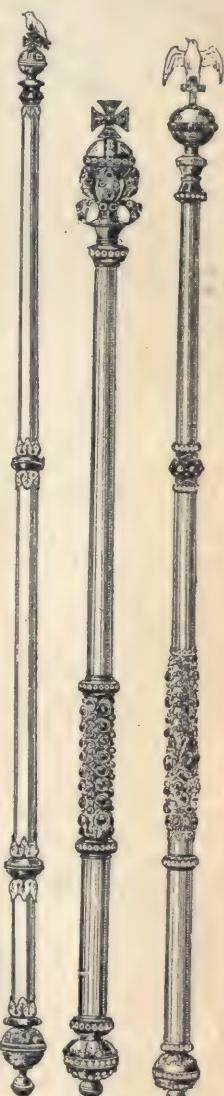


Fig. 3. The Ivory Sceptre. This was made for Mary, Queen of James II., after the model of that destroyed during the Commonwealth. Fig. 4. The Sceptre with the Cross dates from the Restoration. It is borne in the right hand during the coronation ceremony. Fig. 5. The Sceptre with the Dove, which is borne in the Queen's left hand at the Coronation

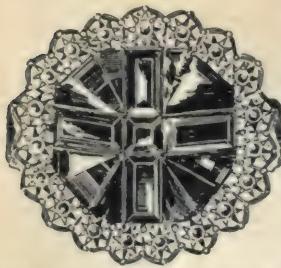


Fig. 7. Front view of the Coronation Ring of Queen Victoria and King Edward, showing the chief gem, a sapphire with a cross of St. George of five rubies, in a circlet of diamonds

borne in the right hand at the Coronation.

The Sceptre with the Dove (Fig. 5), which Queen Mary will doubtless use in preference to the Ivory Rod, closely resembles the King's, but is slightly smaller. The ornamentation is more varied than that of the Sceptre with the Cross, and consequently richer in effect. The Dove with outstretched wings—typical of the Holy Ghost—is in white enamel. Variously hued gems—rubies, emeralds, and sapphires, as well as diamonds—enrich the mound and collars, a sense of lightness being imparted to the design by dainty sprays of open gold-work, while uniformity of decoration is avoided by the artistic introduction of a collar of deep blue enamel tastefully relieved with gems. This sceptre, forty inches in length, is borne in the left hand at the Coronation.

A deeper and, perhaps, a more touching symbolism is expressed in the Coronation Ring than in the crown, orb, or sceptres. These are emblems of power and sovereignty; they mark the dignity, the supremacy, of the monarch, and a certain aloofness, so to speak,

inseparable from majesty. But through the Ring the Sovereign seems to come into personal touch, as it were, with his people; it is emblematic of their union, and it is in this sense that the old poet so happily terms it "the wedding-ring of England."

Fig. 8. Coronation Ring of Queen Adelaide, consort of King William IV., which has afforded a model for that of Queen Mary

Queen Victoria's Coronation Ring, which, by the way, it may not be generally known, King Edward had enlarged and used at his

delicate open gold-work, with leaves and flowers composed of large and small diamonds. The boss at the foot is also elaborately jewelled. This sceptre, twenty-six inches in length, is



The Ampulla, or golden vessel which contains the consecrated oil used for anointing the King and Queen

own Coronation, is shown in Figs. 6 and 7. The principal gem is a sapphire with a cross of St. George, composed of five rubies, inset, a circlet of diamonds forming a fitting frame to the brilliant jewel. The Coronation Ring of King George will, in accordance with precedent, be of a similar design.

The Queen-Consort's Ring differs in several respects from that of the King. The ring shown in the illustrations (Figs. 8 and 9) was that worn by Queen Adelaide, consort of our first sailor-king, William the Fourth, and it will give some idea of the ring that will be worn by Queen Mary, consort of our second sailor-king, George the Fifth, whom God preserve!

The chief gem is a rich ruby surrounded by brilliants, the hoop and shoulders also being set with rubies.

There is an old tradition that the closer this ring fits the longer will the Sovereign reign, and the more dearly will he be beloved. And, indeed, every loyal heart will hope that the Coronation Ring will mark a long and happy union between the King, his consort, and the people.

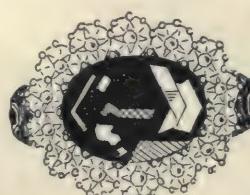


Fig. 9. Coronation Ring of Queen Adelaide, showing the great central ruby surrounded by diamonds



The golden Anointing Spoon which receives the consecrated oil



## WOMAN'S DRESS

In this important section of **EVERY WOMAN'S ENCYCLOPÆDIA** every aspect of dress will be dealt with by practical and experienced writers. The history of dress from earliest times will be told, and practical and useful information will be given in :

### **Home Dressmaking**

- |                                    |                                    |
|------------------------------------|------------------------------------|
| <i>How to Cut Patterns</i>         | <i>Home Tailoring</i>              |
| <i>Methods of Self-measurement</i> | <i>Representative Fashions</i>     |
| <i>Colour Contrasts</i>            | <i>Fancy Dress</i>                 |
| <i>Boots and Shoes</i>             | <i>Alteration of Clothes, etc.</i> |

- |                                      |                              |
|--------------------------------------|------------------------------|
| <i>Choice</i>                        | <i>Furs</i>                  |
| <i>How to Keep in Good Condition</i> | <i>Choice</i>                |
| <i>How to Soften Leather, etc.</i>   | <i>How to Preserve, etc.</i> |

### **Millinery**

- |   |
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| <i>Lessons in Hat Trimming</i>          |
| <i>How to Make a Shape</i>              |
| <i>How to Curl Feathers</i>             |
| <i>Flowers, Hat-pins, Colours, etc.</i> |

### **Gloves**

- |                        |
|------------------------|
| <i>Choice</i>          |
| <i>Cleaning, etc.</i>  |
| <i>Jewellery, etc.</i> |

## THE ART OF WEARING THE CORSET

By MRS. HOWARTH

**How to Adjust the Modern Corset—Advice for the Heavily Built Woman—For those with Heart Trouble—Corsets for the Tropics—For Riding**

Now, there is a right way and a wrong way of putting on a corset, and as this lesson should appeal to every woman, young or old, it should be learned with care and followed scrupulously.

First of all, the stay lacings should be long and made of silk. Silk is more expensive than cotton, it is true, but it wears well and is very comfortable. The round cords that are substituted for silk ones in cheap corsets hurt the spine and make it tender, mark the *lingerie*, and produce a feeling of discomfort. The flat cotton lacings are better, but the flat silk ones are the best. There is another good reason why silk laces should be chosen. They can be pulled in much more easily than cotton ones, and retain their place when tied in a bow. Furthermore they "give" with every movement of the figure, and add, therefore, to the grace of the wearer as well as to her comfort.

### **How to Put on the Corset**

Having loosened the laces, which will have been threaded through eyelet-holes up the back in such a manner that they can be pulled out in the accustomed way in two long loops on the waist-line, hook the fronts together. The corset will be very loose; there must have been no strain placed on any part by the process of hooking.

Now make sure that the clothing beneath the corset is comfortable. Then proceed to pull the lacings in at the back, making a very great point of giving the lungs ample

play. Fasten the laces on the waist-line at the back first of all, then pull in the lower part from the waist downwards, and tie them also. It is not a good plan to bring the waist laces round to the front, because the extra bulk of ties in front is awkward and unnecessary, and a feeling of restraint is given to the waist by the ties. Some stay-makers provide three laces for their long-pattern stays, one above the waist, one for the waist, and the other below.

### **Finishing Touches**

Be sure to pull the corset down in front before fastening the suspenders and tie in a bow the little ribbon ends beneath the bust at the top of the corset, whilst sitting, so that plenty of freedom and comfort may be secured for that part of the figure.

Finally, fasten the front and side suspenders, and be sure there are the latter as well as the former on your corset, to keep it well down, and see that the stockings come high above the knees, in order that the action of the knees in walking shall not drag the corset out of place. Not any of this advice is superfluous. It sounds wordy, but when the process of putting on has once been learned it can be carried out very quickly, and will be found conducive to comfort.

Englishwomen, blessed by Nature with grace and strength, a combination of two essentials that together amount to beauty, have used the practical commonsense that is also their birthright to great effect in



Corset for singers. This is made with gussets of elastic inset to give freedom for deep breathing

influencing the fashion in corsets. The straight-fronted stay, in its present modified state, suits the build of body of the English race, and has banished the terrors of the spoonbill busk and its ancestor, the screw-busk, so important an item of the stay—though so uncomfortable—that it was handed down as an heirloom from mother to daughter.

But, to use an old saying, "it takes all sorts of folk to make a world," and all those folk have different figures. There is the short-legged and long-bodied woman, for example, a difficult individual to endow with elegance. Let her wear a stay that minimises her length of body, one cut short beneath the waist, in order to raise the apparent waist-line an inch or so higher than it actually is, and so to give less length to the trunk and more to the legs. Thus her figure will look symmetrical.

#### Corsetting the Stout Woman

The woman afflicted with embonpoint, instead of pinching her waist into dimensions out of all proportion to her bust and hip measurements, should distribute her superfluous size. She should not put on very high corsets to disguise the "rondelette" of her figure; a bust bodice worn

with a moderately low-cut stay will give her a far more graceful air than a corset that pushes the bust up unduly. Beneath the waist she may lace herself firmly and trimly; the support will do her good.

#### Special Corsets

Sufferers from heart trouble will find a stay laced in front a relief, and should use elastic for the purpose, because it will stretch in response to respiration. For singers is made a special stay with gussets of elastic inset to allow for breathing, and the clever corsetière will always ask the singer where she breathes from, so that the precise requirements of each may be met.

There is a salient difference between the capabilities of material for the corsetière's purpose, and as I am approaching the consideration of the requirements of the woman of forty and upwards, I shall do well to attack the subject here.

The woman of forty will want, as a rule, a much more substantial material than she needed twenty years before, when her flesh was less solid and more supple; but not one so unyielding nor so heavy as the leather stays of the past. A heavy corset is an



Corset for the tropics, with open network let into the sides

abomination, and betrays the use of clumsy substitutes for whalebone, such as steel, reed, and imitation bone.

Happily the days of grey and brown corsets of purely utilitarian aspect have departed. Exquisite silk broché corsets, trimmed with costly point d'Alençon lace and studded with real jewels set on the fasteners and suspender clasps, are ordered in white for wealthy brides, to match the marriage *lingerie*. It is a pretty notion to have the corset set with the bride's birthday stone or with turquoise, so that the "something blue" prescribed by the old distich to act as a luck-bringer on the wedding day may be secured.

Other white stays in the trousseau made of coutille or brocade are threaded through with white satin ribbon to match, or with pink, blue, or mauve to agree with the threadings of Tom Thumb and broader ribbons in the *lingerie* and petticoats. A French bride invariably wears corsets and jupons to match, and the English have adopted the fashion for many years past. A pretty addition to the list of "matches" is the white batiste *broderie anglaise* stay and petticoat in agreement, a charmingly cool vogue for summer wear.

Linon broché, a mixture of silk and flax, is the best material for the strenuous woman to wear. The writer who sits long at her desk, the business manager of sedate age, those are the two who should save their satin stays for the evening and holiday wear, if they value economy and wish to look trim and capable.

Black satin corsets are not worn so much as they were, but some women like black *lingerie* inset with white lace for mourning. Mourning *lingerie* takes the form in many cases of fine white cambric threaded with black satin, and corsets to match.

*Broderie anglaise*, "punched" all over and embroidered, and the open-work mesh corset are recommended for the tropics. The *broderie anglaise* looks pretty, and is amply ventilated by the punching, whereas the mesh stay is apt to drag out of shape quickly; therefore the former vogue is the preferable one.

Tricot or maillot corsets in silk, some of them garments of the combination order, boned to support the figure, are liked by Frenchwomen, especially since the French doctors became loudly denunciatory of the stay that compresses the vital parts.

The maillot is, however, apt to wrinkle and "draw" the flesh, proving, as a result, full of discomfort, so the garments must be very carefully chosen indeed.

The riding-stay of to-day is not the mere belt it was, but an exquisitely modelled stay, made very short in front for the sake of comfort, and so that no pressure shall be placed where it would be harmful, rather long over the hips and high at the back upon the shoulders.

Not even the girl who golfs or plays tennis neglects her special corset, proving that the stay of the twentieth century is a garment that is helpful to femininity under all circumstances, provided it is modelled by one who understands the laws of anatomy and the special demand the stays are to meet.

There is a demand, that annually grows, for bathing corsets, which certainly add symmetry to the figure and help the wearer so to adjust her costume that it looks well and feels so, in the surf and out. They are a more pronounced fashion in France than in England—where sea bathing is a mode with little prestige about it—and in America are very widely patronised.

The stay for open-air pastimes must be made of the most pliable material and be sparsely but effectively boned, while for the sea it is made of coutille, corded instead of boned, and provided with ties instead of busk fasteners.

A corsetière of long standing who has seen very much of the evils of tight-lacing constantly has customers sent to her by doctors in order that she may make special corsets to assist towards a cure. Consumption, atrophy of the vital organs, kidney and heart trouble are only a few of the disasters that the pressure of the corsets bring as a punishment to vanity.

The commonest cause of the swoons and "vapours" that occupied so much of the



Wedding corset tied with "something blue" to bring luck to the bride

time of the belles of the early nineteenth century were traceable to the circumscribed stays of "the whalebone man," laced as closely as the stout arms of a serving-wench could do them from top to base.

Remember that on no account must there be pressure on the bust-line of the stays. Malignant tumours have been traced to this form of pressure, and why submit to it, or any other type of suffering, when modern knowledge and the most lovely and pliable of materials are at hand to combine the rarest of beauty with the most exquisite ease? Why should there be torture and consequent ill-health?

When the fiftieth milestone looms in the near distance, very grey and sinister in aspect, do not give way to despair, mesdames, and sit moping in dim corners, accumulating adipose tissue as a result of inertia, but go out, move about the world, find hobbies, and take a new interest in affairs. And for every guinea you spent before upon your corsets spend two, and in like proportion, if it be possible, encourage the efforts of your modiste and milliner.

With a waist measurement of even five and thirty inches it is quite possible to look comely. The stay worn must be made of intricately boned coutille; intricately, because while there must not be weight nor pressure, there must be a persuasive effort made after "line," by means of many small whalebones, and underneath the busk in the centre-front must run a broad satin-covered band or support, over which the fastenings will come. It will ensure comfort and obviate the pinching that is so inconvenient to the stout. The length of the stay will be as pronounced as can be arranged, and there will be height at the back.

This is the kind of stay that will be found by the ponderous woman of fifty so great a comfort, and while she is wearing it she can be pursuing any safe course of flesh-reduction that her doctor recommends. Then she will "fine

down," and at sixty call for a corset six inches smaller.

Provided health is the blessing enjoyed, undue weight should be regarded as a bane not to be borne, but to be fought against strenuously, by exercise, correct breathing, and clever corseting, from the age of forty onwards, when it begins to be overwhelmingly felt and dominantly on the increase.

The wise woman will have several pairs of corsets available at the same time, and will never misuse a pair. For instance, never play golf or do anything exceedingly strenuous in your new, carefully made corsets for best and evening wear. On the other hand, never go to your dressmaker to be fitted in an old pair of corsets that you will not be wearing when the dress is sent home, but in those you will wear with it.

Corsets, like boots, gloves, gowns, or other articles of apparel, are the better for a rest now and then; therefore, buy two pairs of corsets, wear them alternate weeks, and see how much longer they will last comfortable and in good condition. Further, any slight defect should be repaired immediately. There are many small renovations, such as renewing the lace, ribbon, or embroidery, which can be done quite well at home, but if a bone protrudes from its casing, if the coutille wears thin on the

hips, or if any other more serious renovation is required, it is best to send the corsets at once to their makers. The cost of such repairs is very slight, and length is added to the life of expensive corsets by attention to such details. Corset-cases are much used by women who delight in pretty accessories of travel and wardrobe. Such cases for slipping the corsets into when not in use are generally of cambric or soft silk. They are made long and narrow, in the shape of the ordinary cardboard corset-box, and the decoration at the top is fancifully made up like the ornament at the top of a corset, with lace or embroidery ribbon threaded through it.



A corset that will be found easy to wear. Much of its comfort will depend upon the manner in which the wearer adjusts her corset  
Sketched at Madame Dowding's

# WEDGWOOD JEWELLERY

By MRS. F. NEVILL JACKSON

A Note of Distinction in Dress—Wedgwood Blue—Steel, Silver, or Pearl Setting—How to Utilise the Old Plaques

THE modern woman who knows the importance of a distinctive note in dress cannot do better than acquire an ornament which, by its colour, setting, or period, is attractive and uncommon.

There is no better way to achieve this than to use the tiny blue, green, or pinky mauve plaques made by Josiah Wedgwood when his porcelain factory was at the height



Necklace of Wedgwood plaques in pale and dark blue jasper. The chains are of silver and the raised designs and figures are in white

of its glory, and Flaxman was designing for him from Greek models.

Such tiny plaques were made for all sorts of ornamental purposes, as beads, earring pieces ready to be mounted in silver or cut steel, for buttons, belt clasps, or as tiny ornaments for mounting in the ornate furniture of the period.

Sometimes one can find a set of buttons in their original setting of mother-of-pearl, and the Wedgwood blue shows up from the soft background with illusive charm.

The old medallions in the deep blue jasper can be made into waistbelt ornaments, or a clasp for an evening cloak.

Our illustrations show two necklets. One is of blue pieces in pale and dark jasper.

They are set in silver bands, and the small pieces have a carved silver stud to secure them. As they were drilled with a centre hole, one of these small pieces makes a clasp; another forms an attractive lower pendant. The centre ornament shows a very beautiful scene from Greek mythology; it is in dark blue jasper, with a green outer rim, the ornament being in raised white.

The two side medallions have charming figures of cupids. The chains are of silver, the nearest to the steel setting which would be strictly in accordance with precedent.

The other necklace is composed of original jasper pieces in green Wedgwood, in modern setting of silver, and the balls are of green jade, which happens to tone exactly with the Wedgwood green of the plaques.

The diamond-shaped brooch is in a soft duck-egg shade of green, the raised ornament in white.

It is not easy to obtain a set of really nice green jewel ornaments, so that the mounting of Wedgwood jewels for this purpose makes a very useful set.



Necklet and brooch of old Wedgwood plaques in green jasper, with balls of green jade and silver chains. The figures and borders on the pieces are in white relief

In choosing Wedgwood jewellery, or designing it for oneself, only put steel, silver, pearl, or jade with the blues, greens, black, and pinky mauves of the original Wedgwood colours.

# PRACTICAL LESSONS IN DRESSMAKING

*Continued from page 1960 Part 16*

By M. PRINCE BROWNE

*Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."*

## SEVENTEENTH LESSON. A LADY'S DRESSING-GOWN

Materials Required—The Necessary Measurements—How to Cut the Yoke—Cutting the Pattern for the Collar

SIX yards and a half of double-width material, about 45 inches wide, will be quite sufficient to cut the little dressing-gown illustrated in the finished sketch. It has been designed for a cashmere de soie in white or some pale shade of colour, and trimmed with white or ivory lace, or it may be embroidered in silks.

About 18 yards of lace will be required to trim the collar and sleeves and for the frill down the front; with about 6 yards of insertion, and a quarter-ounce reel of machine silk, to match the cashmere. If the dressing-gown is to be embroidered in silks, the collar should be lined with soft silk, and the sleeves and front of the gown faced with it. For this about 2 yards would be required.

For the girdle, which is made of silk and wool, from 2 to 3 ounces—according to the thickness it is to be made—of double Berlin wool will be required. This can either match the cashmere or the different shades of the silk with which the embroidery has been worked.

A few extra skeins of silk will be required for the girdle, either white or to match the shade of the cashmere or the silks. The number of skeins will depend upon the amount of silk desired to be mixed with the wool.

### Measurements to be Taken

To ascertain the length to make the dressing-gown, measure from the neck point of the



A simple but pretty dressing-gown with a twisted girdle of silk and wool



Back view of dressing-gown when finished

shoulder—of the person for whom it is being made—to the floor in front, and from the nape of the neck to the floor at the back. Three inches must be allowed for the hem, and 6 inches for the three—1 inch wide—tucks, also 1 inch for turnings; and to the back length must also be added the number of inches the gown is to rest on the floor—e.g., if the length in front is 57 inches, add to it 10 inches for the hem, tucks, and turnings. The length the material will have to be cut will be 67 inches. And if the back measure is 58 inches, add to it 10 inches for the hem, tucks, and turnings; and, say, 5 inches to rest on the floor. Therefore the length the material will have to be cut will be 73 inches.

Before commencing the dressing-gown, cut a pattern for the collar and sleeves, also for a yoke at the back.

The collar must be cut deep enough to completely cover the yoke and the gathers of the dressing-gown.

### To Cut the Pattern for the Yoke (Diagram 1.)

Fold a piece of paper in two, and place and pin the pattern of the back of the bodice on it, with the centre-back near the fold, touching it at the nape of the neck. Place and pin the side body next the back, the two pieces touching at the shoulder, and with the waist line in both pieces perfectly straight.

N.B.—The pieces being placed in this position give rather more width for a dressing-gown than is necessary for a tight-fitting bodice, and brings the bottom of the yoke on the straight.

From the nape of the neck measure down the fold 5 or 6 inches, according to the depth required for the yoke, make a mark, and draw a straight line across the pattern to the armhole. Outline the neck, shoulder, and part of the armhole with chalk. With a tracing wheel trace through the line across the pattern for the "depth of yoke."

Remove the bodice pattern, and cut out

the double paper along the wheel-marks and on the chalked outline, but do not cut

### Fold of Paper.

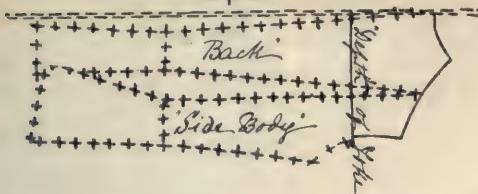


Diagram 1. The placing of bodice pattern from which to cut the yoke

through the fold. Open the paper, and the pattern for the yoke should appear as in Diagram 2.

### To Cut the Pattern for the Collar

(Diagram 3)

Fold a piece of paper in two, and place and pin the back of the bodice pattern on it, the centre-back to touch the fold at the nape of the neck, and about half an inch from it at the required depth for the collar at the back, as shown in the diagram. Place and pin the front of the bodice pattern with the shoulders meeting, as in the diagram. From the nape of the neck measure down the fold the depth desired for the collar (this must be rather deeper than the yoke), make a mark, and draw a straight line across, and beyond the pattern, for the width of the collar (this

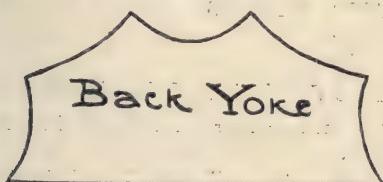


Diagram 2. The pattern of yoke as it should appear when cut out

should be slightly wider than the yoke). From the shoulder, measure round the neck of the bodice pattern to the front, and make a mark at about half that measure. From the bottom of the shoulder point, measure along the edge of the pattern of the front about 7 inches; make a mark, and with a square draw a line from one mark to the other. Connect this line with the one for the bottom of the collar by a slightly curving line, as shown in the diagram.

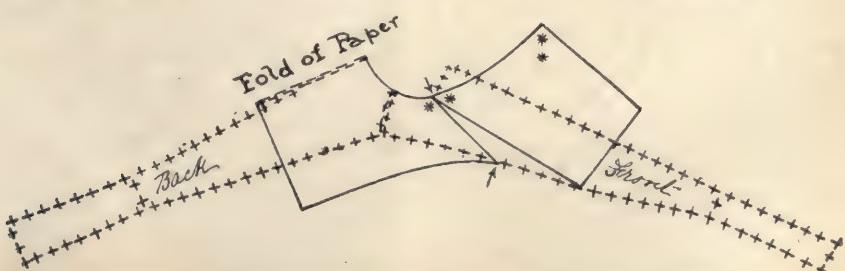


Diagram 3. To cut the pattern of the collar. Note position of the stars on diagram

From the mark which is near the half-neck, draw with the square a line about 10 inches long to touch the edge of the front. From the front of the neck, measure down the centre-front line about 10 inches; make a mark, and place a square by this mark to touch the bottom of the line just drawn, and draw a line about 6 inches long. To draw the neck, outline the bodice pattern from the nape of the neck to the mark where the two lines for the collar meet; then continue drawing a slightly curving line, passing through the front of the bodice pattern—about 2 inches below the front neck—and extending about 5 inches beyond the

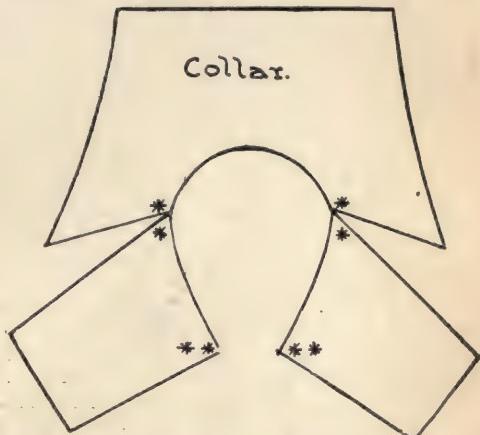


Diagram 4. The collar pattern as it should appear when cut out centre-front line, and with a square draw a line connecting it with the bottom of the collar.

With a tracing wheel, trace through to the paper the lines that have been drawn on the pattern. Remove the pattern, and mark the stars on the pattern as shown on the diagram—one on each side where the lines meet, and two on the front of the collar.

N.B.—Unless these stars are carefully placed on the pattern before it is cut out the amateur may find a difficulty in putting the pieces of the collar correctly together.

Cut out the pattern through the double paper, on the chalk and wheel marks. Do not cut through the fold.

Open the paper, and the collar pattern should appear as in Diagram 4.

*To be continued.*

## A WRAP FOR DAY OR EVENING WEAR

*Concluded from page 1962, Part 16*

### The Adjustment of the Lining—Making the Cuffs—Finishing Off

PLACE the wrap, wrong side uppermost, on the table, and the lining over it, right side uppermost, the seams facing. Tack them together all over, smoothly and securely; turn in the edge of the lining to within about half an inch of the edge of the wrap; tack it down all round, then fell it neatly with fine silk to match, being careful not to draw the thread too tight or to take any stitches through to the right side.

N.B.—The lining must be slipped up inside to the top of each hook, and must cover the sewing on of them and of the eyes.

The bottom of the sleeves must not be turned in, or the lining felled down, until the cuffs have been put on.

To make the cuffs, join the piece of material for each of them into a round, press the seams open, then trace on each the design for the trimming, according to the directions given in the last lesson. Tack in the interlining, and sew on the satin piping in the same way as on the wrap.

Turn in the edge evenly all round the top, and herringbone it to the interlining; turn the cuffs inside out, join the lining into a round, making it slightly smaller than the material was made. Press the seams open, and tack the lining smoothly into each cuff.

N.B.—The lining must be held rather tight round the cuffs, or it will "set full" when the cuffs are turned over to the right side.

Turn in the edge round the top to within about half an inch of the edge, tack it down all round, then fell it neatly to the material.

Turn back the lining from the bottom of the sleeve, and pin it out of the way. Turn the cuffs right side out, and slip them over the bottom of the sleeves in the proper position, the raw edges of the cuffs level with the raw edge of the material of the sleeve. Pin, tack, and machine-stitch the cuffs round the sleeves, about half an inch from the raw edges. Remove the tacking, and turn all the raw edges over to the inside of the sleeve. This turning should be about one inch wide, so that it may be about half an inch beyond the stitching. Herringbone the raw edge to the interlining all round, then unpin the lining—which was turned back—and bring it over the raw edges. Tack it down smoothly—an inch or two from the edge—turn it in, covering the herringbone stitches. Tack, and then fell it neatly round the inside of each sleeve, just covering the line of stitching.

Remove all the tacking, and the wrap is finished.

## PRACTICAL LESSONS IN TAILORING FOR HOME WORKERS AND OTHERS

*Continued from page 1962, Part 16*

By M. PRINCE BROWNE

### SEVENTEENTH LESSON. DOUBLE-BREASTED COAT AND SKIRT—continued

Skirt Interlined Round the Hem to Give Firmness at the Bottom—Skirt with Rows of Machine-stitching on the Hem

AFTER the skirt has been measured up, the length correctly marked, and made perfectly level all round the bottom, take it off the stand; turn it wrong side out, and pin back the lining round the bottom, to be out of the way.

Cut a strip of linen on the straight, selvagewise, 3 inches wide, and the length of the skirt from the placket-hole to the bottom. Place this strip of linen on the wrong side of the skirt—down the edge of the right front—covering the line of tacking, pin, and then tack it in this position, from the placket-hole to the bottom of the skirt.

N.B.—The reason the linen is put in a little beyond the tacking is that it may be turned over with the material, to give a better edge to the front.

Turn down and tack the edge of the front on the line of tacking, and press it. Great care must be taken to make this edge perfectly straight, as it will overlap the left side, and any unevenness will spoil the front of the skirt.

Turn down and tack the edge of the left side of the front, from the placket hole to the bottom, and press it carefully so as not to stretch it. The ends of the hem must be

turned in to "face," the edge of the *wrong* side of the hem must be just *within* that of the right, so that they may be felled together without the stitches showing at the edge.

Turn up the hem round the bottom, and tack it neatly near the edge.

Place the skirt on the table, measure the depth of the turning at the *narrowest* part, and with a square and a piece of chalk measure and mark the same depth of turning at intervals all round. Cut off the superfluous turnings evenly along these marks. Place a second row of tacking all round, about 1 inch from the raw edge, and herringbone down the turning with long stitches, taking up the merest thread of the *skirt*, so that the stitches may not show on the right side, and then press it. Unpin the lining, bring it down over the herringbone stitches, cut off any superfluous length, turn it in evenly, pin, tack, and then fell it neatly to the turned up edge of the material, being careful not to take the stitches through to the right side of the skirt. Unpin the lining down the fronts, turn it in to within half an inch of the edge, pin, tack, and then fell it neatly to the material.

Take the skirt and pin the centre-front to the centre-front of the stand, and the centre-back to the centre-back. Lap the right side over the left, and hook the skirt round the waist; pin the skirt together carefully in this position, *with the edges of the hem perfectly level*; pin the placket-hole securely together across the bottom. Mark the position for the placket fasteners, unhook the skirt, and take it off, but do not remove any of the pins.

Slip the skirt, right side out, on to a skirt-board, and tack the fronts securely, one over the other as pinned.

This tacking must be placed across the bottom to keep the two edges of the hems level, down the edge of the *right front* from the placket-hole to the bottom and down the *centre-front*, from the placket-hole to the bottom, to secure the edge of the *left front*. Then take the skirt off the board, turn it inside out, and neatly fell the *edge* of the *left front* to the lining of the *right*, from the pin *across* the bottom of the placket to the bottom of the skirt. Turn the skirt right side out, and place a row of machine-stitching down the *right front* (about five-eights of an inch from the edge) *from the placket-hole* to the bottom.

This stitching must, of course, go *right through* to the left half to join the skirt together. Take the skirt out of the machine, turn it round, and stitch the *right front only* from the bottom of the placket hole to the waist. This stitching must be *most carefully done*, as no break or join must be seen at the bottom of the placket-hole; it must form one unbroken line from *top to bottom*. Well press the skirt all over on the wrong side, sew on the placket fasteners, and remove all the tacking.

*Loops* of silk Prussian binding, or strong lute ribbon, must be sewn on the inside of the band at the waist, by which to hang up the skirt. One of these should be placed across the front, and another across the back. The ribbon or binding should be cut about 4 or 5 inches long, turned in at each end, and securely stitched to the band.

The skirt is now finished, with the exception of the buttons and buttonholes, which are on the left side. (See finished sketch, page 1717, Vol. 3.) So put the skirt away until the collar and revers of the coat have been cut out, as the *cuttings* of the velvet or satin can then be used to cover the buttons; they should be covered before the buttonholes are worked, to ascertain the correct size to make the latter—this will depend upon the thickness of the covering.

#### Skirt Interlined Round the Hem to Give Firmness

N.B.—If a firmer edge is desired at the bottom of the skirt, an interlining must be put in before it is turned up. The best interlining is coarse linen cut on the cross, and rather deeper than the turning of the material.

After the skirt has been turned up and tacked near the edge, place it on the table, with the bottom towards the worker; the turning can then be creased down on the wrong side with a hot iron, or a tacking thread

can be run along the extreme edge of the turning, through the single material only. The row of tacking stitches through the *double* material must then be taken out, and the turning opened out again, showing either the crease formed by the iron or the thread run along, denoting the bottom of the skirt. The crossway pieces of linen must next be placed round the skirt covering the crease or tacking, with the edge of the crossway pieces about 1 inch below it. The pieces of linen must not be joined by ordinary seams, but the edges must be lapped over each other smoothly, and tacked or herringboned together flat. The linen must then be tacked to the material. The knots of the tacking threads must all be on the right side of the skirt, otherwise they cannot be removed when the hem is turned over and the skirt finished.

N.B.—The linen is put in a *little below* the crease or line of tacking to form a small turning of linen, as this gives a better edge to the bottom of the skirt than if the interlining is *not turned over* with the material.

Turn the material over to form the hem *exactly on* the crease or line of tacking, pin, and then neatly tack it near the turned-over edge all round; again pin and tack it near the top edge, smoothly and evenly. Make *small and shallow* pleats where necessary in the hem, to make it fit the skirt.

N.B.—These pleats must not be made deep to reach the bottom of the hem, or they will make the edge of the skirt uneven.

Slightly damp and well press round the hem on the wrong side, *but do not stretch the edge in doing this*.

Herringbone down the raw edge of the hem to the linen. This need not be finely done or with silk, and the stitches must not be taken through to the right side.

Unpin the lining which was turned back, and bring it down over the herringbone-stitches; cut off any superfluous length, turn in the edge evenly, pin, tack, and then fell it neatly to the hem.

#### Hem, Machine-stitched Round

When a skirt is to have rows of machine-stitching round the bottom, the interlining is put in the same way, but requires to be much more securely tacked to prevent the material “dragging” when the machine-stitching is being done. Four or five rows of tacking are not too many. The width of the interlining must be regulated by the number of rows of stitching desired, as all the rows must have the linen, or other interlining, under them, to give the stitching a good appearance. If there were no interlining, the stitches would sink into the material, and be apt to pucker it.

When a hem is to be stitched, it is not necessary to herringbone the edge of it to the interlining. The stitching should be done after the hem has been *well* tacked and pressed, and *before* the lining is unpinned, brought over, and felled to the hem.

*The coat will be commenced in the next lesson.*

## DRESS ACCESSORIES

### No. 2. NECKWEAR FOR MORNINGS

A Good Design for a Stock-collar—A Design in Paisley Patterned Cretonne—Collar Fastenings

THERE is something refreshing about novelties in the way of neckwear for mornings, but it is a point on which we have to be very practical.

In the country the question is easily settled by soft detachable white collars worn with knitted silk ties on various shirts. But this rather masculine style is not very suitable for town wear, as it does not look really well out of doors with anything but what the Americans call a "shirt-waist hat." Nor is the lace jabot appropriate for the early hours of the day.

The two designs given on this page just hit a happy medium between these two styles, and are both novel and useful.

A collar-band of dark silk should

Stock-collar in Paisley patterned cretonne,  
with band of ivory linen

never be worn against the neck, even if surmounted by a dainty white stock-collar, as the wearing of dark materials next to the skin is apt to discolour it with the dye. Apart from this, on the grounds of cleanliness, even a coloured lace collar should always have a lining of white chiffon that can be constantly changed.

A stock-collar should be made up on a band of white muslin, and a silk or ribbon stock put over that. Another somewhat similar idea is here illustrated. Here there is an under collar of muslin with hemstitched tucks, and a shaped band of black moire or satin with a little bow in front over it. The muslin is rather expensive to buy, for a nice quality material is always needed for neckwear. Only a very small quantity will be required, however, as a piece of plain muslin can be joined on for the lower part. In cutting out the collar leave as wide a piece of muslin beyond the top tuck as the distance between the tucks will allow. Turn this down into a hem, which should be stitched into the row of hemstitching to form two tucks at the edge of the collar, one going up and the other going down. Cut the silk part of the

collar from a nicely fitting pattern, to come half-way up the neck. Turn in the edges all the way round and put in a lining of sarsenet.

The other design is a very original idea, for it is carried out in Paisley patterned cretonne. The collar part is cut to shape, and is finished at the top with a  $\frac{1}{4}$ -in. band of linen in ivory, or some pretty contrasting shade. The little rabat in front has the lower tab cut more tapering at the top than the upper one, which takes off from any stiffness of effect. These tabs are edged with narrow pipings of the linen. Such a collar looks extremely smart on a delaine or silk blouse of any plain shade to harmonise with the predominant tone of the cretonne. Other designs in cretonne could, of course, also be used, provided that not too large a one is chosen.

The advantage of this collar is that it does not crush, so keeps clean longer than most things, yet the whole collar can easily be washed. It is also very quickly put on, and needs no arranging, which is an important consideration in morning neckwear.

The most satisfactory method of fastening such collars is by means of small press fasteners; a small pin inserted at the back is then sufficient to secure it to the dress with which it is worn, a simple brooch or



A neat design in tucked muslin and black moire silk  
fancy lace pin performing the same office  
at the throat in front.

The collar will be further improved if sufficiently high supports are used at the sides, although some people find it necessary to have a support at the back as well.

The following are good firms for supplying materials, etc., mentioned in this Section : Messrs. The Acta Corset Co. ("Acta" Corsets); Clark & Co. (Dyeing and Cleaning); Jason Hosiery Co. (Underwear); Lilaine Regd. (Dress Fabric).



## NEEDLEWORK

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will form a practical and lucid guide to the many branches of needlework. It will be fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with will be :

*Embroidery  
Embroidered Collars and Blouses  
Lace Work  
Drawn Thread Work  
Tatting  
Netting*

*Knitting  
Crochet  
Braiding  
Art Patchwork  
Plain Needlework  
Presents  
Sewing Machines*

*Darning with a Sewing Machine  
What can be done with Ribbon  
German Appliquéd Work  
Monogram Designs, etc., etc.*

## FLORAL CROCHET

A Charming Application of Crochet Work—Materials to be Used as a Background—The Natural Effect that can be Obtained—Lily of the Valley—Mimosa

WHEN floral crochet was first introduced, a new and wholly fascinating aspect of crochet was placed before the small coterie of fancy-workers.

Unlike crochet laces, floral crochet permits the worker to utilise her artistic perception and sense of colour. She can conform to the purely natural effects obtained by copying the real flowers, or she may branch out in a broad conventional design. So unlimited are the uses to which this decorative crochet can be put, that it ought to rival its long-established relative in popularity.

Some introductory directions may be necessary for the novice to work upon, and a little guidance as to the choice of silks.

### Materials

Almost any material may be used as a background for the flowers. A pure silk should be employed when the crochet is to be applied to silk or satin of rich texture. Mallard floss is a suitable silk for this purpose. On any woollen material, cotton fabrics, or silk mixtures, D.M.C. *Coton Perle* is an inexpensive thread, which looks well when worked into the design. The smallest flowers require a finer thread of the Filoselle type.

Any ordinary crochet-hook will be found suitable, about size 3, or 1½, if a coarser hook is preferred.

Nearly all the flowers, leaves, buds, stalks,

and stamens are worked separately, and afterwards placed and sewn in position on the design. Sometimes, when the leaf and flower are small, the stalks, buds, and smaller leaves may be worked in ordinary embroidery stitches upon the material to be decorated.

### Building up the Design

When all the necessary pieces are crocheted, build up the dissected flower, always starting with the stem, and be careful to regard the blossoms as real flowers, to be treated delicately, and arranged with a light hand. They should look fresh, and literally stand out from the article they adorn; not damaged and crushed, or faded like flowers thirsting for water.

The crocheted parts of the flower require fixing with few stitches, yet very securely, and with no ends visible. When embroidery stitches are employed, great care must be exercised to prevent the slightest suspicion of puckering. Hence, many workers will find it necessary to use an embroidery frame as an assurance against any such accident.

All these little details need to be strictly borne in mind if the ultimate effect is to be one of naturalistic beauty.

The colouring is an important feature of this work, and its charm lies in the choice of shades and the graduating of tones in the flowers and leaves.

The lily of the valley depicted adorning a theatre-bag is one of the many simple and effective designs which can be carried out in floral crochet.

The bag illustrated is made of old gold satin, lined with ivory silk, white silk cord, finished with tassel ends, forming the slide.

Materials required are, half a yard of satin, half a yard of ivory silk or good sateen, two yards of white silk cord. For the crochet, one ball of lily-white silk and one of a pretty leaf green.

#### The Lily of the Valley

With the green silk selected work for the stalk 70 chain, miss the first stitch by needle, and do 1 single stitch into each of the next 8 chain, \* 9 chain, miss the first stitch by needle, 1 single stitch into each of the next 8 chain, 1 single stitch into next chain (this forms the first branching stalk to which the blossoms are secured); 1 single stitch into each of the next 6 chain, and repeat from \* 5 times, and work 1 single stitch into each of the remaining chain.

The number of the little branches should be varied, increasing the initial 70 chain to 90 or more, and repeating from \* 8 times instead of 5.

Commence upon the blossom with the white silk, work 4 chain, and join into ring with a single stitch.

*1st row.*—8 double crochet into ring, turn with 1 chain.

*2nd row.*—1 treble into each of next 4 double crochet, 2 treble into next, 1 treble into each of the next 2 stitches, 2 treble into next; turn.

*3rd row.*—1 double crochet into each of the treble of previous round.

*4th row.*—\* 3 chain, 1 single stitch into each of the next 2 double crochet; \* repeat until a scalloped edge is formed all round the cup. Fasten off neatly. Turn the flower inside out very carefully, using the little finger or the points of a pair of scissors for the purpose; although this little operation may seem unnecessary, it adds greatly to the bell-like appearance of the flowers.

For the buds work 4 chain, join into ring, work 8 double crochet into the ring, 1 double crochet into each of the previous double crochet, join up with single stitches until the tiny cup is closed into a ball.

The very smallest buds may be embroidered on to the material, or crocheted by omitting the second round of double crochet.

Begin the leaf with 65 chain, 1 double crochet into second chain from hook, 1

double crochet into each of the next 5 chain, 1 treble on each of the next 44 chain, 1 double crochet into each of the remaining 14 chain, 1 double crochet into each of the first 14 stitches along the other side of leaf, 1 treble into each of the next 44 stitches, 1 double crochet into each of the next 5 stitches, 2 double crochet into extreme end.

*2nd row.*—1 double crochet into each of the next 10 stitches, 1 treble into each of the next 39 stitches, 1 double crochet into each of the remaining stitches, 2 double crochet into extreme end; slipstitch along the first 8 double crochet the other side of leaf, 1 double crochet into each of the next 2 treble, 1 treble into each of the next 35 treble, 1 double crochet into each of the next 6 stitches, 2 double crochet into the end.

When fixing the stems and leaves into position, care should be taken in arranging them in natural curves and folds. The flowers require to be attached very delicately. Pass the crochet-hook through the centre ring of the blossom, and draw the little branching stalk through just sufficiently to reveal a centre tint of green; then secure it in position with the aid of needle and silk.

The illustration suggests a prettily grouped spray, and shows how the leaves and stalks should be curved.

#### Mimosa

Mimosa is the favourite of some embroiderers, but a far more realistic effect is obtained in crochet. It is a singularly adaptable design, and can be used for many decorative purposes.

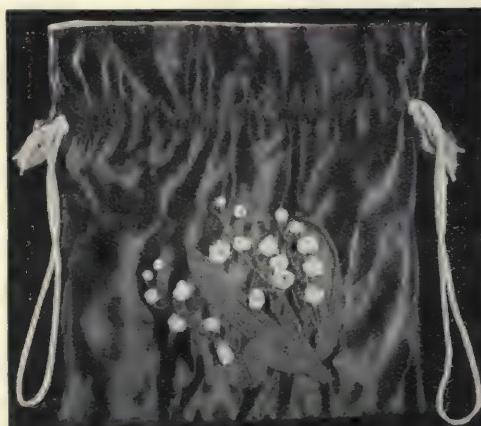
The colours required for these flowers are pale yellow and two shades of green, and also a little cotton-wool for padding.

*The Blossom.*—With the yellow silk make a ring of 4 chain, into ring work 8 double crochet, 1 treble into each of the previous double crochet. This will form a cup like the lily bloom. Take a tiny piece of cotton-wool and fill the cup; then draw together with single stitches to close up into a ball. Fasten off neatly, drawing the end through the centre of the ball by means of the crochet-hook.

The balls may be enlarged by increasing the number of double ring.

*The Bud.*—Into a ring of 4 chain work 10 double crochet and join up into a ball. The smallest buds for the extreme end of each spray are made by working several French knots, or embroidered with simple embroidery stitches on to the material.

*To be continued.*



Crochet lily-of-the-valley with leaves applied to a theatre-bag of old gold satin

## CIRCULAR COLLAR IN HONITON BRAID AND CROCHET

By CROMER BOULTON

*Abbreviations: tr., treble; ch., chain; d.c., double crochet*

THIS collar is made with Manlove's thread, No. 60, and two yards of Honiton, better quality, linen thread braid.

If the directions are followed one row at a time, it will be found easy to work, and not as difficult as it may appear from the illustration.

Join into a ring eight ovals of braid, the two end ovals being laid over each other, and neatly caught round the edges with needle and fine cotton. Work the outside portion of collar first.

Into the edge of the two ovals sewn together work 2 tr. four times, with 2 ch. between each 2 tr., 9 ch. over the bar, 4 d.c. 9 ch. away from them to next oval, and in this one, like the last, but let there be the 5 ch. 1 tr. at each end of the four sets of 2 tr.

After completing the ring of braid, work each of the next three ovals with the four sets of 2 tr. 2 ch. between, but no chain between each oval; this draws it into a curve to commence a scallop.

From the third oval the usual 5 ch. 1 tr. at the end, and 9 ch. down to the bar and up from it. The next three ovals form the scallop, and then begins the dip between

them; this can be understood from the illustration. The two ovals in the extreme "dip" do not have the usual "5 ch. 1 tr." at all.

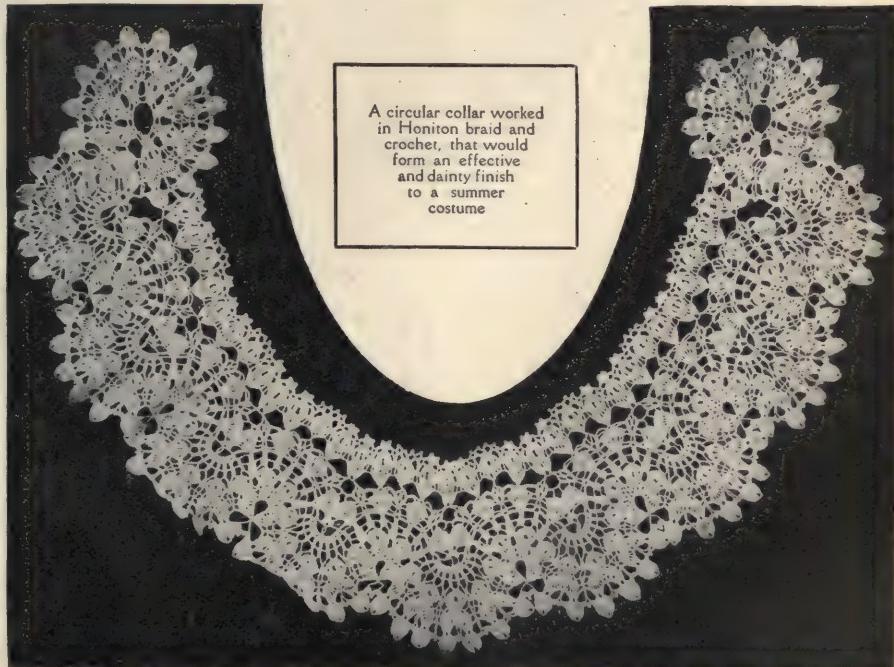
*2nd row.*—Into each of the 5 ch. make 7 long tr. (twice over the hook), 2 ordinary tr. in first space, 2 ch. 2 tr. in next space (middle one), 2 ch. 2 tr. in next space, and the 7 long tr. in the "5 ch." again; 7 ch. 1 d.c. in the "9 ch.," 4 ch. across to next "9 ch.," and 7 up to make another set of long treble.

Fill each 5 ch. of the previous row in the same manner with 7 long tr. On coming to the dip let there be 4 ch. in two places to the set of 2 tr. over the bar, but none in the extreme centre; only, of course, the usual 2 ch. between each set of 2 tr. must not be omitted.

*3rd row.*—Through the tops of the "7 tr." work 6 long tr. with 2 ch. between each one. Over the bar 7 ch. 1 d.c. in previous long ch., 1 d.c. in next (opposite side), with none between, and up to the next "7 tr."

N.B.—On reaching the dip in this row, there are less sets of "2 tr.," in order that there may be no fulness at this point. The worker must trust to her own judgment

A circular collar worked in Honiton braid and crochet, that would form an effective and dainty finish to a summer costume



in some places—this collar should be worked tightly in order to obtain the correct effect of the original, otherwise a slight alteration in stitches may be necessary where the shape of the scallop depends upon the work at this part.

*4th row.*—The six trebles over the seven made five spaces of two chains. The middle one has in it 2 long tr., 5 ch., 2 long tr.; the space each side 2 short tr., the first and last spaces 2 d.c. Into the 7 ch. 4 d.c., also with no chain between, 4 d.c. in the opposite 7 ch. At the dip d.c. in each space round to the next treble and chain.

*5th row.*—Into the 5 ch. work 8 tr. and one into the treble each side of the "5 ch." From these, and up to the next set, work 18 ch., caught down with a d.c. to the middle. Over the dip bring the two points of the pattern together closely by a d.c. in each 5 ch.

Now proceed with the other side of the collar, and finish this outer side afterwards.

*1st row.*—The three bars that were left free at the top of the rounds that formed the dip upon the other side are now filled with 7 long tr. 12 ch. to the top of the ovals between, with d.c. in them and 12 ch. away. Each of the five ovals till another "7 tr." have 4 d.c. in the middle with 12 ch. to and from. The bars (four) that had d.c. in them from the other side have a long treble each side of them, but no chain.

*2nd row.*—Into five of the 7 tr. make 5 long tr. Into the chain between these sets 5 long tr. Into each of the other chains 2 long tr. with 5 ch. between each set of two.

*3rd row.*—Into each of the five make three long tr., 9 ch. between each set. Into the top of each "2 tr." make 2 tr., 3 ch. between each set of two.

*4th row.*—In between each "2 tr." make 1, and 1 in each space between; from the last "2 tr." (other end as well) 9 ch., 1 d.c. in the first, 3 tr., 5 ch. over them, fill the "9 ch." with 9 d.c.

*5th row.*—Into each of the "5 ch." on each side of the dip 9 long tr., 7 ch. to next "5 ch." and in it 6 d.c. Next time 9 tr., so that there are four groups of 9 tr., three sets of 6 d.c., 18 ch. down to middle of dip, 18 away from it.

*6th row.*—Eight long tr. with 2 ch. between each in the 9 tr., 7 ch. 1 long tr. each end of the "6 d.c." without chain between them, 4 ch. and 3 long tr. in the 18 ch., the same in next, and 4 ch. away from them.

*7th row.*—Two long tr. in each 2 ch., with 2 ch. between 2 ch. to the "2 tr." between each fan in between *these two*, 2 tr. 5 ch. 2 tr.

The two nearest fans (fourth and first) have 2 ch. 2 tr. in between the two lots of "3 tr." and 2 ch. away.

*8th row.*—Commence in the top of first fan from the ring. Into the second space of 2 ch. in the fans 1 d.c., next two spaces 2 d.c., fourth 1 d.c., 10 ch. into the top of each two tr. 2 d.c., 10 ch. 2 d.c. in the "5 ch." 10 ch. and again 2 tr.; 10 ch. from them to the next fan, the d.c. in each

of the fans nearest the dip are done right to the end, and from the end of next one (meeting) catching the loop upon the hook through to the previous fan, to close in the collar a little at every dip.

*9th row.*—Commencing from where the two fans join, put 5 d.c. in each of the ch. of 10 (the little pattern between the fans), one d.c. top of first, "2 tr.", 4 d.c. in ch., a dotted ch. between (10 ch. catch back to 4 tr. and 5 more), 4 d.c. in next 10; 1 d.c. in the two tr., 14 ch. across to second d.c. over top of fan, 6 ch. 1 d.c. in last but one, and again a dotted chain worked as before.

Now commence another row upon the outside of the collar.

Begin with 5 d.c. in each of the long ch. with 5 ch. across between them. Into the first of the 10 tr. 1 short tr., into seven more a long tr., lastly, a short one (2 ch. between each). Work round each scallop in this way, but across, at every dip make a dotted ch. between.

Into this row for a finish work 2 d.c., 5 ch., 2 d.c. in each "5 ch." Five chain to this and 5 away from it; into first space, 2 d.c.; second space, 2 short tr.; third space, 2 long tr.; fourth space, 3 long tr., 5 ch.; fifth space, 3 long tr.; sixth space, 2 long tr.; seventh space, 2 short tr.; eighth space, 2 d.c.

For the neck part take 33 ovals of braid. Into first one work 6 tr., with 2 ch. between each (the two middle treble should be long treble). Nine ch. down to the bar, then 2 d.c.; 9 ch. up from bar. Work all the 33 ovals in this way upon one side.

*2nd row.*—In this row the commencement and the finish can be done in any manner to catch on part of the ring nearest to length (first dotted chain in it); in first space of 2 ch. (2 d.c. in long ch. up to this), 2 short tr.; second space, 2 long tr.; third space, 3 long tr., 5 ch., 3 long tr.; fourth space, 2 long tr.; fifth space, 2 short tr. into long ch., 2 d.c., 5 ch. across to next "long ch., and 2 d.c."

When making the 5 ch. attach it to the collar, first to the ring and then to the first dotted ch. between, if needful.

Look now at the pattern, and see where the next joins; the third oval has only double crochet in each space, as it comes over the highest part of the collar, and does not require treble.

Now that the collar is so far completed, the outside row is needed to help in shaping it to the neck part round the shoulders.

Join the next projecting part of the ring by ch., and in the first oval work d.c. round the end, laying under the end of braid neatly. At the top 4 d.c., 4 ch., 4 d.c.; 6 ch., 1 long tr. each side of previous filling of bar, and 6 ch. up to next oval.

Each oval is worked the same, only the ch. each side of the top oval (one that comes highest) must be 9, to allow some expansion just at that part, while the d.c. are 6 all in one block, with no ch. to divide them, as in the others.

**2nd row.**—Into the three little spaces of 4 ch. at the lowest part of the collar make 2 tr., 3 ch., 2 tr., 3 ch., 2 tr., 4 ch. and 4 d.c. in next ch., 4 in opposite ch., and up to next "4 ch." at top of oval. The "9 ch. each side of the highest oval" has in it 3 d.c., 4 ch., 3 d.c., 4 ch., 3 d.c.; 3 d.c., 4 ch., 3 d.c. in the ones made in previous row, between the two "9 ch."

**3rd row.**—Fill each 4 ch. with 2 d.c., 4 ch.,

2 d.c.; 4 d.c. in the chain on each side, 2 ch. across to next, to draw the collar into shape. Over the top oval (every third one) make dotted ch. at 8, catch back to fourth 4 more.

The inside part of the rings are three sets of 2 tr. 2 ch. between each two, and 5 between each oval.

For the second row work 2 tr. in each two spaces, 2 ch. between them, 4 between the oval.



## HOME-MADE SATCHEL-BAGS



Details that Make or Mar a Dress—The Satchel-bag an Important Adjunct to a Costume—How to Make Some Pretty and Inexpensive Bags

EVERYONE is agreed as to the importance of the details of dress, and as to the great expense, alas! of such details. The woman who can do her own millinery and neckwear has therefore a considerable advantage over the one who has not cultivated her talents in this direction. She may also make her own satchel-bag; and such a bag, slung across the shoulder by a tinsel cord, adds a marvellous amount of smartness to a simple toilette.

In Paris, most of these bags are made to match the gown. For instance, a shepherd's-plaid suit with a belt of blue leather striped with yellow has an envelope-shaped bag made of the same material, and the flap decorated with a band of the blue and yellow

leather. On this side the Channel, black or coloured velvet is the most popular fabric for these bags, and they are usually trimmed with gold or platinum tinsel furniture braid, and more or less elaborate braiding. Furniture brocades are also used with good effect, and a very pleasing and uncommon bag is made out of printed linen in Oriental shades edged with gold furniture galon.

### How to Make a Satchel-bag

To make a bag of this description, first cut the shape in paper. A good design is shown in one of our illustrations. The measurements are  $10\frac{1}{4}$  inches from the top to the point,  $10\frac{3}{4}$  inches across the widest part, and 8 inches across the top. The rounded flap measures 4 inches at the deepest part. Half a yard of velvet will be required. Cut the velvet with a turning and mount it over tailors' canvas, folding the velvet over the canvas around the edges to the correct size. The braiding should be done before the bag is made up, and the galon sewn on around the edge of the top part. The back of the bag is left quite plain.

The design for the braiding should first be drawn in pencil on a piece of paper. One side is drawn first, and the paper doubled in half and the second side traced through. This is then traced again on to a piece of coarse lino, which is laid on the velvet, and the lines gone over with a yellow chalk pencil. The chalk passes through the lino and forms a line on the velvet. When thus traced, the design should be outlined either with a rat's-tail cord or fancy waved braid. Platinum cord braid should be sewn on with grey cotton, and gold braid with yellow cotton. Attention to this detail makes a considerable difference in the appearance of the finished work.

When the braiding is done the front and the back pieces of the bag are laid together and over-sewn around the edges, and to hide the stitches a piece of rat's-tail cord is put on. The fastening may either be made with one of the little patent press buttons, or a loop of rat's-tail cord to pass over a button stitched on to the bag. The loop must be made a fairly tight fit for the sake of safety.



A satchel-bag of black velvet, trimmed with platinum braid. A bag of this description adds smartness to a simple toilette. A tinsel cord is attached, by means of which the bag can be worn slung across the shoulder.

The next step is to sew on the thick tinsel cord by which the bag is carried. This must be done before the lining is put in. Two yards of cord will be needed, each end of which is made up in a knot and loop, and stitched at each corner of the flap.

Now the lining should be cut out, and the bag part seamed together on the wrong side. It is then slipped into the bag, and the part for the flap turned in around the edges, and slipstitched into place.

The quantities of material required for this bag will be: Half a yard of velvet at 4s. 11d. the yard, 1½ yards of furniture galon, just over an inch wide, at 6½d. a yard, 2 yards of rat's-tail cord at 3½d., and 2 yards of waved braid at about 4d.; half a yard of silk, at 1s. 11d., for lining, and half a yard of tailors' canvas at 5½d., for interlining. The cost will be about 5s. 9d., without the cord for hanging, of which the price varies very much according to the quality, but a nice one can be purchased for a shilling or so the yard.

A very pretty effect can also be gained by plaiting the narrow rat's-tail cord and using it instead of a wide one.

#### Another Dainty Bag

The second bag is made in a somewhat different way. First of all, the silk and canvas are laid one over the other and tacked together. The silk in this case is a beautiful piece of Venetian-red brocade, a copy of an old one. The design for the braiding is then traced, as directed in the former case, on the flap and the bag itself, and is outlined with a very effective gold tubular braid with a silk back, which is easy to manipulate.

The lining is next laid at the back, and slipstitched along the top of the bag. A piece of gold furniture galon is then folded in half, and sewn on as a binding over the raw edges around the sides and the flap of the bag. Another piece of the galon is stitched on up each side of the bag, and it is complete, except for the fastening and the cord.

The quantities of materials required will depend upon the size of the bag. As it is intended for evening wear, it need only be quite small, and if made of some piece of brocade in the possession of the worker will be very inexpensive. In the case of the other bag, although the materials seem rather costly, the bag, when finished, may be worth from 25s. upwards, according to the amount of braiding.

Those who do not feel inclined to undertake the actual making of the bag themselves will find that they can effect an economy by purchasing the materials themselves, even if they have to call in the services of a dressmaker, who is a neat worker, to do the actual sewing.

Quite simple and effective bags can be made of velvet to match the gown, with no braiding at all, but just a piece of furniture galon sewn on around the flap and the bag itself. A tinsel button can be bought ready

made for about 3½d. to use as a fastening, though it is better to use a press button as well and dispense with a loop.



A satchel-bag bound with gold furniture galon. It is intended for evening use, and can be made quite easily by home workers

A pretty bag in velvet of some simplicity can be fashioned in a colour that exactly matches the dress of its owner, or that contrasts suitably. Such a bag should not be elaborate; indeed, its sole ornament can quite well assume the form of three silken tassels at the bottom, sewn at equidistant points. Thus will be secured an admirable and, shall we say, refreshing severity of treatment that will strike the note of distinction and individuality so dear to the connoisseur in the art of dress. The cord that suspends this bag should be of equal simplicity. Excellence of material and finish of workmanship must in this case atone for absence of decoration.

#### The Individual Note

It is, however, in the more elaborately fashioned bag that the dainty taste of the cunning needlewoman or craftswoman can find its widest scope. All materials are at her disposal. For a trim tailor-made, she has the various leathers and suèdes from which to choose a foundation for her skill. Should she work in leather, an embossed satchel-bag may well afford her opportunities, while, should her brush be the fittest exponent of her artistic fancy, then the delicately coloured and supple suède or kid can embody any imaginative originality in the form of design or monogram that may appeal to her. Nothing is valued more truly than a gift which has been made solely for its recipient.



# KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches will be fully dealt with in **EVERY WOMAN'S ENCYCLOPÆDIA**. Everything a woman ought to know will be taught in the most practical and expert manner. A few of the subjects are here mentioned :

**Recipes for**

Ranges  
Gas Stoves  
Utensils  
*The Theory of Cooking*  
*The Cook's Time-table*  
Weights and Measures, etc.

Soups  
Entrées  
Pastry  
Puddings  
Salads  
Preserves, etc.

Cookery for Invalids  
Cookery for Children  
Vegetarian Cookery  
Preparing Game and Poultry  
The Art of Making Coffee  
How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

## WORK FOR ODD MOMENTS

Caramel—White and Browned Crumbs—Glaze—Clarified Fat—Pepper Spice—Vanilla Sugar—  
Nouille Biscuits—Milk Biscuits—Pink Sugar—Meringue Cases—Mayonnaise Sauce

A cook often finds odd half-hours at her disposal, and slack days when for some reason or other fewer meals are required. Now, if she is a wise and methodical woman, after a certain amount of recreation she will seize the opportunity of replenishing her stock of various necessary home-made stores, which she knows by experience greatly simplify and lighten her labours on the days when she is overwhelmed with work.

For instance, a day rarely passes when there are not foods to coat with crumbs for frying, and it is wasteful and vexing to have to find stale bread and make breadcrumbs constantly, instead of taking what is necessary from the tin labelled "Dried White" or "Brown" crumbs.

Gravies and sauces have an aggravating trick of lacking a tempting brown colour just at the last moment. The careless, unready cook snatches up an iron spoon, fills it with sugar, thrusts it into the fire, and, in order to obtain half a teaspoonful of caramel, ruins several spoons and constantly renders kitchen, if not house, unbearable with fumes of burnt sugar.

Make a good supply of well-coloured, thick caramel, and it will keep for months, and always be to hand. The following stock items are most useful to keep in every kitchen, and are neither troublesome nor expensive to prepare.

### CARAMEL

For Browning Gravy, Stews, etc.

Required : Half a pound of loaf sugar.

Half a pint of hot water.

Use an old saucepan for this, as it does not improve the appearance of good ones. Put the sugar in a saucepan over a slow fire until it melts, and colours a dark brown. Then add the water slowly, and stir until the sugar has quite dissolved. Next let the caramel boil until it is as thick as treacle. Strain into a bottle, and leave until cold, when the bottle should be tightly corked.

### WHITE CRUMBS

These may be used for coating articles to be fried, puddings, in fact, anything in which fresh white crumbs are used.

Rub some stale white bread through a wire sieve. Put the crumbs on a baking-tin in a very slow oven until they are dry and crisp, turning them over constantly, otherwise they will brown and they should not colour in the least. Let them get quite cold, then put them in a tin with a tight-fitting lid, or in a wide-necked bottle. They will keep for months, but if they are shut up in a tin before they are absolutely cold they will soon become mouldy.

### BROWNED CRUMBS

Keep all scraps of crust until there is a good quantity; cut off any black bits, and put the rest on a baking-tin in the oven until they are a bright golden brown all over and quite

crisp. Then pound them in a mortar, or, if there is not one available, put them between two pieces of paper and crush them with a rolling-pin. Next pass them through a sieve—this ensures them being all of one size. Put them in a tin with a tight-fitting lid.

These crumbs are useful for shaking over boiled ham or bacon, and can often be used for puddings instead of white crumbs, giving the mixture a richer appearance.

### GLAZE

This is made by straining some good stock into a saucepan, and boiling it quickly with the lid off the pan until it is reduced to about one-third of the original quantity, but the amount will depend on the quality of the stock. Keep it well skimmed while it is boiling.

When it is sufficiently reduced it will be a dark brown colour and about the consistency of melted glue. Let it cool slightly, then pour it into a clean, dry jar. When cold it will be quite hard. It will keep for a long time if a little melted lard or butter is poured over the top.

A small piece added to sauces, gravies, and soups is often a great improvement.

#### To Use It For Glazing Purposes

Put a small piece of it in a cup or basin, place this in a pan of boiling water, and let it melt gently, then brush it over the article to be glazed.

### CLARIFIED FAT

There should be a jar of clarified fat in every kitchen; it is useful for ordinary pastry, for greasing moulds and basins, and can often be used in place of butter for sauces, etc., in ordinary household cookery.

Trim off all superfluous fat from joints—whether beef, mutton, pork, or veal, all can be used; or if there is not sufficient cooked and uncooked fat from the joints, purchase two or three pounds of “pieces of fat” from the butcher; these are usually sold at threepence or fourpence per pound.

Having cut away every scrap of lean, cut up the fat into small pieces, put them in a saucepan with enough cold water to cover the bottom of the pan to the depth of three inches. Boil the fat quickly, with the lid off the pan, until the pieces of fat are shrivelled like over-fried bacon and the melted fat is perfectly clear. Keep it well stirred, otherwise the pieces of fat may stick to the bottom of the pan and burn and be spoilt. Let the liquid cool slightly, then strain it into a jar or basin.

### PEPPER SPICE

is a most useful condiment to keep in store; it saves endless trouble in flavouring stews, etc., and is invaluable for forcemeat.

*Required:* One and a half ounces each of dried bay-leaves and thyme.

One ounce of rosemary and marjoram.

Three-quarters of an ounce each of grated nutmeg, whole black pepper, and pounded mace.

Quarter of an ounce of Nepal pepper.

Carefully look over and remove all stalks and sticks from the herbs. Put all the ingredients into a mortar and pound them well together until they are like powder, then rub them through a fine sieve. Put the spice into small, dry bottles, cork them down tightly, then use as required.

### VANILLA SUGAR

This is delicious for sprinkling on sweet fritters, sweetmeats, etc.

*Required:* Half a pound of loaf sugar.  
Six vanilla beans.

Chop the beans very finely, pound them in a mortar with the sugar, then rub both through a coarse hair sieve; re-pound what does not pass through the sieve the first time. When pounded and sieved, put into a clean, dry bottle and keep it tightly corked. Cinnamon sugar, which is used for coating doughnuts, is made in exactly the same way, substituting four sticks of cinnamon for the vanilla beans.

### NOUILLE BISCUITS

These may be made in fairly large quantities, for they will keep well in a tin with a tight-fitting lid. They are a particularly light, nutritious biscuit, and usually much liked.

*Required:* Half a pound of flour.  
The yolks of two eggs.  
A little cold water.  
Half a teaspoonful of salt.

Sieve the flour and salt into a basin. Make a well in the middle and put in the yolks of the eggs. Take a wooden spoon and work into them as much flour as they will take up, then add enough cold water to mix the whole into a stiff paste. Knead it for about ten minutes, or until quite smooth, then roll it out very thinly. Stamp it out in rounds about the size of the top of a tumbler. Prick each round a few times with a skewer. Lay them on a greased baking-tin, and bake in a quick oven for about eight minutes, or until they are a pretty biscuit tint. Lift them on to a sieve. When they are quite cold put them away in a tin.

### MILK BISCUITS

This home-made variety is useful for savouries and serving with cheese.

*Required:* Half a pound of flour.  
One ounce of butter.  
One teaspoonful of baking-powder.  
Quarter of a pint of milk.

Warm the butter and milk in a small saucepan; sieve the flour and baking-powder into a basin. When the milk is hot pour it gradually into the flour, stirring it carefully into a smooth paste.

Flour the pastry-board, roll the pastry out as thin as possible, then cut it into rounds with a cutter about an inch and a half across. Lay these on a greased baking-tin, and bake them for about twenty minutes. Lift them on to a sieve. When cold, pack them away in a tin.

### PINK SUGAR

gives a dainty touch of colour to trifles, cakes, puddings, and sweetmeats, but be careful to make it a very delicate tint.

Put some castor sugar on a plate; let fall on to it two or three drops of cochineal. Then, with a wooden spoon, work these two together until every grain of sugar is evenly tinted. Add more cochineal if necessary. If an accident happens and too much cochineal is dropped on, add more sugar, and work all well together. When the whole is of uniform tint, put it into a dry bottle, and cork tightly.

### MERINGUE CASES

These will keep for months in a tin, and are useful to have at hand should an unexpected guest arrive, necessitating additions

to the menu. It takes but a few minutes to whip and flavour the cream and fill in the cases.

For the recipe, see page 770, Vol. I., *EVERY WOMAN'S ENCYCLOPÆDIA*.

### MAYONNAISE SAUCE

A recipe for mayonnaise sauce will be found on page 1853, Vol. 3., *EVERY WOMAN'S ENCYCLOPÆDIA*.

Though a store of this sauce is always desirable, it is specially so during hot weather, when salads and mayonnaises of all kinds form important items on menus.

The home-made variety is far superior to the bought. It is quite simple to make, but takes time and patience, for if it is mixed hurriedly it is almost certain to curdle, and the labour is trebled.

## TEMPTING SALADS

(SEE COLOURED FRONTISPICE)

**The Possibilities of Salads—Diversity of Ingredients—Mayonnaise of Chicken—Pretty Ways in Which to Serve Fruit Salads—Pineapple Salad—Game Salad**

MANY people seem to have but one idea of a salad—a mixture of lettuce, cress, spring onions, and radishes—whereas there is an almost endless variety. In fact, almost any "left-over" can, with a little thought and care, be turned into an appetising salad.

Salads should make an appearance on every table at least once a day, and especially during the spring and summer months, when a cool, refreshing-looking dish will be enjoyed far more than a hot joint for lunch.

### INGREDIENTS SUITABLE FOR SALADS

Remains of any cold, cooked vegetable.

Scraps of meat, poultry, game or fish.

Hard-boiled eggs.

Cheese.

Any of these, with the addition of a lettuce, some cress, cucumber, and good salad-dressing, can be made dainty, appetising, and wholesome at but a small cost.

### SOME RULES TO REMEMBER

1. Wash all lettuce, etc., very carefully.
2. Shake the leaves gently in a cloth to remove the moisture.

3. Be careful not to bruise the leaves.

4. Pull the lettuce into shreds. On no account cut them, the steel knife spoiling their flavour.

5. If onion or garlic flavouring is desired, rub the inside of the salad-bowl with the cut side of either.

6. Pour over the salad-dressing at the last moment before serving, otherwise the leaves will become limp and sodden, while crispness is an essential in green salads.

### MAYONNAISE OF CHICKEN

*Required:* The remains of a cooked chicken.

Three hard-boiled eggs.

Two lettuces.

A little endive.

Mustard and cress.

One small beetroot or a tomato.

Mayonnaise sauce.

Cut the chicken into neat dice, wash the lettuce and cress carefully, and tear the former into shreds. Peel the beetroot and cut it into coarse shreds. Shell the eggs, cut a few neat rounds for garnishing, and the rest into dice.

Put a layer of the mixed salad in a salad-bowl or glass dish, next some egg and chicken, then more salad, mixing at first with a little mayonnaise sauce. Continue these layers, piling the salad up high in the centre. Garnish the top with a few feathery tufts of endive, and arrange the neat rounds of the hard-boiled egg round the base.

Hand more mayonnaise sauce with the salad, but do not pour it over.

Cost, from 1s. 6d.

A very pretty fashion is now in vogue of serving fruit salads in hollowed-out fruits, such as pineapple, melon, grape-fruit, large pears, etc., instead of in silver or glass bowls or dishes. Vegetable salads are served in hollowed-out potatoes, artichoke bottoms, and various ornamental gourds, custard marrows, and small pumpkins.

### A PINEAPPLE FRUIT SALAD

*Required:* A medium-sized pineapple.

Half a pound of black grapes.

Two bananas.

One orange.

Half a pint of white wine.

Castor sugar and liqueurs to taste.

Remove the top neatly from the pineapple, then, with a silver knife, scoop out the centre of the fruit, so that only a case is left. Cut the fruit into neat dice, also the bananas and orange, after peeling them and removing all pith and pips from the latter.

Put all the fruit in a bowl, add the wine, liqueur and sugar to taste, and let it stand for half an hour in a cool place, on ice, if possible. Just before required for serving, arrange the salad in the pineapple, heaping it up slightly and blending the colours prettily. Place the top of the pine in

position, arrange on a pretty dish with vine-leaves, sprays of fern, or smilax round.

If preferred, use strawberries or raspberries in place of, or as well as, orange.

Cost, from 5s.

### A GAME SALAD

*Required:* One custard marrow or large celeriac.

About three-quarters of a pound of cold cooked game.

Half a small cucumber.

Two lettuces.

Two tomatoes.

One endive.

One teaspoonful of capers.

About half a pint of mayonnaise sauce.

(Sufficient for about six.)

Remove all bones from the game, and cut it into neat dice. Season with salt and pepper. Cut a neat round slice off the top of the custard marrow, and scoop out all the seeds and fibre, leaving a neat, round bowl, into which the salad can be put.

Wash and prepare the lettuce and endive, using only the white part of the latter; pull both into small pieces.

Peel the cucumber and cut it into thick strips like matches; dip the tomato in boiling water for a minute or two, then peel it; if it seems inclined to peel easily, there will be no need to dip it in the water. Cut it into neat snippets. Mix about three parts of the lettuce, endive, cucumber, and tomato with some of the mayonnaise sauce, put a layer of it in

the marrow, then put in a heap of game, piling it well up; cover this with salad, arranging it as prettily as possible. Garnish round the edge of the marrow with sippets of tomato. Sprinkle a few capers over the top. Arrange the marrow on a bed of endive on a dish, and hand mayonnaise sauce with it.

Cost, from 3s. 6d.

N.B.—Cold chicken or meat of any kind can be used in place of game.

### FRUIT SALAD No. 2

(Served in Grape-Fruit)

*Required:* A large grape-fruit.

One gill each of sherry, water, and any kind of fruit syrup.

Four ounces of loaf sugar.

The juice of one lemon.

One or two bananas.

A small bunch of black grapes.

A few strawberries and raspberries.

A dozen or more cherries.

(Sufficient for about six.)

Put the sherry, water, syrup, and sugar in a saucepan, and boil them until the syrup will form a thread between the finger and thumb. Let it get cold, then add the strained juice of the lemon and the prepared fruits. Cut a neat slice off the top of the grape-fruit, and hollow out the inside, cutting the fruit into neat cubes, and adding it to the salad. Arrange the salad in the grape-fruit, heaping it up well; fix the lid in place, arrange on some pretty leaves on a dish, and serve.

Cost, about 2s. 6d.

## COLD SWEETS MADE WITH STRAWBERRIES

Strawberry Bavaroise—Strawberry Trifle—Compôte of Strawberries—Strawberry Foam—Strawberry Fool—Strawberry Cream—Strawberry Moulds—Strawberry Sponge—Strawberry Tapioca—Strawberry Vol au Vent

### STRAWBERRY BAVAROISE

*Required:* Clear lemon jelly.

About one and a half pints of strawberries.

Three-quarters of an ounce of French gelatine.

The juice of half a lemon.

Three ounces of castor sugar.

Half a pint of good thick cream.

Use a plain mould. Rinse it out with cold water, pour in enough clear lemon jelly to cover the top of the mould to the depth of half an inch, and let it set. Then put in a ring of small strawberries, keeping them in place with a little more melted jelly. Now pour in more jelly, and keep turning the mould about till it is coated half an inch thick all over.

Next prepare the mixture. Remove the stalks from a pint of strawberries. Sprinkle half an ounce of the sugar over the fruit, and rub it through a hair sieve with a wooden spoon.

Put the gelatine, lemon-juice, and two tablespoonfuls of warm water in a little saucepan, and stir over a gentle heat till the gelatine is melted; add the rest of the sugar, and mix well.

Whip the cream carefully. Mix the whipped cream and the fruit juice lightly together, and strain into them the melted gelatine.

Mix thoroughly, then pour at once into

the mould which was lined with jelly, and leave till set. Dip the mould into tepid water, and turn the bavaroise out on to a glass dish. Put a border of chopped jelly round the mould, and here and there heaps of small strawberries.

NOTE.—If strawberries are out of season substitute jam, but in that case a few drops of cochineal will probably be required. Then the mould should be decorated with rings of finely chopped pistachio nuts or angelica. Cost, 2s. 6d.

### STRAWBERRY TRIFLE

*Required:* Six penny sponge-cakes.

Half a pint of cream.

Half a pint of mashed strawberries.

Half a pint of custard.

A quarter of a pint of sherry or home-made wine.

Two or three tablespoonfuls of apricot jam.

One tablespoonful of castor sugar.

Cut the cakes in halves lengthways, and spread each half with jam; then build these pieces up in any shape that best fits the dish you mean to serve the trifle. Pierce a few holes all over the cakes with a skewer to allow the wine to soak in well. Pour over them the wine, and leave for about one hour.

Mash the strawberries with the sugar. Whisk the cream till stiff, but remember

that if it is overdone it will turn into butter. Now mix the strawberries and cream together. Pour the custard over and round the cakes. Heap the cream and strawberry pulp all over the top, decorate with a few whole strawberries, and serve cold. Cost, 2s. 6d.

### COMPÔTE OF STRAWBERRIES

*Required :* One pound of strawberries.

Three-quarters of a pound of lump sugar.

One and a half pints of boiling water.

Vanilla.

Cochineal.

Whipped cream.

Stalk the strawberries, lay them in a bowl, and pour over them the following syrup :

Put the sugar into a clean, bright pan with the water, and boil quickly with the lid off till the quantity is reduced to half. Keep it well

skimmed. Then flavour with vanilla (or liqueur, if preferred), colour it a pretty pink with cochineal, and pour it over the strawberries.

Garnish with little heaps of whipped and flavoured cream, and hand with them pink and white wafers. Cost, 8d., without cream.

### STRAWBERRY FOAM

*Required :* Half a pound of strawberries.

A quarter of a pound of castor sugar.

Three eggs.

Cochineal.

Stalk the strawberries, and beat the fruit and sugar well together. Carefully separate the yolks and whites of the eggs. Put the whites with the mashed strawberries, and with an egg-whisk whip the mixture lightly for about twenty minutes. A few drops of cochineal may be added to improve the colour.

Heap the mixture in a glass dish, and serve with it ice wafers or sponge fingers. Cost, 8d.

### STRAWBERRY FOOL

*Required :* One pound of strawberries.

Three-quarters of a pint of cream.

Sugar to taste.

Rub the strawberries through a sieve, and sweeten the pulp to taste with castor sugar. Add the cream, and stir it in. Beat them together till they are quite smooth.

Pour the "fool" into a glass dish, and, if possible, place it on ice till it is wanted.

Cost, 2s.

### STRAWBERRY CREAM

*Required :* Three-quarters of an ounce of leaf gelatine.

The juice of half a lemon.

Two and a half ounces of castor sugar.

Half a pint of thick cream.

One pint of strawberries.

Clear wine or lemon jelly.

Pistachio nuts.

Rub the fruit through a hair sieve. Put the gelatine in a clean pan with two tablespoonfuls of hot water, and the juice of the half lemon. Stir these over the fire until the gelatine is melted, then add the sugar, and mix it in. Whip the cream—double cream, if possible—stiffly, mix it lightly into the fruit purée, and strain into them the melted gelatine.

Pour it at once into a mould which has been rinsed out with cold water.

If possible have the mould first coated with a little clear wine or lemon jelly, decorated with a few whole strawberries and, if liked, a few strips of angelica, the green making a pretty contrast.

Cost, 1s. 6d.

### STRAWBERRY MOULDS

*Required :* One and a half pints of milk.

One lemon.

Two ounces of castor or loaf sugar.

One pound of strawberries.

One ounce of leaf gelatine (or half an ounce of Nelson's).

Cochineal, if required.

Put the milk and lemon-rind into a pan on the fire, and, when it boils, strain out the rind and add the sugar.

Rub the strawberries through a hair sieve, and add the pulp and juice to the milk. Strain in also the lemon-juice.

Dissolve the gelatine in three or four tablespoonfuls of hot water. To do this, boil it over the fire for a minute or two. If Nelson's gelatine is used, it requires soaking for an hour in cold water.

Rinse out some little moulds with cold water, put in the mixture, and leave till set. Then dip the moulds into warm water, turn out the contents on a glass dish, and serve.

If the mixture is not of a pretty colour, add a drop or so of cochineal.

Cost, 1s.

### STRAWBERRY SPONGE

*Required :* Half a pint of sieved strawberries.

Two ounces of castor sugar.

Three-quarters of an ounce of gelatine.

Three eggs and one extra white.

One gill of milk.

Cochineal.

Rather over-ripe fruit could be used for this, as, in any case, it has to be rubbed through a hair or fine-wire sieve. Use a wooden spoon for this purpose, for a metal one injures the colour.



Strawberry Cream

Heat the milk in a saucepan, add to it the three yolks, and stir over a slow fire till it thickens, but on no account let it boil.

When thick, take it off the fire, and add the sugar and strawberry pulp. Next put the gelatine in a clean saucepan with about three tablespoonfuls of hot water, stir over the fire till the gelatine is quite melted, and then strain it into the strawberries, etc., mixing it well. If the colour is not good, add a few drops of cochineal.

Whip the whites to a very stiff froth, so stiff that when you turn the plate right over they will not fall out. When the mixture is beginning to cool, stir in the whites thoroughly but very lightly.

Stir it from time to time till it is just setting, and either pour it into a mould that has been rinsed out with hot water, or heap it up roughly in a glass dish.

Cost, 1d.

#### STRAWBERRY TAPIOCA

*Required:* Six tablespoonfuls of tapioca.  
One and a half pounds of strawberries.  
Sugar to taste.  
One and a half pints of boiling water.  
Half a pint of boiled custard.

Overnight, well wash the tapioca, and leave it in a basin with enough cold water to cover it.

Next morning, place it in a clean saucepan with the boiling water, put on the lid, and let it simmer gently till the tapioca is quite soft and transparent.

Pick over and stalk the strawberries. Add them to the cooked tapioca, sweeten to taste, and simmer again for two or three minutes.

Then pour all into a glass dish, and, when quite cold, serve with cream or custard.

Cost, 1s. 1d.

#### STRAWBERRY VOL AU VENT

*Required:* Half a pound of rough puff pastry.  
White of egg.  
About one pound of strawberries.  
Castor sugar.  
Vanilla.  
Sixpennyworth or more of cream.



Strawberry Trifle

### POULTRY RECIPES

Crépinettes of Chicken—Boiled Fowl—Coquilles de Pigeon—Rabbit Pie—Bouchées de Poulet—Boiled and Stuffed Rabbit

#### CRÉPINETTES OF CHICKEN

*Required:* Quarter of a pound of cooked chicken.  
Three ounces of cooked ham.  
One yolk of egg.  
Six button mushrooms.  
About three tablespoonfuls of white sauce.  
Salt and pepper.  
Pig's caul.  
Spinach purée.  
(Sufficient for four to six.)

Cut the chicken, ham, and mushrooms into shreds. Put the sauce in a small pan on the fire; when it is hot, but not boiling, add the beaten yolk and the chicken and

Make the pastry, and roll it out till it is one and a half inches thick, and, with a large round or oval cutter stamp out the pastry. Now take a cutter the same shape, but two sizes smaller, and press it on to the pastry shape, but not more than half through it. This is to mark the lid, which is afterwards removed.

Put the pastry on a baking-tin, and bake it carefully in a quick oven, and for the last few minutes do not open the door. When it is nearly done, brush it over with a little slightly whipped white of egg and dust it with castor sugar. Put it back in the oven for a few minutes to glaze, and then, with a sharp knife, remove the inner circle and the soft paste from inside each case, taking care not to let the knife slip through it.

Have ready some ripe strawberries, stalk them, and dust well with castor sugar, mixing them lightly with the cream, which should be stiffly whipped and flavoured with sugar and vanilla. Fill in each case with the strawberries, and spread a layer of the cream over the top of the fruit, then put on the lid of pastry.

If by any chance the pastry lid gets broken or spoilt, merely sprinkle a few finely chopped pistachio nuts on the cream, and serve without the lid.

Cost, 1s. 8d.

mushrooms, cut in shreds. Stir the mixture over the fire for a few minutes, then spread it on a plate and let it cool.

Wash the caul very thoroughly in salt and water, changing the water two or three times. Let it dry, then cut it into small squares of about three and a half inches.

Put about a dessertspoonful of this mixture in the centre of each square, fold the caul neatly over it. Lay these "crépinettes" on a baking-tin, put in the oven, and cook for about ten minutes; then brush each over with a little melted glaze. Have ready

some paper ramakin cases. Heat the spinach, season it carefully with salt and pepper, and, if possible, add a tablespoonful or more of cream to it. Put a layer of spinach in each ramakin case, then place a crépinette in each. Lastly, take a forcing-bag and pipe, and force some small "roses" of spinach as a border round each case.

Cost, about 2s.

N.B.—If the spinach is too soft to force, mix a little finely mashed potato with it.

If it is not possible to procure pig's caul, use sheep's; it does quite well, but is rather coarser.

### BOILED FOWL

*Required:* One fowl.

One slice of fat bacon.

Two onions.

One carrot and turnip.

Two sticks of celery.

A bunch of parsley, thyme, and a bay-leaf.

A blade of mace.

Three cloves.



Boiled Fowl with Egg Sauce

Four peppercorns.

Half a lemon.

(Sufficient for six or eight.)

Truss the fowl for boiling. (See instructions on Trussing, page 103, Vol. I, *EVERY WOMAN'S ENCYCLOPÆDIA*.) Next rub it all over with the lemon. Cut a few slits in the bacon to prevent it from curling up, tie it over the breast of the bird, then wrap it up in a piece of buttered paper. Wash and prepare the vegetables, and cut them in halves; tie the herbs in a bunch, and the spice in a piece of muslin. Put these in a stewpan large enough to hold the bird easily; pour in enough hot water to about half-fill the pan. When the water boils, put in the chicken, and let it simmer very gently from one to one and a half hours. Then take off the bacon and paper, wipe the fowl with a clean cloth or soft piece of paper to remove all grease, put it on a dish, and coat it carefully with egg sauce.

If the yolks and whites of the hard-boiled eggs are separated, the whites chopped and added to the sauce, while the yolks are rubbed through a sieve, and sprinkled over the fowl after it has been coated with the sauce, the dish will be very effective.

Cost, from 3s.

### COQUILLES DE PIGEON

*Required:* Two pigeons.

Two ounces of bacon.

Two ounces of butter.

Two ounces of beef suet.  
One tablespoonful of white sauce.  
Two eggs and one extra yolk.  
Two tablespoonfuls of panada  
Salt and pepper.  
Good white sauce.  
A garnish of cooked mushrooms or asparagus tops or spinach.  
(Sufficient for six persons.)

Remove all the flesh from the pigeons, and pound it in a mortar with the chopped suet and bacon. Next rub all through a wire sieve. Then put it back in the mortar, add the butter, panada, a tablespoonful of white sauce, the chopped mushrooms, and salt and pepper to taste. Mix all these ingredients well together, then add the beaten eggs, gradually stirring them well in. Well butter some small coquille-moulds, fill them full of the mixture, smoothing it evenly over. Place them in a shallow stewpan, cover with a piece of buttered paper, pour in boiling water to come barely half-way up the moulds, and steam, from fifteen to twenty minutes, until they are firm. Turn them carefully out of the moulds, wipe them with a piece of soft paper, and arrange in a circle on a hot dish, strain some good white sauce over and round them, and fill in the centre with asparagus points, or spinach.

### For the Panada:

Melt one ounce of butter in a saucepan, stir in two ounces of flour, and add a quarter of a pint of white stock. Cook over a slow fire until the mixture leaves the sides of the pan clear.

### RABBIT PIE

*Required:* One rabbit.

Six slices of fat bacon.

Two tablespoonfuls of chopped parsley.

One tablespoonful of breadcrumbs.

Three hard-boiled eggs.

One raw egg.

Salt and pepper.

A little grated lemon-rind.

Three-quarters of a pound of any good pastry.

(Sufficient for six or eight.)

Cut the rabbit into neat, small joints. Chop about a slice of the bacon, enough to fill a tablespoon, and boil the remainder for ten minutes.

Put the heart and liver of the rabbit in a pan with water to cover them, bring them to the boil, and cook them for five minutes; then chop them finely. Put the chopped bacon, heart and liver in a basin with the crumbs, parsley, lemon-rind, and salt and pepper to taste. Mix all together. Beat up the egg, and add enough of it to bind the mixture to a paste; then shape it into small balls. Put a layer of pieces of rabbit in a pie-dish, then some slices of bacon, forcemeat balls, and slices of hard-boiled egg; next, more rabbit, and so on until the dish is full. Pour in enough water or stock to about half-fill the dish. Roll out the pastry. Cut off a

strip the width of the top of the pie-dish ; brush the dish with a little water, put on the strip of pastry ; brush it with a little water, then cover the dish with pastry, pressing the edges together. Decorate the top with leaves and a tassel of pastry. Beat up the egg, and brush the top of the pie and the decoration with it ; but be careful not to brush the

Heat the Béchamel sauce, add to it the second yolk of egg, and whatever cream is left. See that it is carefully seasoned, and strain it round the dish. Be careful that the sauce does not boil after the yolk and cream are added. Cost, about 2s. 4d.

### BOILED AND STUFFED RABBIT

*Required :* One large rabbit.  
Two large onions.  
A bunch of parsley and herbs.  
Four cloves.  
Four peppercorns.  
Stock or water.

#### *For the stuffing :*

Quarter of a pound of lean veal.  
Two ounces of beef suet.  
One ounce of fat bacon.  
One teaspoonful each of chopped parsley and grated lemon-rind.  
One or two tablespoonfuls of

breadcrumbs.

One egg.

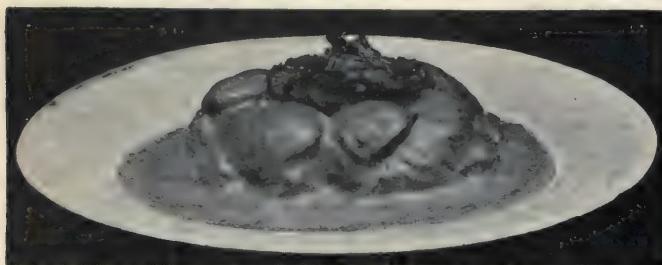
Salt, pepper, and nutmeg.

(Sufficient for seven.)

Chop the veal very finely, or pass it through a mincing-machine ; then pound it in a mortar with the suet and chopped bacon. Next rub it through a sieve, then stir into it the parsley, lemon-rind, breadcrumbs, beaten egg, and seasoning to taste.

After skinning and drawing the rabbit, put it in a basin of warm water with a small handful of salt in it, and let it soak for an hour ; this is to draw out the blood. Next stuff the rabbit with the forcemeat, sewing up the opening with a little fine string.

Next truss it neatly in shape, put it in a stewpan with enough white stock or water to cover it ; put in the two onions (having peeled and sliced them), the herbs (tied together), the spice, and a little salt. Bring it to the boil, then skim it well. Next, let it simmer gently from one to two hours, according to the age and size of the rabbit. When tender, lift it out of the pan ; remove



Coquilles de Pigeon

edges of the pastry, for if this is done it will not be able to rise. Bake it in a moderate oven for about one and a half hours.

This pie is delicious either hot or cold.  
Cost, about 2s.

### BOUCHÉES DE POULET

*Required :* Three ounces of cold chicken.  
One pound of mashed potato.  
Four or six mushrooms.  
The yolks of two eggs.  
One gill of cream.  
Two ounces of butter.  
Salt, pepper, and nutmeg.  
Carefully browned crumbs.  
Neat rounds of fried bread.  
Half a pint of Béchamel sauce.  
(Sufficient for about four.)

Remove all skin from the meat, and chop the latter coarsely ; also the mushrooms. Melt about half an ounce of the butter in a small pan, put in the chopped mushroom, and let it cook for a minute or two ; then add the chicken, and enough white sauce to moisten the mixture. Stir it over the fire until it is hot through. Rub the potatoes through a fine sieve, add to them about an ounce of butter, a tablespoonful or more of cream and salt, pepper and grated nutmeg to taste. Stir this mixture over the fire until it is hot ; then add one of the yolks, after first beating it. Work up the potato to form a light paste. Well butter some small bouchée-moulds, and line them thickly with some well-browned crumbs ; then line them with the potato mixture, put a dessert-spoonful or more of the chicken mixture in the centre, and cover it over with more potato, smoothing the top over with a knife. Put the moulds on a baking-tin in the oven until the mixture is hot through.

Have ready some carefully fried rounds of bread the exact size of the bouchée-moulds. Arrange them on a hot dish, place a bouchée on each.



Bouchées de Poulet

the string, and put it on a hot dish. Pour over it some good onion sauce, and garnish the dish with neat rolls of toasted bacon.

Cost, from 2s. 3d.

The following are good firms for supplying Foods, etc., mentioned in this Section : Messrs. Brown & Polson (Corn Flour) ; Messrs. Samuel Hanson & Son (Red, White & Blue Coffee) ; International Plasmon, Ltd. (Plasmon) ; George Mason & Co., Ltd. (O. K. Sauce).



# THE WORLD OF WOMEN

GARTH JONES

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

*Woman's Who's Who  
The Queens of the World  
Famous Women of the Past  
Women's Societies*

*Great Writers, Artists, and  
Actresses  
Women of Wealth  
Women's Clubs*

*Wives of Great Men  
Mothers of Great Men,  
etc., etc.*

## WOMAN'S WHO'S WHO

### H.R.H. THE DUCHESS OF ALBANY

SINCE the death of her husband, the youngest brother of the late King Edward, in 1884, the Duchess of Albany, who will be an interesting figure at the Coronation, has lived in retirement, principally at Claremont, Esher, occasionally visiting her beautiful villa at Cannes. The Duchess, who was born in 1861, prefers English life, and is noted for her charitable and philanthropic work. Her house and grounds have often been thrown open for gatherings in aid of some benevolent work in which she is interested, while in her boudoir at Claremont there are always sewing and knitting

H.R.H. The Duchess of Albany  
Thomson

materials, for she does an immense amount of such work for charities. Her Royal Highness has two children, Princess Alice, who married Prince Alexander of Teck, and the present Duke of Saxe-Coburg. The Duchess's sister is the Queen Dowager of Holland, whose daughter, Queen Wilhelmina, of Holland, bears a striking resemblance to Princess Alexander of Teck.

### H.R.H. PRINCESS HENRY OF BATTENBERG

THE youngest daughter of the late Queen Victoria and mother of Queen Victoria of Spain, Princess Henry of Battenberg is one of the most interesting Royal personages of to-day. She was her mother's constant companion until her marriage, in 1858, at Whippingham Church, Isle of Wight, to the late Prince Henry, who died during the Ashanti Expedition in 1856. The Princess was then twenty-eight years of age, but so attached was Queen Victoria to her daughter that she insisted on her making her home at

Osborne. The late Prince Henry was created Governor of the Isle of Wight, and this office ultimately devolved upon the Princess. A brilliant and accomplished woman, Princess Henry has many hobbies. Yachting, motoring, music, painting, photography are some of her pursuits. Her Royal Highness has earned distinction as a composer and has a number of published pianoforte pieces and songs to her credit. The Princess has four children—Prince Alexander, born 1886; the Queen of Spain, born 1887; Prince Leopold, born 1889; and Prince Maurice, born 1891. The Princess herself was born at Buckingham Palace in 1857.



H.R.H. Princess Henry of Battenberg  
Hughes & Mullins

### THE DUCHESS OF BUCCLEUCH

ON November 22, 1909, the Duke and Duchess of Buccleuch celebrated their golden wedding at Dalkeith House, one of their Scottish homes. The Duchess is a daughter of the first Duke of Abercorn, and, like her husband, whose rent-roll has been computed at £300,000 per annum, a great friend of the Royal Family. The Duchess of Buccleuch for many years filled the position of Mistress of the Robes to the late Queen Victoria, and afterwards held the same office to Queen Alexandra. A *grande dame* in every sense of the term, the Duchess has no liking for the smart society of to-day, but jealously preserves the traditions of the old aristocracy, and is perhaps the most exclusive leader of society. Of the eight children born to the Duke and Duchess, all are still living except their eldest son, who was accidentally killed while deer-stalking in 1886. The heir to the dukedom, the present Earl of Dalkeith, married Lady Margaret Bridgeman.



The Duchess of Buccleuch  
Thomson

### MISS ELLEN TERRY (MRS. JAMES CAREW)

SOME forty years ago, Charles Read wrote in his diary: "This day received a visit from Miss Ellen Terry, a little lady as full of genius as an egg is full of meat." Miss Terry, who will appear in a scene from "The Merry Wives of Windsor" at the gala performance at His Majesty's Theatre on June 27, was then a favourite with the playgoing public. She made her first appearance on the stage in 1856, when eight years of age, at the Princess's Theatre. She



Miss Ellen Terry  
Lillie Charles

comes of a famous theatrical family. Her father and mother were actors, while her sisters Kate, Marion, and Florence, and her brothers George, Charles, and Fred Terry, as well as her two children, "Miss Ailsa Craig" and Mr. Gordon Craig, have all won success behind the foot-lights. Miss Terry has been married three times. In her teens she was married to the famous artist George Frederick Watts. The union was a brief and not a happy one, and after its dissolution she became the wife of Mr. E. A. Wardell, better known as Charles Kelly, one of the finest actors of his day. In 1907 she married Mr. James Carew, a well-known American actor.

### VISCOUNTESS POWERSCOURT

ONE of the chief hostesses of the King and Queen during the Coronation visit to Ireland will be Viscountess Powerscourt, chatelaine of Powerscourt Castle, Enniskerry. Royal personages have frequently visited Powerscourt, a mediæval stronghold with walls ten feet thick, situated amid some of the loveliest scenery in all Ireland. There was said to be a curse on the House of Powerscourt—that the holder of the title would never see his successor. But the curse was broken even before the birth of the present peer. Viscount Powerscourt is one of the tallest peers, standing six feet four inches, while the Viscountess, who was Miss Sybil Bouvier before her marriage, in 1903, is also very tall and graceful. She is a finished musician, and is devoted to gardening and animals, her favourite pets being a wolfhound, a cocker spaniel, and a Chow.

### MRS. KENDAL

LIKE others of our great actresses, Mrs. Kendal—who, on June 27, will take part in the Coronation performance at His Majesty's—comes of



Mrs. Kendal  
W. Downey

a theatrical family. She inherited her histrionic talent from her parents, the Robertsons, her brother being T. W. Robertson, the famous

dramatist. Mrs. Kendal was the twenty-second child of her parents. "It is amusing," she once said, "to hear people talk and write about my eldest brother Tom and me playing together as children. My mother married when she was eighteen, and my brother was born when she was nineteen. I was born when she was forty-eight. So my brother was a grown man when I knew him." Mrs. Kendal, who was born in 1849, made her first public appearance at five years of age, and married Mr. Kendal when she was twenty. Owing to a death in the company, she and her husband

had to act the parts of Rosalind and Orlando on their wedding-day, receiving an ovation when they came to the passage: "Will you, Orlando, have to wife this Rosalind?" "I will, as fast as she can marry us." Mr. and Mrs. Kendal have a house in Portland Place, but spend most of their time at their beautiful Yorkshire home at Filey.

### LADY TREE

"THIS is the life of little me. I am the wife of Beerbohm Tree." Thus Lady Tree, who is to take part in the Coronation gala performance at His Majesty's Theatre on June 27, when asked to write her "life"—surely the shortest autobiography on record. Lady Tree has long been known as one of the cleverest of living actresses. From an early age she developed a taste for classics and mathematics, in which she took high honours. Her favourite subject was Greek, at which she was most proficient, once taking part in a Greek play before

an audience which included the late Mr. Gladstone. Lady Tree was born in 1863, and married Sir Herbert Tree twenty years later, making her first appearance on the stage at the Gaiety Theatre the same year as her marriage. Her daughter, Miss Viola Tree, after achieving distinction as an actress, left the stage for the concert platform.

### LADY VEZEY STRONG

AS the wife of the Lord Mayor of London, Lady Strong will have a busy time in connection with the City's Coronation festivities. She, however, is one of the most delightful hostesses, and whatever she undertakes will be attended with success. Lady Strong was Miss Lillie Hartnoll when she married Sir T. Vezey Strong, in 1900, her father being one of the pioneers of model dwellings in London. Lady Strong is a philanthropic worker, and is known for her unobtrusive manner of performing deeds of kindness.



Lady Tree  
Langster



Viscountess Powerscourt  
Rita Martin



Lady Vezey Strong  
Langster



## WOMAN'S PLACE IN THE CORONATION PAGEANT

By SARAH A. TOOLEY

The Ceremony of Crowning Queen-Consorts—Woman's Part in the Royal Progress—A Bodyguard of Ladies—The Herb Woman and Her Maids—Train-bearers—The Holders of the Canopy—An Old Custom Revived

THE place occupied by women in the coronation pageants of this country has always been an important one, though more important in the past than in the present.

True, the Court of Claims is not occupied in deciding whether this or that noble peeress shall carry the Queen's train, or hold the canopy at her anointing; those services are settled by the Queen's choice, but no one belonging to her Majesty's sex has ever been appointed to bear her crown, carry her sceptre, or her ivory rod with the dove.

### Crowning the Consort

Men have enjoyed the monopoly of carrying the Regalia before the King and before the Queen throughout the centuries. But though women have been excluded from participation in these offices, it may be recalled that William the Conqueror instituted most of the feudal rites and ceremonies connected with the Coronation and the subsequent banquet at the crowning of his fair queen, Matilda of Flanders. In her honour the Coronation banquet, which survived until the reign of George IV., was first instituted; in her honour the champion first rode into the banqueting hall to challenge to mortal combat any who should dare to question that the Lady Matilda, Duchess of Normandy, was not the lawful queen of these realms. At this feast in her honour the offices of the grand carver, the butler, the cellarier, and the pannier, etc., were created, and have occupied the Court of Claims until modern times.

It is of further interest to note, with regard to the position of women in the great ceremonial, that it has always been customary to crown the queen consort with almost equal honours to those accorded to the king. The crown is placed upon her head, the sceptre in her hand, the Coronation ring upon her finger, and she is consecrated to her high office with the holy oil. Nothing is lacking to give distinction to the queen consort. Her robes and jewels outvie even those of the king. It is in her crown that the priceless Koh-i-noor diamond is set. Her face appears in joint profile with the king upon the Coronation medals; she rides with

his Majesty in the State coach in all the progresses connected with the pageant, and is queen of the feast at the Royal entertainments; and in the Coronation of 1911 she shares the honours, attending the State receptions in Dublin, Edinburgh, and Wales, and in that great culmination of the event, the Coronation Durbar in India.

The superior position of the queen-consort is in marked contrast to that of the husband of a queen regnant. He receives no crown, no sceptre, no ring, and is accorded no regal position in the Coronation ceremony of his wife. We may take, for example, the rather pitiable figure made by Prince George of Denmark at the Coronation of Queen Anne. No chair of state or throne was provided for him near to that of his wife in the sacrum; he sat at the head of the peers in virtue of his secondary title of Duke of Cumberland, and as such knelt in homage to the Queen.

Anne's is the only case on record of a queen regnant being crowned in the presence of her consort, if we except Mary and William, who were crowned as equal sovereigns; but the same inequality is observable between consorts who were married to a monarch already crowned. While a queen consort was almost invariably crowned after her marriage, the custom was not observed when the regal consort was a man.

### Herb Strewers

Women took a conspicuous part in the Royal progress from the Tower through London on the eve of the Coronation, which was customary in olden times. The Coronation procession of Mary Tudor was remarkable for the number of her own sex who took part in it, as indeed was natural, seeing that she was a maiden monarch, and the first queen regnant of these realms.

A picturesque office held by women at coronations in the past was that of herb strewers. It was customary for the king's herb woman, attended by her maids, to go in advance of the procession along Westminster Hall to the Abbey, strewing herbs and flowers for their Majesties to walk upon.



The Coronation of Queen Victoria. The Queen receiving Holy Communion from the Archbishop of York, attended by her train-bearers, the Mistress of the Robes, and ladies of her household  
*From the painting by Sir George Hayter*

The herb women performed their office at the Coronation of each of the former Georges. They made a very pretty feature at the Coronation of George IV., wearing wreaths upon their heads, and garlands of flowers about their dresses. That was the last occasion on which they performed their quaint and beautiful office.... William IV. and the good Queen Adelaide determined, as times were hard, to have as little expense as possible at their Coronation, and the herb women and the banquet in Westminster Hall, with its old rites and ceremonies, were abandoned, and have not since been revived.

#### Queen Victoria's Coronation

The place given to women in the Coronation of Queen Victoria seems surprisingly small when we consider that she was in the first blush of maidenhood, a figure of sweet, attractive femininity, beloved by all the women in the land, and chivalrously adored by the sex which had not the honour to belong to that of the Queen. Her dainty feet should certainly have walked to the Coronation altar over June roses and sweet smelling thyme.

Doubtless it would have gratified her maiden fancy to have had herb women strewing the way with flowers, but precedents are iron-bound things, and because it had pleased the middle-aged William IV. and Queen Adelaide to dispense with the herb women and with the processions of peeresses, these features were not revived for the Coronation of the girl-Queen.

She had, however, train-bearers of her own sex and was further attended by her Mistress of the Robes, the stately Harriet, Duchess of Sutherland, who rode in the State coach with her Royal mistress, and by the various ladies of her household—six Ladies of the Bedchamber, eight Maids of Honour, and eight Women of the Bedchamber. In the grand procession up the Abbey the Princesses of the Royal blood walked in their places. First came the

Queen's mother, the Duchess of Kent, followed by her Majesty's aunts, the Duchess of Cambridge and the Duchess of Gloucester, dressed in robes of purple velvet, their trains borne by pages. Four duchesses held the canopy over the Queen at her anointing.

#### Anointing the Queen

It has invariably been the office of women to hold the canopy over the queens during their anointing, and to attend them for the rearrangement of their attire, not always a sinecure, for in the olden times the prelates were given to deal generously with the oil, and the queen's ladies had to dry the places where she had been anointed with cotton-wool.

With the Coronation of King Edward and Queen Alexandra, we reach a period when women figure but slightly in the actual pageant. The Queen's train was borne by eight pages, and the only ladies who had a place in the grand procession up the Abbey were the Duchess of Buccleuch, Mistress of the Robes, technically chief train-bearer, and four Ladies of the Bedchamber, four Women of the Bedchamber, and four Maids of Honour.

The latter passed to their appointed seats in the Abbey, but the Mistress of the Robes attended the Queen to the scene of the Coronation, and stood behind her chair of State, the four peeresses appointed for the services of the anointing being the Duchess of Portland, Duchess of Sutherland, Duchess of Marlborough, and Duchess of Montrose, who were summoned by the Deputy Garter to hold the rich pall of cloth of gold over the kneeling figure of the Queen before the altar while the Archbishop of York anointed her with the sacred oil.

At the Coronation of George V. and Queen Mary the old custom has been revived of having young ladies of the nobility as train-bearers, Queen Mary having a preference for being attended by those of her own sex.



The King's Herb-woman, Miss Fellowes, with her six maidens, strewing the way with herbs at the coronation of George IV.  
This was the last occasion on which this quaint and picturesque custom was observed



## WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of **EVERY WOMAN'S ENCYCLOPÆDIA** only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to—

*Marriage  
Children  
Landlords*

*Money Matters  
Servants  
Pets*

*Employer's Liability  
Lodgers  
Sanitation*

*Taxes  
Wills  
Wife's Debts, etc., etc.*

### LAW AND THE SERVANT

*Continued from page 1867, Part 15*

**Employer's Liability (continued)—Claiming Compensation—The Conditions upon which Compensation is Awarded—How the Employer may Protect Himself**

A **N** outworker is not a person who works out of doors, but is one to whom articles or materials are given to be worked upon at home or on premises not under the control of the person giving out the articles. The example which will most readily occur is that of the laundress who conveys away the linen weekly for the purpose of washing it. Other examples are that of the dressmaker to whom is supplied materials for a dress to be made or altered by her, and the shoemaker to whom boots are entrusted to be soled and heeled. If an accident occurs to any of these persons while washing or altering or mending the articles in question no responsibility is incurred by the people who gave out the work.

#### A Week's Disablement

To entitle the workman or servant to recover compensation under the Employer's Liability Act, the injury from which he is suffering must have disabled him for at least one week from earning full wages at the work on which he was employed.

#### Serious and Wilful Misconduct

Even if it is proved that the injury to a workman is owing to his serious and wilful misconduct, he will be entitled to compensation if the injury results in serious and permanent disablement or death.

#### Time for Taking Proceedings

Notice must be given, as soon as practicable after the accident, to the employer by delivering it at his address or posting it in

a registered letter, and the claim for compensation is to be made within six months from the date of the occurrence. The notice must give the name and address of the person injured, and state in ordinary language the cause of the injury.

The want of proper notice, or the failure to make a claim within the specified period, is not to be a bar to the maintenance of proceedings for settling the claim, if the employer is not prejudiced by receiving an amended notice and having the hearing postponed, and if mistake, absence from the United Kingdom, or some other reasonable cause accounts for the omission or delay.

#### Injury Caused by Stranger

Where the injury is caused to workman or servant by some person other than the employer, if it is caused by the personal negligence or wilful act of some person for whom the employer is responsible, the workman has the option of claiming compensation under this Act, or taking proceedings independently, but the employer will not be liable in both cases.

And, where there is a legal liability for some person other than the employer to pay damages, the workman may take proceedings both against that person for damages and against his employer for compensation, but is not entitled to receive both. Under such circumstances, the employer paying compensation would be entitled to be indemnified by the person liable for damages.

**Diseases**

As the question might be asked what diseases apart from accidents entitle the workman or servant to compensation under the Act, it may be just as well to mention that the diseases referred to are all industrial diseases, and, with the exception of glanders, diseases which might attack a groom or a coachman, are not such as would affect a domestic servant.

**Amount of Compensation**

Where death results, and the workman leaves dependants wholly dependent upon his earnings, the amount of compensation is fixed at £150, or a sum equal to three years' earnings in the employment of the same employer, but not exceeding £300.

Where the dependants are only partly dependent upon his earnings the amount may be less than £150. Where the workman leaves no dependants, the reasonable expenses of medical attendance and burial, not above £10. In case of injury causing incapacity in the case of adults, a weekly payment of not more than £1 a week, and not exceeding 50 per cent. of his average weekly earnings; and after the weekly payments have continued for six months, the liability may be redeemed on the application of the employer by the payment of a lump sum such as would purchase through the Post Office Savings Bank an immediate life annuity equal to 75 per cent. of the annual value of the weekly payment.

**One Week's Incapacity**

Where the total or partial incapacity lasts less than two weeks no compensation will be payable for the first week; but if it lasts for two weeks or longer the weekly payments will commence from the date of the accident. A workman who has received weekly compensation cannot sue for wages during the period of incapacity, though still in the same employment.

**Infant Workmen**

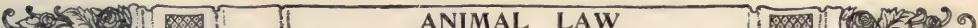
In the case of the total incapacity of a workman under twenty-one earning less than 20s. a week, he is to receive 100 per cent. of his average weekly earnings, but not exceeding 10s. per week.

**Arbitration**

All disputes as to claims, amount of compensation, etc., are to be settled by arbitration, or, if the parties fail to agree as to an arbitrator, by a county court judge. No workman or servant can agree to contract himself out of the benefit of the Act, and a contract or agreement to this effect would be set aside as invalid.

**How Employers can Protect Themselves**

No employer can afford to disregard the risk of an accident happening to one of his servants, and the only means of avoiding the payment of compensation, which might be ruinous, is to insure against the consequences of the Act.

ANIMAL LAW**Definition of the Term "Animal"—Classification of Animals—Ownership of Animals**

**I**N law, the term "Animals" includes all beasts, birds, reptiles, fish, and insects, except where some restricted meaning is stated in some particular statute, with which it is not proposed to trouble the reader. The two main divisions of animals are domestic and tame animals, and wild animals; there are further animals, originally wild, which have been tamed and are actually in a state of subjection, and domestic animals which have reverted to a wild state.

**Domestic Animals**

Under the class of domestic or tame animals is included cattle, horses, sheep, goats, pigs, poultry, cats, dogs, and all other animals which, by habit or training, live in association with man.

There is absolute property in domestic animals, as in other personal and movable chattels, and if they stray or are lost, the owner still retains his claim to them.

The young of domestic animals belong to the owner of the mother, except in the case of cygnets.

**Swans**

Swans belong to the class of wild animals that have been reclaimed; but the white swan, not marked, in open and common

rivers, is a Royal bird, and belongs to the King. Anyone, however, may possess white swans, not marked, in his manor or private waters, and if they escape, may bring them back again; but if the birds gain their natural liberty, and revert to their wild state, the King's officers may seize them.

The cygnets belong equally to the owner of the cock and the owner of the hen, for the quaint reason, "the cock swan is the emblem of an affectionate and true husband to his wife above all other fowls."

The swans on the Thames now belong to the King, the Dyers' Company, and the Vintners' Company, and are all marked. The cygnets are distributed in the proportion of three to the owner of the cock, and two to the owner of the hen.

**Wild Animals**

This class includes deer, foxes, hares, rabbits, rooks, pigeons, game of all kinds, wild fowl, fishes, reptiles and insects. There is, strictly speaking, no absolute property in wild animals while living, and they are not goods or chattels; but if they are killed or die, an absolute property in the dead animal vests in the owner or occupier of the land or the person who has the shooting or sporting rights, as the case may be;

therefore the trespasser can have no property in the wild animals killed by him.

#### **Qualified Ownership**

Animals naturally wild become the property of anyone who takes, tames, or reclaims them, until they regain their natural liberty. Examples of such animals are deer, swans, peacocks, and doves.

The captive thrush, canary, parrot, or monkey have been held to be merchandise and valuable when in a state of captivity. Thus an action will lie against anyone who takes them away from their owner. So, too, for taking doves out of a dovecot, hares, pheasants, or partridges in a warren or enclosure, deer in a park, a tame hawk, fish in a private pond, rabbits in a warren, swans marked or in private waters, or bees from a hive.

#### **Reclaimed Animals**

Deer are, strictly speaking, wild animals; but if reclaimed and kept in enclosed ground, are the subject of property, pass to the executors on the death of their owner, and are liable to be taken in distress. There is no property in bees except by reclamation. If a swarm settle on a man's tree, he acquires no right of ownership in them until the bees are hived, and when this is done they become the property of the hiver; if a swarm leaves the hive, it remains the property of the hiver so long as it can be seen and followed.

#### **Owner of Land**

The owner of the land has a qualified property in the young of wild animals born on the land until they can fly or run away, as, for example, where hawks, herons, or rabbits make their nests or burrows on the land and have young, and an action will lie against any person taking the young animals without leave of the owner.

If poachers take rabbits, sell them, and send them away by rail, the servants of the owner of the land are justified in following them up and taking possession of them from the purchaser.

#### **Huntsmen**

If a person out hunting starts an animal in the ground of one person, and hunts it into the ground of another, and kills it there, it has been held that the property of the animal is not in the person upon whose ground it was started, or in the person on whose ground it was killed, but in the person who killed it, although the latter might be liable to action for trespass for hunting on either ground. It would certainly be hard upon those who were in at the death if the farmer on whose land the fox was killed were to claim it; but at the same time it is rather startling to find that a huntsman was able to maintain trespass for a dead hare against the owner of the land upon which the animal was killed by hounds. On the other hand, if a trespasser starts a wild animal in a forest or warren, and hunts it into the ground of another, and then kills it, the property in the animal remains in the proprietor of the forest or warren.

#### **Stealing**

Domestic and tame animals, such as horses, cattle, oxen, sheep, poultry, peacocks, and all animals which are fit for human food, and their young, and eggs, are the subject of larceny at common law. Dogs, cats, and animals of a base nature, are not; but dog-stealing has been made punishable, and so, too, has the stealing of beasts or birds ordinarily kept in a state of confinement, which are not the subject of larceny.

#### **Killing Pigeons**

Killing pigeons or doves under circumstances that do not amount to larceny at common law is punishable with a fine of £2 above the value of the bird. As, for example, shooting a carrier pigeon on its flight; the right to prosecute is not limited to the owner of the bird. But if a farmer, in order to protect his crops, shoots pigeons plundering his seeds, he cannot be convicted under this section.

#### **Killing or Wounding**

Killing or maiming cattle, or stealing horses, cows, or sheep are felonies punishable with fourteen years' penal servitude. The killing or wounding of any dog, bird, beast, or other animal not being cattle, but being either the subject of larceny at common law, or being ordinarily kept in a state of confinement, or for any domestic purpose, has been made an offence punishable by fine or imprisonment.

Unlawfully to course, hunt, snare, kill, or wound any deer in the unenclosed part of any forest or chase, or to attempt to do any of these things, is punishable with a fine of £50. The same offence committed a second time, or where the deer are kept in the enclosed part of any forest or enclosed land, is a felony punishable with two years' imprisonment. Other statutory offences are, being unlawfully in possession of deer or parts of them, or of snares for taking them; or destroying fences where deer are kept, or beating the deer-keepers, who may demand and seize the guns or dogs of offenders. Setting snares or taking and killing hares or rabbits at night or by day in any warren or ground lawfully used for breeding and keeping them may cause the offenders to be brought before a justice, and fined £5, or sent for trial to the assizes.

#### **Injuries Caused by Animals**

Although there is nothing unlawful in keeping wild and dangerous animals, the person who does so is liable for any injury committed by them irrespective of any negligence on his part or knowledge of their savage disposition. So if the animal belongs to a class generally recognised as dangerous or mischievous, such as monkeys, elephants, lions, tigers, bears, wolves, the fact that the particular animal has been brought to a degree of tameness which amounts to domestication will not exonerate the owner if it does any mischief.



## WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting ; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will include, among thousands of other subjects—

*Famous Historical Love Stories  
Love Letters of Famous People  
Love Scenes from Fiction*

*Love Poems and Songs  
The Superstitions of Love  
The Engaged Girl in Many Climes*

*Proposals of Yesterday and To-day  
Elopements in Olden Days, etc., etc.*

## TRUE LOVE-STORIES OF FAMOUS PEOPLE

### No. 15. RUDOLF, CROWN PRINCE OF AUSTRIA-HUNGARY

By LABDROKE BLACK

AMONG the crowned heads of Europe there is one to whom, by general consent, there has been given a sort of unofficial pre-eminence. A hundred odd years ago, his predecessors could claim, as Roman Emperors and heirs of that unbroken Imperial line which began with Octavius Caesar, a shadowy and unsubstantial authority over the whole of Europe. But his position rests on no such historic pretensions ; it has been voluntarily accorded him by an instinct of chivalrous sentiment, partly because of his extreme age, but chiefly on account of the long series of tragedies and misfortunes which have darkened his life.

#### The History of a Curse

That monarch is the Emperor Francis Joseph of Austria-Hungary. Called to the throne in 1848, he had early to fly his capital in the face of a revolutionary mob ; in 1859 nearly all his territory in Northern Italy was wrested from him ; in 1866, after a disastrous war with Prussia, he was excluded from the German Confederation. To a sovereign these were misfortunes hard enough to bear, but as a man he was fated to suffer trials even more unendurable.

In an historical record tales of superstition ought properly to play no part, but in the case of the Emperor Francis Joseph there is a circumstance so remarkable, and, moreover, vouched for so authoritatively, that it may be mentioned with propriety. In 1848 there was a national rising in Hungary which was suppressed with great

brutality by the Austrians. Among the number of their victims, who were sent to death with the merest formality of a trial, was the son of the aged Countess Karolyi. She herself was forced to witness the execution, and at the climax of that dreadful tragedy she turned, in a mood of frenzied exaltation, to the assembled officials and uttered a curse, which was to be fulfilled in every detail by subsequent events. She called on heaven and hell to blast the happiness of the Emperor, to exterminate his family, to strike him through those he loved, to wreck his life, and to ruin his children.

Not one of the terms of this terrible curse were to remain fruitless. His wife, the Empress Elizabeth, was murdered fifty years later, at Geneva, by the Anarchist, Luigi Luccheni ; his kinsman, the Archduke John Salvatore, after renouncing his Imperial rank and marrying Emilie Stobel, an actress, was lost at sea with his wife ; his brother, Maximilian, who accepted the throne of Mexico, was taken prisoner by his rebellious subjects and shot ; and, most tragic of all, his only son, to whom he must have looked for support and comfort in his old age, was found one morning mysteriously dead by the side of the woman he loved in his shooting-lodge at Meyerling.

#### The Tragedy of Prince Rudolf

Prince Rudolf was the only son of the three children born to the Emperor and the Empress. He came into the world on August 21, 1858, and his arrival was

announced with the thunder of cannon and all the pomp and ceremony of the most Byzantine Court in Europe. He was heir to the most ancient of Royal houses, and every promise and blessing appeared to surround his cradle. As years passed, and he developed into manhood, these hopes seemed likely to be fulfilled. Like all the Hapsburgs, he was said to be wild and self-willed; but these characteristics were attributed by the people, among whom he was immensely popular, to the natural licence of youth, and his attention to his duties as heir-presumptive were quoted as evidences of his future conduct when his hot blood should have been tamed.

In 1879, when he came of age, his marriage became a question of great moment. For

domestic reasons, it was absolutely necessary that he should take to himself a wife. As a rule, such marriages, in which the bride has to be selected from the limited circle of Royalty, which is still further restricted by the question of religious faith, are of necessity *mariages de convenance*. But Prince Rudolf, who inherited, with his Hapsburg blood a certain mediæval romanticism, refused to wed where he could not give his heart. In vain the Emperor brought forward one possible bride after another; the Crown Prince rejected them all. Stormy scenes

took place between father and son; for two years every pressure was brought to bear upon the Prince to induce him to change his purpose, and at last these methods proved successful. Early in 1881 the betrothal of the Crown Prince Rudolf of Austria-Hungary to Princess Stephanie, daughter of Leopold, King of the Belgians, was announced. He was twenty-three and she was sixteen, and on neither side was there any pretence of affection. Prince Rudolf, indeed, openly declared to his friends that his betrothal simply displeased him less than any of the other available Princesses. On May 8, 1881, they were married with great pomp at Vienna.

Even with all the restrictions of Court

life, which compose existence to a certain formal pretence, the marriage was inevitably a *fiasco*. Not only was Prince Rudolf wild and capricious, but there was a party at Court opposed to his interests. They took care to report faithfully and unfaithfully every one of his misdoings to the Princess Stephanie, with the result that the gulf between husband and wife, which might have been bridged with the passage of the years, was daily widened.

Even the birth of their daughter and only child, the Princess Elizabeth, on September 2, 1883, did not serve to bring them together. Their relations with one another became the talk of Vienna, and there only wanted one thing to make the breach between them permanent. If Prince Rudolf fell in love,

it was generally surmised that there would be a scandal which not even the Emperor himself would be able to stifle.

The Princess Stephanie was not popular in Vienna, and it may be that her enemies—and they were numerous—sought by every means to ruin her future. At any rate, in the autumn of 1887, Prince Rudolf was deliberately brought in touch with the woman who was to prove his undoing. One day the Countess Larisch, cousin of the Crown Prince, invited him to a reception at her home in the capital. On his arrival,



The late Crown Prince Rudolf of Austria, only son of the Emperor Francis Joseph of Austria-Hungary. The tragic death of Prince Rudolf, in 1889, is one of the unfathomable mysteries of modern history

instead of taking him to where the other guests were assembled, she led him straight to a small private apartment. There, seated on a chair all alone, was the Baroness Marie Vetsera, the daughter of an Austrian diplomat and Jewish mother of great wealth. She was then nineteen years of age, and possessed of a beauty which was the wonder of all who beheld her. Up to that moment she had lived a life of complete retirement; she had never been at Court, and she had never gone into society. As soon as Prince Rudolf's eyes lighted upon her he stopped short, gazing at her as if hypnotised by the miracle of her beauty. Not a word of introduction passed between them; he stood there staring at her for several moments,

and then, suddenly going towards her, he took her in his arms and kissed her.

It was a case of love—wild, passionate love—at first sight. From that strange interview the Crown Prince went straight to his father, the Emperor, and offered to renounce the throne if he might be allowed to divorce Stephanie and marry the Baroness. The Emperor sternly remonstrated with him, pointing out the madness of his conduct, and forbade him ever to see the Baroness again. In his infatuation the Prince then hastened to Rome, and in an audience with the Pope begged for permission to divorce his wife. Needless to say, he was met by his Holiness with a severe rebuke. But even these disappointments did not serve to destroy Prince Rudolf's determination. For months he lived only for the Baroness, thinking of her, dreaming of her, and being restless and unhappy when out of her society. He left his wife, refusing to have anything to do with her, and at last the Emperor was forced to interfere. By dint of argument and persuasion, he at last wrung from the Crown Prince his promise that he would see no more of the Baroness. Having accomplished so much, the aged Emperor, with every feeling of satisfaction, led his wild son to Princess Stephanie's room, and himself joined the hands of husband and wife in a grasp which he fondly believed symbolised the permanent reunion of their hearts.

This took place on

January 29, 1889. For the following evening a dinner was arranged, at which this settlement of a family dispute was to be celebrated. Preparations were made on a grand scale, and every member of the Imperial house was invited to attend. Somehow or other, the news reached Baroness Marie Vetsera. She loved the Prince with a passion equal to his own, and the thought that she was to be robbed of him must have roused her to the performance of an act requiring both courage and determination. Her house was watched by Crown officials, who reported her every movement. She knew this, but none the less, as soon as she

was informed what had taken place, she determined to go straight to her lover. On the afternoon before the family banquet she made her way to the palace of the Crown Prince, and forcing her way past the flunkies who would have barred her progress, she succeeded in reaching Prince Rudolf's side. Nobody knows what took place between them, for the interview was in private, but subsequent events make it clear that she must have begged him not to desert her, and that he, weakening in his resolve at the sight of her, and forgetting his promise to his father, must have arranged a meeting with her for a last farewell at his hunting château of Meyerling, near Vienna.

That evening the banquet was held. The aged Emperor, little dreaming what was in store for him, looked with pleasure and satisfaction at his son and daughter-in-law, whom he had at last brought together again. Prince Rudolf, it was reported, seemed in the best of spirits, and not one of the members of the Imperial house present realised the dark thoughts that shadowed his mind. Straight from that banquet, which was supposed to symbolise his reunion with Princess Stephanie, he rode to his shooting-lodge, taking with him the woman he loved.

And here all available information ceases. The curtain is rung down suddenly on the scene of the Prince riding through the night with the Baroness to Meyerling. When it rises again it rises only to show the tragic dénouement. At

the time it was reported that he was accompanied by friends, including Prince Philip of Coburg and Count Hoyos; but these statements have been denied, and history, it is safe to say, will never be able to lift the veil that shrouds the tragedy that happened at Meyerling on the night of January 30, 1889.

On the following morning, in a room of the château, Prince Rudolf and the Baroness were both found dead, lying side by side. How did they die? The question must be left unanswered; the answer is, and must remain as, one of the great secrets of the Hapsburgs, and of history.



The Crown Princess Stephanie of Austria, who was married at sixteen to the ill-fated Crown Prince Rudolf, and is the mother of his only child, the Princess Elizabeth

*Photos, Koller*



## LOVE SONGS OLD AND NEW

### No. 3. THE BANKS OF ALLAN WATER

Symphonies and Accompaniments by HENRY PARKER

**PIANO**

*Andante*

*mf con espress.*      *dim.*      *p*

*dolce*

i. On the banks of Allan Wa - ter, When the sweet Spring-time did fall,.... Was the

mil - ler's love - ly daugh - ter,      Fair - est of them all!      For his

bride a sol - dier sought her, And a win - ning tongue had he..... On the  
 banks of Al - lan Wa - ter, None so gay as she.

*pianissimo*.  
*cresc.* *mezzo-forte* *rallentando* *pianissimo*

J. B. CRAMER &amp; Co.

## 2

On the banks of Allan Water,  
 When brown Autumn spread its store,  
 There I saw the miller's daughter,  
   But she smil'd no more.  
 For the summer grief had brought her,  
 And the soldier false was he:  
 On the banks of Allan Water  
   None so sad as she.

## 3

On the banks of Allan Water,  
 When the wintry snow fell fast,  
 Still was seen the miller's daughter,  
   Chilling blew the blast.  
 But the miller's lovely daughter  
 Both from cold and care was free—  
 On the banks of Allan Water,  
   There a corse lay she.





## LOVE PASSAGES FROM FAMOUS BOOKS

### "RICHARD FEVEREL AND LUCY"

*Continued from page 1092, Part 16*

**RICHARD FEVEREL** has just rescued Lucy's book from the river, and now firmly refuses to admit that he is wet, simply because he cannot bear to be separated from the charming girl, whose acquaintance strange Chance has just enabled him to make.

\* \* \* \* \*

"It's true," he said; and his own gravity then touched him to join a duet with her, which made them no longer feel strangers, and did the work of a month of intimacy. Better than sentiment, laughter opens the breast to love; opens the whole breast to his full quiver, instead of a corner here and there for a solitary arrow.

They laughed and forgot the cause of their laughter, and the sun dried his light river clothing, and they strolled toward the blackbird's copse, and stood near a stile in sight of the foam of the weir and the many-coloured rings of eddies streaming forth from it.

Richard's boat, meanwhile, had contrived to shoot the weir, and was swinging, bottom upwards, broadside with the current down the rapid backwater.

"Will you let it go?" said the damsel, eyeing it curiously.

"Yes," he replied, and low, as if he spoke in the core of his thought. "What do I care for it now!"

His old life was whirled away with it, dead, drowned. His new life was with her, alive, divine.

"You must really not come any further," she softly said.

"And will you go, and not tell me who you are?" he asked, growing bold as the fears of losing her came across him. "And will you not tell me before you go"—his face burned—"how you came by that—that paper?"

She chose to select the easier question to reply to: "You ought to know me; we have been introduced." Sweet was her winning, offhand affability.

"Then who, in heaven's name, are you? Tell me! I never could have forgotten you."

"You have, I think," she said demurely.

"Impossible that we could have ever met, and I forget you!"

She looked up to him quickly.

"Do you remember Belthorpe?"

"Belthorpe—Belthorpe!" quoth Richard, as if he had to touch his brain to recollect there was such a place. "Do you mean old Blaize's farm?"

"Then I am old Blaize's niece." She tripped him a soft curtsey.

The magnetised youth gazed at her. By what magic was it that this divine sweet creature could be allied with that old churl?

"Then what—what is your name?" said his mouth, while his eyes added, "O wonderful creature! How came you to enrich the earth?"

"Have you forgot the Desboroughs of Dorset, too?" She peered at him archly from a side-bend of the flapping brim.

"The Desboroughs of Dorset?" A light broke in on him. "And have you grown to this? That little girl I saw there!"

He drew close to her to read the nearest features of the vision. She could no more laugh off the piercing fervour of his eyes. Her volubility fluttered under his deeply wistful look, and now neither voice was high, and they were mutually constrained.

"You see," she murmured, "we are old acquaintances."

Richard, his eyes still intently fixed on her, returned, "You are very beautiful!"

The words slipped out. Perfect simplicity is unconsciously audacious. Her overpowering beauty struck his heart, and, like an instrument that is touched and answers to the touch, he spoke.

Miss Desborough made an effort to trifles with this terrible directness; but his eyes would not be gainsaid, and checked her lips. She turned away from them, her bosom a little rebellious. Praise so passionately spoken, and by one who has been a damsel's first dream, dreamed of nightly many long nights, and clothed in the virgin silver of her thoughts in bud, praise from him is the coin the heart cannot reject, if it would. She quickened her steps to the stile.

"I have offended you," said a mortally wounded voice across her shoulder.

That he should think so were too dreadful.

"Oh, no, no! You would never offend me." She gave him her whole sweet face.

"Then why—why do you leave me?"

"Because," she hesitated, "I must go."

"No, you must not go. Why must you go? Do not go."

"Indeed I must," she said, pulling at the obnoxious broad brim of her hat; and, interpreting a pause he made for his assent to her rational resolve, shyly looking at him

She held her hand out, and said "Good-bye" as if it were a natural thing to say.

The hand was pure white—white and fragrant as the frosted blossom of a May night.

... He took the hand, and held it, gazing between her eyes.

"Good-bye," she said again, as frankly as she could, and at the same time slightly compressing her fingers on his in token of adieu. It was a signal for his to close firmly upon hers.

"You will not go?"

"Pray leave me," she pleaded, her sweet brows suing in wrinkles.

"You will not go?" Mechanically he drew the white hand nearer his thumping heart.

"I must," she faltered piteously.

"You will not go?"

"Oh, yes—yes!"

"Tell me. Do you wish to go?"

The question was subtle. A moment or two she did not answer, and then forswore herself, and said, "Yes."

"Do you—do you wish to go?" He looked with quivering eyelids under hers.

A fainter "Yes" responded to his passionate repetition.

"You wish—wish to leave me?" His breath went with the words.

"Indeed I must."

Her hand became a closer prisoner.

All at once an alarming delicious shudder went through her frame. From him to her it coursed, and back from her to him. Forward and back love's electric messenger rushed from heart to heart, knocking at each,

till it surged simultaneously against the bars of its prison, crying out for its mate. They stood trembling in unison, a lovely couple under these fair heavens of the morning.

When he could get his voice it said, "Will you go?"

But she had none to reply with, and could only mutely bend upward her gentle wrist.

"Then farewell!" he said, and, dropping his lips to the soft fair hand, kissed it, and hung his head, swinging away from her, ready for death.

Strange, that now she was released she should linger by him. Strange that his audacity, instead of the executioner, brought blushes and timid tenderness to his side, and the sweet words, "You are not angry with me?"

"With you, O beloved!" cried his soul.

"And you forgive me, fair charity!"

She repeated her words in deeper sweetness to his bewildered look; and he, inexperienced, possessed by her; almost lifeless with the divine new emotions she had realised in him, could only sigh and gaze at her wonderingly.

"I think it was rude of me to go without thanking you again," she said, and again proffered her hand.

The sweet heaven-bird shivered out his song above him. The gracious glory of heaven fell upon his soul. He touched her hand, not moving his eyes from her, nor speaking; and she, with a soft word of farewell, passed across the stile, and up the pathway through the dewy shades of the copse, and out of the arch of the light, away from his eyes.

## THE LANGUAGE OF FLOWERS

By LYDIA O'SHEA

*Continued from page 1993, Part 16*

**Bundle of Reeds**—"Music."

**Burdock**—"Importunity."

**Bur-reed**—"I cling to thee."

**Buttercup**—"Ingratitude." "Pettishness."

**Butterfly Orchis**—"Gaiety."

**Butterfly Weed**—"Let me go."

### C

**Cabbage-rose**—"Maternal love."

**Caleolaria (Slipper-wort)**—"Keep this for my sake." This brilliant yellow flower is often called the "little shoe flower," owing to its resemblance to fairy slippers. The name is derived from the Latin "calceolus"—"a slipper."

**Calendula**—"Vulgarity." A species of marigold.

**Caltha**—"Healing." Allied to the marsh mallow.

**Calycanthus**—"Benevolence." The interpretation is derived from the "Cup of Blessing," the name coming from the Greek "kalyx" —"a cup," and "anthos" —"flower." The Latin "calix."

**Calypso**—"Fascination." The perennial plant derives its name from the nymph Calypso, who was renowned for her powers of fascination.

**Camellia Japonica (red)**—"Unpretending excellence."

**Camellia Japonica (white)**—"Perfected loveli-

ness." The name camellia comes from G. J. Kamel, a Spanish Jesuit, who imported the flower into England from Japan in 1737.

**Camomile**—"Energy in adversity." The bitter taste of this plant is supposed to act as a bracing tonic, with the thought that "times of adversity bring out multitudes of precious promises, as night brings out the stars" or "as stars shine most in deepest blue."

**Campana (Pasque flower)**—"Renewal of life." A beautiful species of anemone which flowers near Easter-time. It is bell-shaped. From the Italian "campana"—"a bell."

**Campanula**—"Gratitude."

**Campion (white)**—"Brightness."

**Campion (red)**—"Glowing light."

**Canariensis**—"Self-esteem."

**Canary-grass**—"Perseverance."

**Candytuft**—"Indifference."

**Canterbury Bell**—"Acknowledgment." Sometimes the meaning is given as "constancy," from the colour of the blue, bell-shaped blossoms.

**Cape Jasmine**—"Transport of joy."

**Cardinal Flowers**—"Distinction." This species of lobelia, bearing brilliant red flowers, is suggestive of the dignity and pomp of a cardinal, in addition to its colour reference.

*To be continued.*

## LOVE SCENES IN PICTURES



HOME AGAIN. From the painting by W. Frank Calderon

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## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

### Woman's Work in Religion

*Missionaries*

*Zenana Missions*

*Home Missions, etc.*

### Great Leaders of Religious Thought

### Charities

*How to Work for Great Charities*

*Great Charity Organisations*

*Local Charities, etc.*

*The Women of the Bible*

### Bazaars

*How to Manage a Church Bazaar*

*What to Make for Bazaars*

*Garden Bazaars, etc.*

*How to Manage a Sunday-School*

## MINISTERING CHILDREN'S LEAGUE

By SARAH A. TOOLEY

How the League Was Founded by the Countess of Meath—An Organisation that Has Branches in Every Part of the World—One Kind Deed Every Day—Philanthropic Schemes

**A**MONGST societies for helping children none is more commendable than the Ministering Children's League, for its guiding principle is to teach children to help other children less favourably placed in life.

It was founded by the Countess of Meath, in her London house, 83, Lancaster Gate, February 10, 1885.

It owed its inception to the deep impression made upon Lady Meath, when a child, by M. L. Charlesworth's delightful story, "Ministering Children." The idea of the book haunted her, and she determined to form a society under that name.

Lady Meath was much encouraged in the project by Dr. Ridgway, the Bishop of Chichester, then Vicar of Christ Church, Lancaster Gate, who presided over the first meeting of the society.

Neither the founders nor the friends who gathered in her

drawing-room on that winter's afternoon, twenty-six years ago, could have ventured to hope that a small children's league, thus started in a London parish, would spread until it encircled the globe. It travelled quickly through the parishes of England, was welcomed in Scotland and Ireland, and crossed the Atlantic and rooted itself in the United States and in Canada. It has flourishing branches in Australia, South Africa, New Zealand, and Tasmania, and has penetrated to India, China, and Japan. It is an international organisation, and has no distinction of race, colour, or creed.

It has now (1911) more than five hundred branches, and has founded no less than twenty homes and institutions for the benefit of the poor and helpless, especially children. The sick, the poor, the blind,



The Countess of Meath, foundress of the Ministering Children's League, the object of which is to teach children to help others

*Photo, A. Stendör*

the lame, prisoners, the epileptic, the hungry and the unclothed, all are cared for by some branch of the League. The objects are :

1. To promote kindness, unselfishness, and the habits of usefulness amongst children in their own homes, in order to form unselfish characters.

2. To encourage children to take an active interest in the needs of their own parish or district.

3. To create in the minds of children an earnest desire to help all who are in need.

The beautiful motto of the Ministering Children's League is :

"No day without a deed to crown it." There is but one rule : "To try to do at least one kind deed every day."

The spirit in which that kind deed is done is a matter which every endeavour is made to bring home to the minds of the children. It would, indeed, be a sad misnomer to call a priggish little boaster "a ministering child." Ministering children are those who try to serve others. A child is a "ministering child," for instance, when he helps a blind person to cross the road, when he gives up a part of his dinner to some poor starving child, when he runs off cheerfully on an errand for his tired father or mother, sends a cherished toy to a children's hospital, or contributes from his pocket-money to some of the benevolent schemes promoted by the League. The child who boasts of such an action naturally nullifies the value of the good deed.

#### Membership

Children of all ages are eligible as members, for the little ones cannot begin too early to learn the law of unselfish love. No subscription is asked, the membership being founded on a fellowship of love.

In its infancy the League included only the children of the well-to-do, with a view to enlisting their sympathy with the poor, but children from all ranks of life are now members, and, alas! it seems in our crowded cities that scarcely any child is so poor that it cannot find one still more destitute or distressed whom it can help.

Parents and others who watch over the welfare of children are invited to join the League as associates, or guides to the little members in any labour of love which they may undertake. They are earnestly requested to take their full share in training those under their care to be true ministering children. Associates are requested to give an annual subscription of two shillings towards central, and one shilling towards branch expenses.

Queen Mary, who, indeed, sets a noble example of motherhood to the nation in the training of her children in deeds of love and kindness, is the Patroness of the Ministering Children's League. Its President is the Bishop of London, who takes an active interest in its doings.

In starting the organisation, Lady Meath had a deep underlying motive to promote

the brotherhood of man. Lord and Lady Meath are well known for the active interest which they take in social philanthropy, and it seemed to them that by starting with training the young in habits of kindness and sympathy an important foundation would be laid for future generations, which would have the effect of creating sympathy between man and man. The conflicts between capital and labour, which shake the foundations of commercial security, would not have such disastrous effects if master and man had been trained from childhood to consider the rights of others. The best preventive of anarchism and class warfare, Lady Meath feels, is the inculcation of the divine precept "do unto others as ye would that men should do unto you."

#### The Rule in Practice

The ministering children first are taught to carry out this rule in their own homes by being obedient to parents, guardians, and teachers, kind and considerate to servants, and loving in their relations with their brothers, sisters, and schoolfellows. When this lesson has been learned, the children are encouraged to extend their sympathies beyond the home circle and to work for the poor and distressed. Working parties are organised in the various centres, and the handiwork of the children is distributed amongst hospitals and children's homes, or sold at local sales for the benefit of the destitute. A large sale is held most years at Lancaster Gate. The well made, and even beautiful, articles which are displayed are a striking proof that in trying to help others the ministering children are themselves benefited. Many boys and girls have discovered unknown talents in trying to make things for the sale.

#### Activities of the League

Some of the proceeds are devoted to special philanthropic schemes. For Great Britain, for example, the Ottershaw Homes for Destitute Children, near Chertsey, are supported by the League, under the supervision of Lady Meath, who has a country house in the neighbourhood. They consist of a Girls' Home, Boys' Home, and Little Boys' Home. There is also a Sanatorium and an Infant School at Ottershaw. Other institutions supported by the M.C.L. in England are a Convalescent Home for Children, Exmouth; a Home for Epileptic Children and Convalescents, Hayling Island, Hants; and a Coffee House at Richmond.

In Canada a Convalescent Home for Children has been built at Ottawa; in the United States a chapel has been provided for Red Indians, at South Dakota, and the squaws are as eager as English mothers to have their little ones trained in the Christian spirit of ministry; in Australasia a Free Kindergarten and four Convalescent Homes have been founded; at Berlin a Crèche has been provided by the League; at Alexandria

an Industrial School for the Blind ; and in far-off Russia and Finland a beautiful work has been done in providing several Orphanages and Refuges for Prisoners' Children. There are also Baron von Buxhoevden's Children's Memorial Home at Peterhof; and the Hapsal, Olga Heim, and Free Kindergarten for Necessitous Children.

This quarter of a century of "coining kindness," as Lady Meath expresses it, shows remarkable results in the number of benevolent agencies which it has founded.

One of the most novel and interesting schemes started by a local branch is the Toy Hospital, founded by the branch of the Ministering Children's League connected with St. Matthew's, Ealing Common.

It occurred to the Rev. H. C. Douglass, vicar of St. Matthew's, that very useful and engrossing work for the boys of the League might be found in mending old toys, which would prove, in their resuscitated condition, a joy to many poor children. So the Toy Hospital was started, children were invited to send their damaged treasures of all kinds—soldiers, engines, carts, dolls, drums, guns, tops, puzzles, etc., and soon the "wards" of the hospital were full of patients. Volunteer doctors and surgeons were not wanting, and many boys were willing to give up an afternoon's cricket or football to learn the fascinating art of toy-mending; and the girls were ready with their needles and thread to stitch up the wounds and make the dressings. They all worked with a will amongst the "sad cases" to :

" Mend the mischief wrought on them,  
With hammer, saw, and plane;  
Mend the dulness brought on them,  
With varnish, paint, and stain;  
Mend and make them minister to childhood's joy again."

The chief surgeon increases his staff every time the hospital opens, and boys in their 'teens find the work quite engrossing. The cures effected are marvellous, fit to make our cleverest surgeons green with envy. Imagine, for example, an elegant waxen creature with a gaping wound in her cranium ! " Case quite hopeless," murmurs the specialist. " Let me try," says one of our young "ministering" surgeons. And he stuffs the wound with shavings, covers it with tissue-paper, paints it over, glues on the ugly spot a fascinating curl of hair, and

the operation is complete. Nimble fingers dress her, and Miss Dolly leaves the Toy Hospital to be the joy of some lonely child suffering in a real hospital.

The Gordon Division of the League has been started for older boys, and for members of Boys' School Branches. Lord Meath is President of this division, and takes a keen interest in stimulating the activities of the members with their collecting cards, and in various forms of work.

Lady Meath has travelled in all quarters of the globe to extend the work of the M.C.L., and a very interesting development has been the introduction of the work into Japan and the Far East, where Lord and Lady Meath had a very encouraging tour in 1909-10. Until then, with the exception of a branch at Hong Kong, the society was practically unknown in Eastern lands.

By means of visits to the mission-houses and schools, and the holding of meetings, Lady Meath was soon able to interest the Japanese in her work. With the help of Mrs. Foss, wife of the Bishop of Osaka, the society was introduced into Kobe, and branches have now been formed in Tokio, Yokohama, and other Japanese towns.

In China, Lady Meath was equally successful. She visited Shanghai and Hong Kong, and had the happiness of seeing the work taken up most heartily. In the Straits Settlements, Penang has led the way in establishing a large branch, and Singapore is following. Bishop Brent has

introduced the society into the Philippine Islands. Lady Meath has indeed girdled the world with ministering children.

Her helpers are in every clime, and special mention may be made of the devoted work of the late Miss Calder in Australasia; while at home the organising secretary, Mrs. Arthur Phillip, is a name to conjure with, and known all over the world to members of the M.C.L. The secretarial offices are at 83, Lancaster Gate, London, W., where information can be obtained.

The following prayer has been drawn up in the hope that it may be used by all members of the League every Sunday :

" Loving Father, make me like the Holy Child Jesus, a ministering child, loving, kind and useful to others. Teach me to feel for the poor and suffering, and may I be ready to do what I can to help all who are in need. For Jesus' sake Amen."



Mrs. Arthur Phillip, the organising secretary of the league in Great Britain. The league has branches and members in every part of the world

Minna Keene



## THE ARTS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** tells what woman has done in the arts; how she may study them, and how she may attain success in them. Authoritative writers will contribute articles on :

**Art**  
*Art Education in England  
 Art Education Abroad  
 Scholarships, Exhibitions  
 Modern Illustration  
 The Amateur Artist  
 Decorative Art  
 Applied Arts, etc.*

**Music**  
*Musical Education  
 Studying Abroad  
 Musical Scholarships  
 Practical Notes on the Choice  
 of Instruments  
 The Musical Education of  
 Children, etc.*

**Literature**  
*Famous Books by Women  
 Famous Poems by Women  
 Tales from the Classics  
 Stories of Famous Women  
 Writers  
 The Lives of Women Poets,  
 etc., etc.*

## THE TRAINING OF A SINGER

By ALBERT VISETTI

*Professor of Singing at the Royal College of Music, Examiner for the Associated Board of the Royal Academy of Music and the Royal College of Music. Author of "Life of Verdi," "Essay of Musical Culture," etc.*

*Continued from page 2000, Part 16*

### DRAMATIC SINGING

The Strain of Dramatic Singing—Controlling Power of the Brain—Vivid Imagination—The Paramount Importance of "Word Truth"—The Complete Equipment of an Artist

BEFORE attempting dramatic singing, I must warn you that it is necessary to have a very complete control of your vocal means, as the strain such singing makes upon a badly produced voice might have injurious and lasting effects.

I spoke in the preceding article on the subject of temperament, and of its cultivation, for portraying the colour of voice, necessary to all the emotions. Here I wish to caution you against allowing that temperament to become untutored.

In all dramatic singing the brain must be the controlling power; emotional feeling plays a large part in dramatic song, but anything approaching the hysterical must be avoided. As a rule, the English singer errs on the side of not "letting herself go" sufficiently, but my point is that feeling in song, when it is not governed mentally, is apt to lose its effect. And when singing words that require forcible utterance, do not lose quality. Very often I have heard singers with quite good voices give vent to ugly, harsh sounds under the impression that they were being dramatic. Occasionally—very occasionally—an "ugly" word may require an "ugly" tone in song, but any departure from a round, musical tone is unwarranted.

Some authorities say that, to make its effect, declamatory song depends less on beauty of tone than on declamatory power.

I disagree with this teaching, not only because I hold that dramatic singing and beauty of tone can go together, but because of the harm done to the singing voice by an unmusical production.

A vivid imagination is of priceless worth to the singer who aspires to be a dramatic artist. She must, to use a well-worn phrase, "live in the part." A great deal of mental preparation is necessary before a character or mood can be clearly and truthfully presented in song, and, as I have said in a previous article, more is demanded to-day than merely a beautiful voice; the histrionic side is given greater prominence, and the combined standard is altogether higher.

### Expressing Emotion

It is not necessary in order to become a dramatic singer to possess extraordinary intellect, or powers of analysis, but there must be a nature alive to all the emotions, power of expression, and, above all, imagination. And the last is the most important. This quality may lie dormant for years, until roused by the teacher or some other friend who has an influence over you. But the great thing is to have a personal imagination, not to try to see what others see, but ever to be receptive to new thoughts and ideas culled from your own brain. I quote a paragraph from a work on the subject,

that appeared some years ago from the pen of Clara Kathleen Rogers :

" You are to part from someone very dear to you—a mother, a father, a husband, or an only child. At the hour of parting your voice is choked with sobs, and the tears stream from your eyes. Is it the act of parting in itself which produces this effect? Certainly not. Your emotion is the result of the thoughts which the act of parting calls up in your mind by association. You think of the long absence, of which the parting is the forerunner, of the lonely hours of yearning for the dear presence, of the dangers and perils that may attend the absent one, that perhaps it may not be granted you ever to look on that dear face again. It is such thoughts, such imaginings as these, that arouse the emotions, that express themselves in tears and sobs, and not the mere act of parting, which in itself, and independently of the imagination, would produce no emotional effect whatever."

What I have previously said about diction applies more than ever to dramatic song. *Words* are of paramount importance here. Clearness and absolute "word-truth" is a goal that the dramatic singer must conscientiously strive for if the desired effect is to be reached. If I seem to give an undue amount of attention to this subject, it is because the importance of the art cannot be too strongly impressed upon all who are desirous of becoming *real* singers. It is a gospel that I preach unceasingly, not only on account of the incompleteness of a voice, which, however beautiful in quality, without it, lacks its true mission—the welding of words to music, but also because the spoken word, correctly and purely articulated, is a very great help to the actual production.

#### The True Artist

To-day, an intelligent singer, with a moderate vocal equipment, stands a better chance of success with the critical public than the possessor of a glorious voice used without intelligence. The latter may call forth enthusiastic applause from the unmusical portion of the public, but you must aim at something higher. Give your imagination free rein, and then set out to satisfy your own aspira-

tions. Thus you will strike an individual note in your work, and as the imagination expands and soars, so you will be always striving to achieve more. The true artist never ceases to learn. I am not addressing myself now to the singer who is satisfied when she can render a simple ballad with acceptance, although even that needs a great deal more study than many seem to think, but I am appealing to the artist who would translate for us the masterpieces of song.

The singer who proposes to follow an operatic career must not neglect to undergo a very thorough training in gesture and stage technique. One hears frequently the effect of a really fine vocal performance entirely spoiled by reason of inability to give an adequate dramatic presentation of the rôle undertaken. As an example of the complete equipment of an artist, I would mention the names of Madame Destinn and Madame Kirkby Lunn. Both the possessors of most beautiful voices, how greatly is the value of their performances increased by their really consummate acting.

#### English Singers

Up to within a very few years it has been a matter of great difficulty—almost, I would say, of impossibility, for a beginner to get any real stage training in England; but with the increase of operatic enterprises in this country, things are very different, and the future of native operatic singers was never so hopeful as it is to-day. The many notable successes which English singers have made in this branch of music is most encouraging, and should act as a spur to those who are fitted by Nature and training to follow in their steps. We hear no longer the old cry that England is not a musical country.

But do not be in a hurry, you who are setting out for an operatic career. Given the requisite means, it requires many years of hard work and study, not only of the voice, but of the different languages and schools. To become a finished artist is, as the Americans say, a very big "proposition," but the ultimate reward will more than compensate you for all the time you spend in gaining it.

*To be continued.*

## THE FIRST VIOLIN LESSON

Continued from page 630, Part 5

The Lesson of Economy—Cultivation of a "Good Ear"—The Training of the Fingers—Technical Exercises

At the end of a week the pupil should be able to draw the bow over the open notes firmly and pleasantly, and if the piano is played and beautiful chords given, the effect is quite musical and encouraging. These open notes must be played in different times—slow four in a bar and bow, quick two in a bar and bow, and also in three-time and even slow twelve. The lesson of "economy" must be early learnt. By that I mean that if the bow measures but sixteen inches, and you are counting a slow four in a bar, the

bow must be mentally divided into four divisions, and one-fourth given to each beat. If this lesson is not early learnt, the bow will pass over the string too quickly, and the player will find herself tremblingly trying to make two inches of bow last for two long beats.

The child should, from the beginning, realise that between the mind and the hands runs a "telegraphic message," call it "will" or "telegraphy," or anything you wish. But in every action the brain must work first,

and then the fingers. Until we have trained our fingers and hands to be our servants, the most beautiful message from the mind cannot be conveyed.

It is especially so with the violin. Most people, if they play "out of tune," think there is something wrong with their musical faculty, and that they have no "ear," whereas their ear is probably merely uncultivated, and their brain not being used at all.

#### The Use of the Left Hand.

Each note a child plays must be first imagined in the mind and analysed by the mind. To put that quite simply, a child must be able to sing the note it wishes to play, and must know whether it is a tone or a semi-tone from the last note played. This soon becomes such a habit that we are unconscious of doing it, any more than being conscious of the mind settling whether we go upstairs two steps at a time or only one. But at first a little child seems to think a great deal how to go up and down stairs, or do any of the actions which soon become unconscious habits. The habit of singing the notes to be played is an excellent one, and, I believe, advocated by the greatest of all masters, Joachim.

The next step is to begin to use the left hand. After having succeeded in getting the hand and arm into the right position, two or three practices may be given to making a note by pressing down the first finger on the string.

Having mastered the right use of the first finger—and there are many wrong ways, be it said—the second and third fingers can be taken next, and the fourth finger last. This is by far the hardest servant to train. If the left arm is not in the right position, the fourth finger will never do its work properly. The fingers must go down on the string firmly, and like little hammers.

#### Methods of Instruction

I will now say something about the books and methods mostly used, and how long should be devoted daily by a young child to the violin.

I have used many "Methods," and Primers, but after long experience I think Sevcik's "Method" is the finest and most intelligent. There is in that no getting away from certain immutable rules and facts, and if they are honestly followed there will be no ignorant or careless years of fruitless toil to regret. His semi-tone system is invaluable, as the student from the first realises the distance each note should be from the last.

Interspersed among these exercises are quite simple but beautiful little mélodies

with a second violin part underneath, and the child soon learns to look forward to earning the right to play these little tunes. I must urge again what I suggested in my article on page 680, that it is never too soon to teach interpretation and criticism.

In these early little melodies in the first part of Sevcik's "Method" the pupil can be encouraged to decide for herself the characteristic of each fresh tune and to try to give it a suitable expression. Hand in hand with the gradual knowledge of intervals, and the delight of making a simple melody sound beautiful, must be a rigid and never-failing watchfulness that the technique of both hands is being carefully improved and strengthened. No method in a school can be used without discretion, and I have often had to discard a certain method and try and get equally good results by entirely different means. Even in the smallest specimen of childhood there is that strange and tyrannical force called "personality," and no one method will suit a great number of dispositions.

#### Developing Enthusiasm

The first year or two of study will show very small results to the ordinary listener, but a musician will soon discover if a small "Violin Pupil" is only that, or if she is that much more precious product, a genuine music student patiently learning the violin. I should like to suggest that the child should be taken to hear the finest violinists of the day, and be allowed to stay for a short time only. If she is taken away from a concert before she is tired or bored you have begun to train the enthusiast of the future.

In short articles it is impossible to deal with this subject in detail, but I can only say from long experience what *I have found* to be the best way, and leave the details to be filled in by the individual teacher. Perhaps I have said enough now to warrant my original remarks on the importance of care in choosing the professor, even from the very first. I intend to deal with the more advanced technique in a subsequent article, which will include suggestions as to teaching the positions, bowing exercises, and more advanced technical exercises for the left hand.

I will end this article with a wise and golden saying of Schumann, "Always play as if a master were listening to you." I will add a piece of advice from my own experience (especially with very young students): Never give them the chance of practising alone at first. If a daily lesson cannot be given there should be always someone to supervise the practice who will also be present at the lesson.



# THE "SPENLOVE" SCHOOL OF LANDSCAPE PAINTING

By GLADYS BEATTIE CROZIER

Individual Training on the French System—Advice to Those who Wish to Paint Pictures to Sell—Special Demonstration Classes—Working from Sketches—Lessons by Correspondence—Outdoor Sketching Classes

THE Spenlove School of Modern Landscape Painting was founded by Mr. Frank Spenlove-Spenlove, R.I., at the "Yellow



Mr. Spenlove-Spenlove giving a demonstration lesson in the studio. Students are guided to develop their own style and are trained individually

Door" Studio, Beckenham, S.E., in 1896, on his return from Paris.

It was one of the first private art schools to be opened near London, and is within a twenty minutes' train run from either Victoria or Charing Cross, and since its inauguration no fewer than fourteen thousand students have passed through the studio, coming from Russia, Japan, France, Spain, Canada, Australia, and the United States to work under the famous landscape painter, who is not only one of the most enthusiastic teachers imaginable, but has an extraordinary gift of imparting to his students the secret of success.

Mr. Spenlove-Spenlove maintains that the French system of teaching is better than the English, because French masters take students up and train them individually; and his own school is run on practically the same lines as the great art schools of Paris.

The great secret of successful teaching is, he thinks, to adapt the particular class of teaching to the

particular class of tastes which each pupil may happen to possess. One cannot take a dozen students and teach them all after one fashion; the master should guide his pupils to develop their individuality, and consequently there is, as there should be, an extraordinary variety of styles to be seen amongst his students' work.

Special facilities are offered by this school to those who desire to take up landscape painting as a profession, and Mr. Spenlove-Spenlove has all sorts of most excellent "tips" for painting pictures which will sell for those who must make money from the outset of their artistic career.

One great secret is to choose subjects for which there is a demand. "Sketch places of interest until you make a name, and then the public will be willing to think your work interesting!" So Mr. Spenlove-Spenlove tells his pupils, who evidently follow his advice, for at the Women Artists' Exhibition every student who sent up to it sold a picture!

The Institute of Painters in Water Colours is, as a rule, full of his students' work, and last year seventeen of the students had twenty-five pictures hung at the Royal Academy.

The art of "picture-making" is a special science in itself, and students at Mr. Spenlove-Spenlove's landscape painting classes are taught the entire process of painting a finished picture suitable for exhibition from the original sketch.

Many students who go to Mr. Spenlove-Spenlove can already draw and paint quite well, but when about to make a picture are at a standstill. These students can often



A student of the outdoor sketching class at work. Pupils are encouraged to make studies quickly out of doors, which are worked up later into finished pictures

be put almost at once on to the right road for doing work suitable for exhibition, for the study of pictorial treatment and composition are two of the most important branches of the teaching at the studio, while at the special demonstration classes pupils have the opportunity of seeing Mr. Spenlove-Spenlove paint a finished landscape from some tiny rough sketch before their eyes, thus gaining an immense amount of practical insight as to the right way of doing a similar piece of work on their own account.

One of the first things Mr. Spenlove-Spenlove aims at is to give students self-reliance, in order that they may develop their own individuality and learn how to apply the knowledge they already possess.

"The landscape painter must aim at the interpretation of Nature rather than the representation of Nature," said Mr. Spenlove-Spenlove, whose students are urged to give rein to their imagination, remembering the words of Corot—surely one of the most exquisite of all the great landscape painters—who said, "I look at Nature, I go home and dream of her, and I paint the dream!"

Turner, again, always worked from the slightest of sketches and rough notes, and Mr. Spenlove-Spenlove thinks this undoubtedly the right method of procedure, and accordingly, in teaching landscape painting, his system is to encourage his pupils to make swift realistic studies from Nature out of doors, seizing some transitory exquisite effect, and afterwards to study the art of transforming these rough notes of a passing effect of the moment into a finished picture in the studio, both by means of individual instruction, which each one receives, on the working up of his or her own particular small sketch, and by means of his special landscape painting "demonstrations" before the assembled class.

The chance visitor privileged to be present at the studio during working hours, and to see a painting class in progress, is astonished at the range and variety of the pupil's productions.

Each one seems to be working on some entirely separate scheme of his or her own, and handling it with much breadth of view and with delightful freshness and determination, and is both instructed and entertained by the privilege of following in Mr. Spenlove-Spenlove's wake as he goes from easel to easel, teaching, encouraging, and criticising the work of each member of the class in turn.

He will start, perhaps, with a young girl beginner with a small sketch of a haystack—part of the outcome of a day spent with the outdoor sketching class—pinned up on one side of her easel, on which reposes a large drawing-paper block upon which she is about to paint a landscape from her sketch.

Mr. Spenlove-Spenlove sits down before it, and gives the following advice: "The first thing to do is to find the strong lights and strong darks. Always try to think exactly what the effect was. Haystack against dark tree, light playing round the edge of the haystack. Well, put on straw colour to

start with; let the drawing be firm and decided, and do as much as you can whilst it is wet. Try to see pattern in every brush stroke you put on, and let that pattern be design, telling a story. Begin with the warmest colours—never put on blue first—yellow represents the light. Above all, go in for purity of colour in the big mass, not in little dots. Wear your brush out at the shoulder, not at the point.

"There is sunlight, too, on the top of the tree. Well, work up to the strength, and put the shape of the tree in in darks, before the first washes are dry, and put the sky in last of all."

The next easel is occupied by a more advanced pupil, working at a figure study posed out in the open air, under a tree, with



A beginner receiving valuable and personal help from the master himself

a vista of landscape in the distance. Rustic models are always posed at the studio, to be referred to when needed, for introduction into a picture.

"Keep the background fairly grey, and very low in tone, instead of colouring up the face like a red-hot poker, and then the flesh tints will stand out" is the advice she receives.

Several landscape painting students seem in despair about their skies. "Come to the door," cries Mr. Spenlove-Spenlove, marching them out in a body to take a good look at the sky overhead. Then returning to the studio, he seizes a block and proceeds to depict the sky thereon with the help of a lump of cotton-wool used instead of a brush, and in the twinkling of an eye getting a wonderful effect of light and space, until each one feels that sky-painting is the easiest matter in the world when once one knows the right way to set about it. After this there is no more talk of not being able to tackle a sky, at least for that day.



## WOMAN IN HER GARDEN

This section will give information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects will be very wide and will include :

*Practical Articles on Horticulture  
Flower Growing for Profit  
Violet Farms  
French Gardens*

*The Vegetable Garden  
Nature Gardens  
Water Gardens  
The Window Garden  
Famous Gardens of England*

*Conservatories  
Frames  
Bell Glasses  
Greenhouses  
Vineeries, etc., etc.*

### HOW TO GROW BORDER CARNATIONS

By HELEN COLT, F.R.H.S., Diploma of the Royal Botanic Society

**The Queen's Coronation Flower—Conditions of Culture—Propagation by Layers—Planting Out—After Treatment—Staking and Watering—Carnations from Seed—Raising Seedlings**

AMONG flowers which have been introduced into our gardens, few have been more conspicuously improved from the wild type, or more largely multiplied as regards varieties, than the carnation.

Few flowers, in addition, have found more

favour in England, as is shown by the numberless references to carnations (or "coronations") scattered throughout the literature of our country.

The border carnation can be grown in any good garden soil, but where this is heavy or wet, it is advisable to raise the beds six inches, and such soil should be improved when the beds are dug over by working in burnt earth, road grit, or other material, to render it lighter and more open, and consequently better drained.

#### Propagation by Layers

The most usual method of increasing stock where plants are already in the border consists in layering the latter, which is done as follows : When the plants are at the height of flowering, which will be towards the end of July, strong tufts of foliage will be produced, known technically as grass. The soil



A beautiful mass of prize carnations. Few flowers have been so improved from the original type as carnations, the original name of which was "coronations".

should now be loosened round the plants, and some fine sandy soil put on the top.

In carrying out the work, choose rather short stems, and clear away the leaves below the joint to be cut. A special layering-knife with a very thin two-edged blade can be used, but an ordinary propagating knife will serve very well. The joint chosen will be about the second below the tuft of "grass," and the knife must be thrust immediately through it, so that the stem is split open. Fix the split portion firmly open, and fasten down with a layering-peg. Amateur gardeners use hairpins, which serve the purpose very well. Care must be taken that the split joint rests properly on the soil, and it is important that the latter should be kept moist until the layers are rooted.

As soon as the growth of the shoots shows that rooting has taken place, the new plants should be severed from the parent, and afterwards potted up or planted out separately. From the middle of September to the middle of November this work will be possible, choosing mild and moist weather to do it. Where carnations are a special feature of the garden, the beds for their cultivation must be made up with special care. They must be well raised above the ordinary level, especially if the ground is inclined to dampness. More important still, they should be in a sunny and open position, as nothing affects carnations so badly as the lack of sun. In dark and shady situations they become weak and spindly, and of little use.

The staple of the soil should be a turfy loam, stacked some time previously, and well decayed. Loam is, unfortunately, liable to be infested with wireworm, and this pest is most difficult to exterminate, as every gardener knows. A strong application of gas-lime will get rid of wireworm, but this must not be applied within six months of planting, or it may kill the plants as well as the wireworm. In such a case, one of the patent powders sold for the purpose should be dug in, as this may be done up to the time of planting.

#### Treatment After Planting Out

It will be found best to separate the layers from the parent plants a week before lifting them, in order to minimise the check involved in moving. The soil of the carnation-bed should be in a nice crumbly state. Put the plants in quite firmly, up to their lowest

leaves, but avoid all chance of burying the latter, or decay will be encouraged. They should stand at least twelve inches apart in the bed. Water the plants thoroughly at planting-time, and continue to do so each day at first, if the weather is hot and dry.



A group of prize carnations. The carnation is a charming flower, suitable alike for personal use and table decoration  
[Photos] [Sutton & Sons]

Little more attention should be needed beyond letting the ground be weeded and stirred, keeping slugs at bay by the use of soot and other remedies.

Sharp frost may affect a certain proportion of the plants, and to guard against this danger in cold districts, a thin layer of straw may be placed among them. After severe frost, always remember to press firmly into the ground any plants which may have become loosened.

A number of layers may be potted and kept in frames, giving them plenty of air, and these can be used to replace any specimens which have failed. Border carnations can, of course, be especially well grown in pots for outdoor display in summer, but a quicker result can be obtained by putting out the perpetual-flowering varieties in May. For the culture of perpetual-flowering carnations, see pages 569 and 686, Vol. I. of *EVERY WOMAN'S ENCYCLOPÆDIA*.

#### Staking, Watering, etc.

If the plants have been wintered in a nursery-bed, they should be put out in their

flowering quarters in March, and thoroughly watered at the time; but it is better, if possible, to plant them at once where they are intended to flower. It may be needful to stretch cotton on sticks across the young plants to hinder the birds, who like to peck out the succulent shoots.

About the middle of May staking must begin. This will be done either with special wire stakes, or else with bamboo tips, stained green, tying being done with green raffia. A careful watch must be kept for aphides, and the plants syringed with emulsion if the pest appears.

In June and July the plants will need further staking. Disbudding to three buds on the stem may be done in the former month if specially fine blooms are wished for, but, generally speaking, the plants will yield a beautiful show without the practice.

#### CARNATIONS FROM SEED

To raise border carnations and picotees from seed, sow the seeds in boxes with a slight bottom heat provided either by a small hot-bed made up beneath a frame or else in a propagator heated by pipes. The atmosphere should not be too warm—about 55° will be quite hot enough. About seven days after sowing the seedlings will appear, and these can then be pricked off three inches apart in boxes, and the plants in due course planted out, fifteen inches

or so apart, in beds prepared for them as described above.

Marguerite carnations, and the Chabaud varieties, a recent introduction, can be had very easily for flowering the same year by sowing early in gentle heat and growing the plants on. They are charming flowers for table decoration.

#### Raising Seedlings

Harvesting and sowing seed from home-grown plants, cross-fertilised in the greenhouse, is full of interest to the amateur gardener, who may have, like the professional, the excitement of producing a new variety.

Flowers with a short calyx and uncrowded petals should be chosen, as otherwise the flowers are likely to split. When the pistils of the flowers become slightly curved and downy in appearance, these are ready for fertilisation. The pollen will be found on the petals, and can be transferred easily when in a powdery state to the pistils of other varieties, by means of a camel-hair brush, repeating the process for three successive days.

When the flowers are seen to fade, they must be removed. If fertilisation has been carried out in July, the seed-pods will become brown about the middle of September, when they may be gathered and spread in the sun to dry, and the seed harvested for sowing the following spring.

## SMALL HOLDINGS FOR WOMEN

By A. C. MARSHALL, F.R.H.S.

*Author of "The Farmers' Friend," "The Family Gardener," etc.*

*Continued from page 2007, Part 16*

Free Government Literature—Uses of Land in Winter—The Possibilities of Pupils—Crops to Grow

FOR many years there has been a growing tendency on the part of the Government to assist the interests of the small-holder, and our legislators have devoted much attention to the re-population of our rural centres. It is not generally known, however, that there are something like a hundred helpful pamphlets published officially for the guidance of agriculturalists, and that copies of these leaflets may be obtained free of charge.

To mention a bare half-dozen of these publications, there are treatises on the following subjects: onion fly, pea and bean thrips, and black fly, celery fly, carrot fly, asparagus beetle, and leather jackets. Each leaflet deals with one special subject, and, where it is required, the letterpress is amplified by pictorial illustration. The leaflets are sent out free of charge, postage paid, to all applicants, and a request for them should be made to the Secretary, Board of Agriculture and Fisheries, 4, Whitehall Place, London, S.W., from whom a list of the pamphlets may be obtained. Letters addressed as above need not bear a stamp.

It should be quite possible for the lady small-holder to work her land in such a way that two crops are obtained from each section every year, and even three crops are not out

of the question. For instance, it is quite possible to raise winter cabbage, early potatoes, and leeks on one plot all within twelve months. Cabbage, kale, broccoli, leeks, celery, and onions may occupy the ground during the winter and will bring welcome addition to the family exchequer during the dead months. There is always a good demand for autumn sown onions, and as for turnip-tops, they are most acceptable greenstuff for table use during March and April.

Of course there are certain to be sections of the holding that will be required for use early in the spring, and this land should be "rough-dug" in the autumn, and allowed to "weather" till required for sowing or planting. To "rough-dig" a piece of land is to turn it over with a garden fork, throwing up the clods evenly, but not breaking them in any way. The action of winter stress and weather will be to aerate and purify the soil, which will break down and pulverise in the spring. Yet another plan, especially with heavy soil, is to trench up the plots. This is very laborious work, and consists of excavating trenches about four feet apart, banking up the earth on either side. The action of frost and wind will be to cleanse and sweeten the staple, and, when required for

use, it will be found to be in ideal condition.

Every gardener, however small or large his plot may be, will encounter bird and animal pests, and they are not only destructive to a degree, but in many cases difficult to checkmate. Rabbits are terrible pests, especially in the spring months, and will ruthlessly devour young seedlings. Wire netting of 3-inch mesh will keep them from a garden, but the base of it must be actually buried some six inches in the ground if this method is to be effective. A few sportsmen with guns and dogs will work wonders, of course, but the netting is the only certain preventive.

Moles are another family that work havoc among the seed beds. The writer has had row upon row of shallots pushed out of the ground by these burrowing pests, and the higher the cultivation, the more the mole likes it. The fact of the matter is that land well manured, contains a high proportion of worms, and as the mole follows the worms, the result is



Cutting turnip-tops for market. There is always a brisk demand for this greenstuff during the early spring months

obvious. On rare occasions, one can secure a cat with sufficient sporting proclivities to catch moles, but, as a rule, the best method of extermination is to use a moletrap, which is set in the runs of the animals. The traps are sold for a few pence apiece by country ironmongers.

Yet another plan is to get a village ancient to hunt the moles. An old countryman armed with a spade will take up a statuesque stand till he sees the mole heaving beneath the ground, and then whip the creature from its burrow with the spade, and despatch it.

Birds are best dealt with by stretching lengths of black cotton on sticks embedded in the ground. These feathered pests fly against the unseen thread, and are so frightened that they hasten away. Scarecrows are only effective for a time, but wisps of screwed-up coloured paper, suspended on strings, will sometimes keep away the vandals.

It is surprising what a number of gentlefolk there are anxious to make their living from small holdings, and it should be quite possible for an established market-gardener to secure pupils. An advertisement on the following lines should certainly bring inquiries:

"PUPIL wanted for established small holding; healthy situation; board and lodging provided; premium required. Apply—"

The premium would depend upon the actual experience offered, and might be as high as £100, or as low as £15. The pupil would naturally be expected to take his or her share in the work of the holding, and would in other ways be considered temporarily as one of the family. A stipulation ought to be made that the pupil should not benefit from the list of customers of the smallholder, but no other restrictions are usually necessary, and this question of imparting knowledge to a beginner is one that should not be overlooked.

#### Crops to Grow—continued

POTATOES. This is one of our staple vegetables, and with careful cultivation it can be made most profitable. When sowing on a large scale, ten cwts. of seed tubers are required to the acre, and the system of planting is to use the plough to open the trenches; workers, women mostly, follow the plough, dropping in the seed, and the furrows are then closed by the same means as they were opened. When following this plan, the rows are usually slightly over two feet apart, the setts, as the tubers are called, being from a foot to fifteen inches asunder.

When growing on a smaller scale, however, different methods must be followed. During the winter months the ground should be well and deeply dug, and liberally manured with stable or farmyard refuse. At the end of February or the beginning of March, a sowing of first earlies may be made, other sowings following at intervals with the second varieties, till, by the first or second week in April, the main-crop classes are in the ground. First early sorts are set in rows twenty-four inches apart; seconds, twenty-six inches apart; main-crop, twenty-eight inches apart. The space between the setts is usually from fifteen to eighteen inches, according to variety. At the time of sowing a drill is opened with a large hoe, at least three inches deep, into which the seed is placed; it is then covered in by the same means, and earth drawn up in ridge form till the seed is covered with five inches of soil.

When the green tops are well through, the ground is broken down and hoed, and as soon as the plants are six or eight inches in height, earth is drawn up to them in the way familiar to everyone who has been in a kitchen garden in the summer time. The art of ridging up consists of keeping the base firm and drawing up the earth not too steeply, so that rain would wash it down,

and yet sufficiently high to give due support to the plants. As soon as the flowering period has passed and the haulm begins to die down, digging may commence with the early varieties.

When sowing potatoes, rub off the shoots from the tuber till only the two or three strongest remain; buy good, firm seed; do not over-enrich the land, or your crop will be all haulm and little tuber; keep down the weeds assiduously. Dig potatoes from day to day as required during the summer months; it is a mistake to dig a week's supply at once.

Varieties: First early—Ninetyfold, Sharpe's Victor, and Early Rose; second early—Beauty of Hebron, Myatt's Ashleaf, and British Queen. Main-crop and late—The Factor, King Edward VII, and Up-to-date. Scotch and Irish seed is to be highly recommended, and a change of seed should be made every second season.

**RADISH.** There is a steady demand for small radishes for salading, but this is more a poor man's crop, better in keeping with the cottage garden. Successional sowings of seed are advisable every third week in drills a foot apart, and the seedlings need thinning when large enough to handle. The ground should be in good heart, but not freshly manured. From February to August is the period of sowing.

Varieties: Early French Breakfast, Long Scarlet and Olive-shaped White.

**RHUBARB.** Rhubarb is always popular, particularly early in the season, when it commands a good price. Though it may be grown from seed, the plant is usually raised by dividing the crowns, an operation that should be performed every third year, or the stools will become too crowded. A very rich, deeply worked soil is required for rhubarb, and an open situation is advisable. The usual plan is to plant out the crowns in rows a yard apart, with a yard between each crown, and during January littery manure is scattered over the entire bed. The greatest care must be taken when gathering rhubarb, especially in the early spring, when the sticks are as brittle as glass. Grasp the stick low down near the crown between the finger and thumb, and then with a firm, steady pressure pull it away. If a stick is broken it will "bleed," and lose its flavour, and the same remark applies to the removal of the green top, which must not be cut too close to the stalk.

Rhubarb may well be forced by raising a crown or two late in December, and placing it under the stage in a greenhouse or in a deep frame. Many gardeners use pots for forcing outdoor rhubarb, and at most brickworks special pots are made for the purpose, costing half-a-crown or three shillings apiece. The writer, however, finds ordinary chimney-pots equally serviceable, and the

cost is but half, a pot nearly two feet in height retailing at fifteenpence. Whether a rhubarb-pot or a flower-pot be used, a little loose straw should be placed inside, and a piece of slate laid across the mouth.

Varieties: Myatt's Victoria and Linnaeus.

**SPINACH.** This is a regular market-garden crop, easy of cultivation, and quickly grown and cleared. It makes a capital catch crop, and is often grown between rows of peas. The spring spinach is sown in drills a foot apart from March to June, and the seedlings, when they appear, thinned till they are six inches asunder. Prickly spinach is sown in August and September, and matures during the late autumn; the treatment is much the same as for the roundseeded spring variety, except that it is not thinned so hard.

Varieties: (Spring) Early Giant; and (Autumn) Longstanding Prickly.

**SHALLOT.** The shallot belongs to the onion family, and there is an old saying that it should be planted on the shortest day, and lifted on the longest. Certainly this crop should be in the ground by January, and it is grown in drills a foot apart, with the seed bulbs nine inches apart in the row. The soil should be rich and well worked, and there are few subjects that appreciate bonfire ashes more than the shallot. Keep the crop well hoed during its period of growth, and lift and dry off in July, when the "grass" has withered.

**TOMATO.** Plants may be bought late in May, and bedded out with a sporting chance of success. The plants should be set out if possible under the shelter of a south wall, and the growth should be confined as far as possible to a single stem, lateral shoots being pinched out as they appear. This is a crop that should be mulched with littery manure, during the prevalence of hot, dry weather. When sowing tomato seed in boxes in the spring set the seeds an inch apart.

Varieties: Carter's Sunrise, Challenger, and Abundance.

To be continued.



Sowing vegetable marrows in 3-inch pots. Only one seed must be put in a pot, and the soil should be light and sandy





## WOMAN'S RECREATIONS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** gives instruction and practical information on every kind of recreation.

*The chief authorities* on all such subjects have been consulted, and will contribute exhaustive articles every fortnight, so that when the **ENCYCLOPÆDIA** is completed, the section will form a standard reference library on woman's recreation.

**Sports**

- Golf
- Lawn Tennis
- Hunting
- Winter Sports
- Basket Ball
- Archery
- Motoring
- Rowing, etc.

**Hobbies**

- Photography
- Chip Carving
- Bent Iron Work
- Painting on Satin
- Painting on Pottery
- Poker Work
- Fretwork
- Cane Basket Work, etc.

**Pastimes**

- Card Games
- Palmistry
- Fortune Telling by Cards

**Holidays**

- Caravanning
- Camping
- Travelling
- Cycling, etc., etc.

### LAWN TENNIS

*Continued from page 2000. Part 16*

By MRS. LAMBERT CHAMBERS, Lady Champion, 1903, 1904, 1906, 1910

**The Volley: What It Is and How to Play It—Importance of Self-Confidence—The Low and High Volleys—The Lob Volley—Effective Strokes—Champions**

A VOLLEY is a ball that is hit before it reaches the ground. If everyone would bear in mind that an overhead service is an overhead volley (and that from the most difficult position to volley—*i.e.*, the back of the court), it would in all probability help to give them much greater confidence, which is certainly required in order to become a good volleyer.

This is one of the reasons why it is better for a lady player to cultivate an overhead service. It will greatly help her with her overhead volleys.

It always seems to me that a great deal more moral courage and self-confidence is needed in the execution of the volley than for the ground strokes. How often you will see a lady player miss an easy volley at the net and then lose all self-confidence immediately; she quite forgets the number of easy ground strokes. She is continually missing, and yet continues to play from the back of the court. You cannot play without making mistakes, and the best volleyers in the world miss an easy kill at times, but they do not retire at once to the back of the court as if it was hopeless for them to continue playing at the net.

Every lady player should learn how to volley, and then use the stroke judiciously in a match—not continuously, as I think that is too great a strain on the majority

of lady players—but she should await her opportunity, and come up on a good length ball. The great advantage of the volley is the amount of time saved. You hurry your opponent, and do not give her nearly as much time to get into position again as you do when playing entirely from the back of the court. What a wonderful improvement there would be in a ladies' double if all the players volleyed as in a men's double. This would greatly improve all individual play, and make a much more interesting game, both from the players' and from the spectators' point of view.

A man always volleys from the moment he first starts learning the game, but as a rule it is the very last stroke a lady learns. I wonder why this should be so, since I am sure we lose a great deal of enjoyment through not volleying more, as, after all, it is a stroke that is quite characteristic of lawn tennis, and if you do not use it, you have shorn the game of half its fascination. There are low volleys, high volleys, and lob volleys to be learnt and carefully practised. For low horizontal volleys on the forehand and on the backhand you should bend down so that your eye is in a line with the flight of the ball; girls, as a rule, never crouch down low enough. The head of the racket should be above the wrist and held very firmly (the racket must be held as firmly as possible

when these strokes are being made) and the arms and knees slightly bent. You must always endeavour to send the ball down and not up (except in a lob volley); therefore be as near the net as possible, so that you can hit the ball before it begins to fall. Good length is most important. Do not merely stop the ball without hitting it, as much power will then be lost, but bring the racket back slightly, and hit the ball firmly with the centre of the racket, and follow through in the direction you wish the ball to go.

For overhead volleys and smashes on the forehand and on the backhand it is most important to watch the ball very carefully, keeping your eye fixed firmly on it, until the very last possible moment. Lift the eye a fraction of a second too soon, and the stroke will be spoiled.

I find it a great temptation to look away from an overhead volley in order to see where to put the ball, or where my opponent

A forehand overhead volley. Note the position of the ball on the racket. It is most important to watch the ball carefully until the last possible moment

Another view of the forehand overhead volley stroke. Hit the ball with the centre of the racket, and follow through in the direction it is desired that the ball should take

their execution than one imagines. Try and wait longer before hitting the ball; do not hurry your stroke, and give yourself more time to take it properly, as you do in a ground stroke, and that extra second may make all the difference between a well-timed stroke and a bad one.

The position for forehand overhead volleys is practically the same as for an overhead service. The left shoulder should be facing the net, the right shoulder down, and the head and body bent well back, the weight transferred during the stroke from the ball of the right foot to the ball of the left. Balance with the left arm extended, keep your eye fixed on the ball, and hit it firmly, following well through with the arm and shoulder. The position is just the reverse for the backhand overhead volleys. Your right shoulder should face the net, your weight should be on your left foot, and you should balance with your left arm. It is a good plan when making this stroke to put your thumb down the handle of your racket, and transfer your weight from the left foot to the right and follow well through.

The lob volley is one of the most difficult strokes there is, but a most effective one. The ball is hit before it touches the ground, and is lobbed over your opponent's head. It is obvious that unless this stroke is perfectly executed, it will be an easy ball for your opponent to kill outright. It must be high enough to be out of your opponent's reach, and yet not too high, or it will give her time to run back to it.

is in the court, but it is always a fatal mistake, and smashes are nearly always missed because of this tendency. I think one is also inclined to be too hurried over these overhead volleys. I know from experience that there is really more time for

## LADIES' DOUBLES CHAMPIONS

- 1885—Mrs. Watts and Miss Bracewell.  
 1886—Miss Dod and Miss M. Langrishe.  
 1887—Miss Dod and Miss M. Langrishe.  
 1888—Miss Dod and Miss M. Langrishe.  
 1889—Miss M. Steedman and Miss B. Steedman.  
 1890—Miss M. Steedman and Miss B. Steedman.  
 1891—Miss L. Marriott and Miss M. Marriott.  
 1892—Miss Jackson and Miss Crofton.  
 1893—Mrs. Hillyard and Miss Steedman.  
 1894—Mrs. Hillyard and Miss Steedman.  
 1895—Mrs. Hillyard and Miss Steedman.  
 1896—Mrs. Hillyard and Miss Steedman.  
 1897—Mrs. Hillyard and Mrs. Pickering.

## MIXED DOUBLES CHAMPIONS

- 1888—E. Renshaw and Mrs. Hillyard.  
 1889—J. C. Kay and Miss Dod.  
 1890—J. Baldwin and Miss K. Hill.  
 1891—J. C. Kay and Miss Jackson.  
 1892—A. Dod and Miss Dod.  
 1893—W. Baddeley and Mrs. Hillyard.  
 1894—H. S. Mahony and Miss C. Cooper.  
 1895—H. S. Mahony and Miss C. Cooper.  
 1896—H. S. Mahony and Miss C. Cooper.  
 1897—H. S. Mahony and Miss C. Cooper.  
 1898—H. S. Mahony and Miss C. Cooper.  
 1899—C. H. L. Cazalet and Miss Robb.

## FRENCH

How to Make Fancy Articles with which to Decorate the Home—Materials—Designs—Paints—Method and Trimmings

NOTHING lends a more artistic effect to a house than pretty fancy-work articles, and those whose time is somewhat limited will, no doubt, welcome the introduction of French painting, a new and fascinating style of work.

It is done with a pen in oils, and gives a ribbon-work appearance.

The painting may be done on different kinds of materials, according to the article designed. Velveteen, which costs about three shillings per yard, is the best material to use for cushions, table-centres, d'oyleys, and tea-cosies; and, provided the paint is laid on very lightly, some very becoming scarves may also be fashioned. Fabrics of a more delicate nature, however, may be employed, such as chiffon and satin, at one shilling and elevenpence per yard; but these are only recommended for articles that will not have a great amount of wear and tear, as, for instance, d'oyleys and table-centres.

Before beginning the process of painting, it is advisable to line the article, sateen being the most suitable for velveteen; though, of course, silk would make a hand-some finish.

Chiffon and satin should always be lined with a soft silk or muslin, either in the same shade, or a contrasting colour. A table-centre carried out in bright green chiffon, lined with mauve, and worked with mauve flowers and green leaves, gives a most effective result. White chiffon lined with pink or blue, and worked in the same colours, would also be extremely attractive.

- 1898—Miss Steedman and Miss R. Dyas.  
 1899—Mrs. Durlacher and Miss Steedman.  
 1900—Mrs. Pickering and Miss Robb.  
 1901—Mrs. Pickering and Miss Robb.  
 1902—Mrs. Pickering and Miss Robb.  
 1903—Miss Thomson and Miss D. K. Douglass.  
 1904—Miss Thomson and Miss D. K. Douglass.  
 1905—Miss C. M. Wilson and Miss H. Lane.  
 1906—Mrs. Hillyard and Miss C. Meyer.  
 1907—Mrs. Hillyard and Miss C. Meyer.  
 1908—Mrs. Sterry and Miss Garfit.  
 1909—Miss Aitchison and Mrs. Tuckey.  
 1910—Mrs. Hudleston and Miss Garfit.

## PAINTING

- 1900—H. L. Doherty and Miss C. Cooper.  
 1901—S. H. Smith and Miss Martin.  
 1902—S. H. Smith and Miss Martin.  
 1903—F. L. Riseley and Miss D. K. Douglass.  
 1904—S. H. Smith and Miss Thomson.  
 1905—S. H. Smith and Miss Thomson.  
 1906—F. L. Riseley and Miss D. K. Douglass.  
 1907—N. E. Brookes and Mrs. Hillyard.  
 1908—X. E. Casdagli and Mrs. Sterry.  
 1909—X. E. Casdagli and Miss Garfit.  
 1910—J. C. Parke and Mrs. Luard.

## Designs

Small baskets of flowers, connected by narrow ribbons and dainty wreaths, are the best; but all designs of a large nature should be avoided, as it is necessary that each petal or flower should be completed by one stroke of the pen. Violets, forget-me-nots, heather, mimosa, and small daisies, are very simple



A white velvet d'oyley, with a design of natural flowers in French painting



A velvet d'oyley of charming design. Care must be taken to choose a small pattern, as each petal or flower must be completed by one stroke of the pen

to do, and with a little practice small roses may be accomplished. But the difficulty with roses is that the stroke of the pen must be curved, and not straight, as in the case of the other flowers.

Those who do not feel competent to produce an original design should adopt the use of transfers, which can be bought at a fancy-work shop for a few pence. When ironing the transfer, care should be taken that the iron is not too hot, as silk and other light materials scorch very quickly.

When using chiffon, the best plan is to iron the transfer on to a piece of white blotting-paper, and pin the chiffon over it. The chiffon being fine, the design is clearly seen through it, and the danger of the pattern becoming smeared, or the chiffon slipping, is avoided.

Before beginning to trace the design, take a pastry-board, and fix the material firmly to it by means of drawing-pins. Immediately the work is completed, the blotting-paper should be removed, as the paint is liable to go through, and that, when dry, causes the materials to stick together.

#### Materials and Method

Ordinary oil paints and medium are used, which should be mixed together with a pen on the palette. Use a great deal of flake white for every mixture. Bright colours look much more effective than dark ones.

For table-centres, d'oyleys, and articles likely to be used in an artificial light, a great variety and brilliancy of colouring is suggested. A favourite design for a table-centre is a thick wreath of small flowers, in which pink, blue, mauve, and yellow, with green leaves and ribbons, are intermingled. The effect, though perhaps slightly garish by daylight, is merely sparkling and brilliant in the night-light.

The scheme of colouring having been thought out, and the paints mixed, the work

can be commenced. A very small portion of paint is worked backwards and forwards so as to ensure an even thickness. Take a very small amount on the tip of the pen (a Lady nib being the best), place it at the top of the petal, and gradually press it down to the centre of the flower, thus completing one petal.

The reason for the small designs will now become obvious, as, by this means, the flowers and leaves gain a raised appearance. Ribbons and baskets are not done in this way, the flat effect of the ribbons being obtained by making the strokes lightly with the pen. The baskets look best when only outlined and lightly shaded. Care should be taken that nothing touches the wet paint, for, if it does, the design will in all probability be flattened, and the raised appearance spoilt.

When the painting is finished it should be left, as a rule, for at least a fortnight to dry. Light colours dry quickly, but those of a darker shade, especially mauve, take as long as six weeks or more. Even then there is likely to be a certain amount of moisture about it. When it is quite ready, the paint should have a hard, dry, shiny appearance.

#### Trimming

Take first the table-centres and d'oyleys. These look particularly well when edged with a dainty silver or gold lace, about an inch and a half wide for the former, and half an inch for the latter. A less expensive and very neat method is to buttonhole-stitch the edges with Mallard floss, choosing a shade to harmonise with the general scheme of colouring. A transfer edging can also be purchased, and, after having pressed it on to the material, it is buttonhole-stitched, and afterwards cut out with a pair of sharp scissors. Buttonhole-stitching should always be done before the painting, so as to incur less danger of the work getting spoilt. Cushions and tea-cosies look well when trimmed with cords or frills of silk, the same colour as the material chosen for the work.



A table-centre of white satin in French painting. This art is easily acquired and is most effective



## WOMAN'S PETS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will prove to be of great interest to women, and will contain practical and authoritative articles on :

*Prize Dogs  
Lap Dogs  
Dogs' Points  
Dogs' Clothes  
Sporting Dogs  
How to Exhibit Dogs*

*Cats : Good and Bad Points  
Cat Fanciers  
Small Cage Birds  
Pigeons  
The Diseases of Pets  
Aviaries*

*Parrots  
Children's Pets  
Uncommon Pets  
Food for Pets  
How to Teach Tricks  
Gold Fish, etc., etc.*

### "ANY OTHER COLOUR" PERSIAN CATS

By FRANCES SIMPSON,

*Author of "The Book of the Cat" and "Cats for Pleasure and Profit"*

Definition of the Term—Why the Class is Discouraged at Large Shows—Some Curiously Marked Specimens—Neuter Cats, Their Claims to Favour—Some Well-known Owners

THIS term, to the novice, will appear rather strange, but it refers to a type of cats that cannot be entered in any of the classes which have been mentioned in the previous series of articles in **EVERY WOMAN'S ENCYCLOPÆDIA**.

In the early days of the cat fancy all sorts and conditions of cats were entered in the "Any Other Colour" class at shows, and consequently the class was very well filled. Nowadays, however, it frequently happens that, even if this class is not cancelled, there will only be one or two entries in it to be penned. This is as it should be with the march of the times, for why should a class be provided for bad specimens or mismarked cats of each colour? At one time blues and blacks with white spots used to find refuge in the "any other colour" class. Blue tabbies were frequently to be met with, and until separate classes for creams and tortoise-shells had been provided these cats,

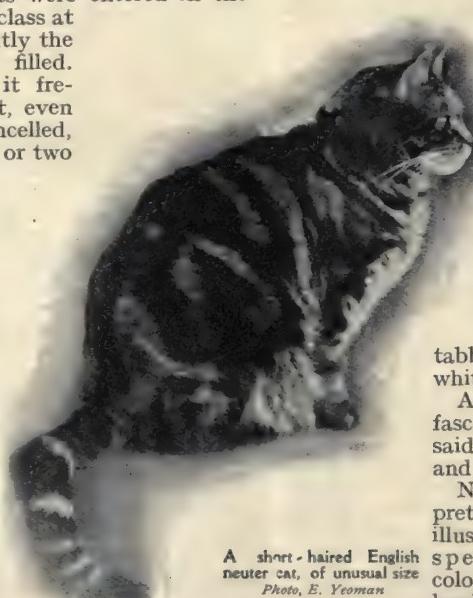
perforce, were entered in the "any other colour" class.

At our large shows this class does not exist, but it is still necessary at smaller fixtures to provide such a class where the executive for want of funds cannot "run" to a large number of separate classes for each variety.

From an artistic point of view, these broken-coloured cats and kittens are extremely attractive, and if we study pictures by that cleverest of cat painters, Madame Ronner, we shall see that almost all her lovely representations of Persian kittens are of mixed colours, such as black and white, tabby and white, orange and white.

As pets these cats are very fascinating, but they may be said to exist for pleasure only and not for profit.

No one will deny the dainty prettiness of the pair of kittens illustrated, and these are typical specimens of "any other colour" kittens. They were bred from a white mother and blue sire, the result being a



A short-haired English neuter cat, of unusual size  
Photo, E. Yeoman

black and white and a blue and white, both very correctly marked. When this is the case the effect is most pleasing, but unless the solid or self colour is evenly balanced, especially on the face, the result is sometimes both ugly and grotesque. Mr. Harrison Weir gives particulars in his cat book of some curiously marked cats: "One entirely white with black ears; another white with black tail only; and another with two front legs black, all else being white." American fanciers still show a partiality for broken-coloured cats, and special classes are given in the most recent schedules for orange and white cats.

A type of cat which is fast disappearing from our midst is the black and white, and some enterprising breeder might do worse than try to produce perfectly marked specimens of this really smart-looking variety; and by guaranteeing classes at our large shows, these cats would probably come into favour. It might be possible, also, to breed cats spotted like a Dalmatian hound, or a cat marked with zebra stripes could doubtless be produced by careful and judicious selection.

#### Neuter Persian Cats

Of late years the demand for neuter cats, or, in other words, household pet pussies, has been greatly on the increase. Within the last twelve months Mrs. Mason, the wife of the popular cat judge, has started a neuter cat specialist society which already numbers forty members. Handsome prizes are now offered for this class of cat at our shows, and an extended classification is given for neuter cats of different breeds. Very many years ago a curious custom prevailed of weighing these gelded cats, and the awards were made according to their weights. In 1886, however, the classification for neuters at the Crystal Palace was given as follows: "Gelded cats, not judged by weight, but for beauty of form, markings, etc."

This was a wise alteration, for though neuter cats are nowadays judged greatly as regards size, and should be massive animals, yet they need not and should not be lumps of inert fat and fur.

There are, without doubt, a great number of people who like to keep a cat, especially a Persian, for a pet, pure and simple; and for a thoroughly comfortable domestic animal there is nothing like a neuter cat. They are very affectionate, most docile with children, and proverbially very clean in their habits. One great advantage that neuters have over the other long-haired breed is that they retain their lovely coats nearly all the year round. Certainly at shows no cats attract more attention from visitors than these big, burly cats who require a double pen to show off their size and beauty of coat.

Miss Livingstone has quite a colony of neuter cats, who have done much winning at Scotch shows. Some of these are marvels as regards size and enormous length of coat. Mrs. Corner has a superb orange Persian neuter which can boast of many prizes. There are quite a number of handsome blue Persian neuters, and a special class is always set apart at shows for these cats.

Short-haired English cats, too, are frequently gelded, and these make delightful home pets, and grow into massive animals.

#### When to Operate

In this connection it may be well to mention that the best age for cats to be rendered neuter is between six and eight months. It is a great mistake to have quite young kittens gelded, since they will never grow so fine as when attended to later in life.

It is generally supposed that neuter cats are not good mousers, but unless these pets are made lazy through too much feeding, they are just as ready to catch mice as are the ordinary cats. Neuter cats should not be given a great deal of meat.

Attention should be paid to their coats, for their very density involves the need of careful and regular grooming. If neglected, the fur will be matted, and it may even be necessary to clip away the tangled parts before anything can be done. With a careful mistress, however, this is a contingency that should not arise.



A pair of beautiful neuter Persian cats, owned by Miss Livingstone.  
These cats are of exceptional beauty of coat  
Photo, Charles Reid



## A CHILDREN'S PET ANIMAL SHOW

**When to Send Out Invitations—Rules for a Pet Animal Show—Entrance Fees and Prizes—Where to Hold the Show—Temporary Hutches and Enclosures for Exhibits—Food—Rosettes and Cards for the Prize-winners—How to Form the Classes for Exhibits—Judges and Judging**

A PET animal show makes a most novel and exciting form of half-holiday entertainment, and does more to inculcate in children the necessity for daily care and attention to



The first exhibitor with a pet dove

the nursery and schoolroom pets than any amount of reiterated exhortations from mother, governess, or nurse to "clean out the canary's cage" or "feed the guinea-pig."

Invitations to exhibit at the pets' show should be sent out to the children of the neighbourhood three weeks or a month beforehand, in order that intending exhibitors may have time to get their treasures in the pink of good condition before the great day arrives, and also to give them time to save up enough pocket-money for entrance fees to the various classes.

Notices somewhat as follows should accompany the invitations :

A Children's Pet Animal Show will be held at the Rectory Farmyard on Whit Monday, June 5.

The show opens at 2.30, and judging will begin at 3 o'clock.

Exhibitors, accompanied by their parents, nurses, and friends, are invited to tea at the Rectory at 4.30.

The prize-giving will take place after tea.

### THE RULES FOR THE SHOW

Rule 1. Exhibitors must be under sixteen years of age.

Rule 2. Exhibitors must send in their

names, with a list of animals to be exhibited, not later than two weeks before the show.

Rule 3. An entrance fee of 6d. must be paid for each exhibit, a pair of the same animals counting as one.

Rule 4. The entrance fees will form the prizes.

Rule 5. Exhibitors must bring or send their pets not later than 2 o'clock on the day of the show. Any pets arriving by carrier's cart during the morning will be put into a suitable cage or hutch and fed at once.

Rule 6. Fighting dogs must be muzzled.

Rule 7. Exhibitors must be present at the judging, and must be prepared to handle their pets, and to lead dogs and other larger animals round the prize ring at the request of the judges.

Rule 8. Competitors should state whether they have bred the animals themselves, as this will be taken into consideration by the judges in awarding prizes.

Rule 9. No pet may compete which has not been in the possession of its owner for at least three weeks before the opening of the show, and must have been under the sole care and charge of the exhibitor during that time.



One of the entries for the farmyard section. A special class for farmyard pets adds much interest to the show

Rule 10. Each exhibit must be accompanied by a tied-on label bearing the name and address of the exhibitor, and his or her age, and a description of the exhibit in question, to be fastened to the cage or hutch or tied to the dogs' collars.

N.B.—In judging exhibits judges will award more marks for the perfect condition of the pets shown than for superior breed. A glossy-coated, clear-eyed mongrel puppy might take a prize, for instance, over the head of a poorly cared for, though well-bred dog; or a plump, well-kept brown rabbit over a prize-bred Angora with a dirty, matted coat.

N.B.—Rule 9 does not apply to the newly hatched or newly born. They must, however,

can swiftly be transformed into temporary hutches for rabbits, guinea-pigs, pigeons, and poultry who may perchance arrive in hamper. Smaller exhibits, such as dormice, white rats, silkworms, or small singing birds, would, of course, arrive in their own cages.

A small vessel for water must be provided in each cage, coop, and hutch, and a small trough of water must be within reach of each of the canine exhibits, who should be provided with straw or mats to lie on, and will then do very well if tied up, by rope attached to their collars, to any handy railing a short distance apart.

Dog biscuits and bones for the dogs, bread-and-milk for cats and kittens, doves and pigeons, seed for the smaller birds, and oats and cabbage-leaves for the guinea-pigs and rabbits, should be provided, for some of the exhibits may have missed their dinner in the excitement of starting, and will be much soothed in their possibly somewhat ruffled feelings after the unaccustomed journey by the sight of suitable provender, and will set to at once to make a meal.

A special class for farmyard pets, if there are enough entries to justify it, adds much interest to the show, calves, kids, nanny goats, a lamb, and even a pet donkey, all being admissible, providing that the rule that "exhibitors must have had entire charge of any exhibit for at least three weeks before the show" has been strictly complied with.

#### "Highly Commended".

Gay ribbon rosettes for the prize-winning owners, and big white cards, printed with "First Prize," "Second Prize," and "Third Prize" respectively, to be nailed to the winning coops and hutches, or proudly worn by the actual prize-winners themselves, besides cards bearing the words "Highly Commended" and "Very Highly



The rabbit class. Judge examining an Angora rabbit. This class is always a popular and well-filled one

have been in their owner's sole charge since birth.

The entrance fees, it will be noted, form the prizes in each class, and the wise mother will not—except under exceptional circumstances—volunteer to pay these fees herself, because the knowledge that their own pocket-money savings are at stake adds a still further incentive to the children to learn all that is to be known on the subject of the care of their pets, in order that they may do them credit at the show and perchance win a prize.

#### Arranging the Show

The ideal setting for a pets' show is a corner of a farmyard with a big, airy barn, where the exhibition can be carried on regardless of weather, should the day prove unpropitious for a show held out in the open. Failing this, however, any sheltered corner of a field might be utilised.

The family stock of cages and hutches and coops should be well scrubbed out and prepared with fresh sand, sawdust, or straw, for the accommodation of the occupants a day or two beforehand, and these may be supplemented with some nice dry boxes and barrels, which, with the help of a roll of finely meshed wire netting and some tacks,



A charming second prize-winner in the cat class

Commended," are a very important part of the proceedings, and must be manufactured by the boys and girls of the family in good time before the show; while, in order to make the ground as gay as possible on the day, flags may be nailed up at the gate, and if any member of the schoolroom party has a knack of drawing posters, mock advertisements of patent animal foods and drinks, painted in brilliant hues on sheets of white cardboard and stuck up at points of vantage, would add much to the general hilarity.

The prize rosettes should be made of narrow satin ribbon in three colours—red for the first prize, blue for the second prize, and yellow for the third prize respectively.

When the lists of intending exhibits, with their accompanying entrance fees, come to hand, a fortnight before the show, they must



The proud winner of a first prize. The owner is seen wearing a red rosette made of narrow satin ribbon

be gone over carefully, and the various pets divided into classes when it is known of what animals the entries are to consist.

#### Rabbits

Rabbits, as a rule, are numerous enough to have a class to themselves; but if only two guinea-pigs and eight or ten rabbits were sent in, the guinea-pigs would perchance have to be judged with the rabbits.

It is a good rule to make that there must be at least four entries in order to make a separate class, while two prizes only should be awarded in a class numbering less than six separate exhibits.

The entrance fees in each class should be divided up into prizes in the following way: Rabbit class (nine exhibits) at 6d. each: first prize, 2s.; second prize, 1s. 6d.; third prize, 1s.

Three judges, if possible, should be provided, in order to have a casting vote.

The entries in each class, with the names of the exhibitors, should be written on cards for the use of the judges.

The show-ground will present an animated sight on the afternoon of the show as the judges arrive armed with

sheaves of papers and a basketful of prize cards and rosettes to be awarded to the lucky winners on the spot.

A row of delightful-looking dogs, ranging from a huge deerhound to a fat fox terrier puppy, each accompanied by a bright-eyed, excited-looking owner, adorns one side of the show-ground, and a little further on are several children tightly hugging much-beribboned kittens and cats, who have mostly been brought to the show with the utmost difficulty. A pile of hutches, each with a contented-looking inmate nibbling cabbage, and a mooing, bleating, and baaing farmyard party, including a fine brown calf and a beautiful white goat and a coopful of wee yellow chicks, are amongst the exhibits waiting to be judged.

#### The Miscellaneous Class

The "miscellaneous class" will probably afford them a good deal of trouble before the rival claims can be decided of a sleeping bat hanging head downwards from a perch, a boxful of stout silkworms, a bowl of silvery minnows, two dormice, a squirrel, and a young starling, which, found as a deserted fledgling by its young owner several weeks before hopping disconsolately along a lane, had become a domestic tyrant, clamouring daily to be fed at 5 o'clock in the morning.

The first prize will, finally, most likely go to the starling, who, seated plump and contented, and absurdly tame, on its square of fresh green turf, does its owner the highest possible credit.

#### Annual Shows

A pets' show, once inaugurated in a country neighbourhood, might very well be held at different houses twice a year, so that exhibitors would learn from one another when meeting to discuss the points of their various pets how best to attend to their welfare. Again, a similar show for the pets of the village children might form a branch of the local flower show. This would not only be highly popular, but would teach the children an invaluable lesson on "kindness to animals," and this is one of the most useful and important of all the lessons which a child can learn.



Three young prize-winners and their exhibits

The following is a good firm for supplying Foods, etc., mentioned in this Section: Messrs. The Molassine Co., Ltd. (Molassine Dog Cakes and Meal).





An English girl is seen at her best on the river in a simple but charming tub frock of linen. An article on the subject of tub frocks, with a pattern for the design of the embroidery shown in this picture, appears on page 2195.



## WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

### The House

- Choosing a House*
- Building a House*
- Improving a House*
- Wallpapers*
- Lighting*
- Heating, Plumbing, etc.*
- The Rent-purchase System*
- How to Plan a House*
- Tests for Dampness*
- Tests for Sanitation, etc.*

### Furniture

- Glass*
- China*
- Silver*
- Home-made Furniture*
- Drawing-room*
- Dining-room*
- Hall*
- Kitchen*
- Bedroom*
- Nursery, etc.*

### Housekeeping

- Cleaning*
- Household Recipes*
- How to Clean Silver*
- How to Clean Marble*
- Labour-saving Suggestions, etc.*
- Wages*
- Registry Offices*
- Giving Characters*
- Lady Helps*
- Servants' Duties, etc.*

### Servants

- Plain Laundrywork*
- Fine Laundrywork*
- Flannels*
- Laces*
- Ironing, etc.*

### Laundry

## NET AND MUSLIN WINDOW HANGINGS

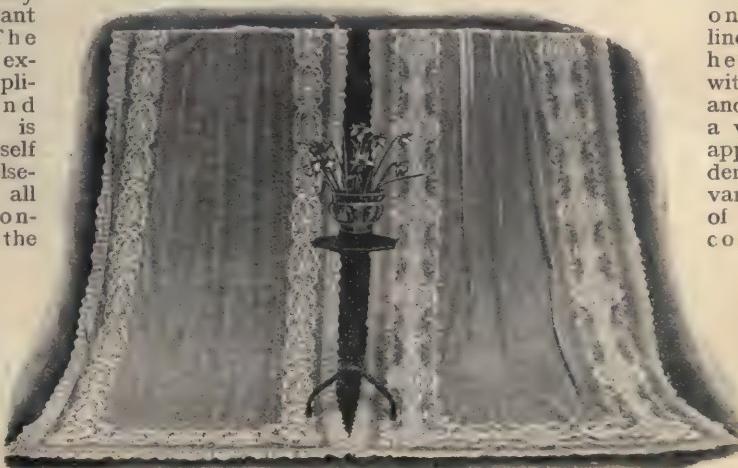
By LILIAN JOY

Curtains of Plain Nets—English-made Appliqué Curtains Wear Well—New Designs in Nottingham Lace—Brise Bise Curtains—Short Blinds—Uniformity in Treatment—Muslin Curtains Stencilled in Colours

A GREAT change is slowly creeping over our views as regards lace curtains, and the time is probably not far off when we shall cease to find windows draped with large-patterned Nottingham lace hangings in the design of which Brobdingnagian conventional flowers play an important part. The love of extreme simplicity and daintiness is showing itself here as elsewhere in all things connected with the house.

Some of the most popular curtains are made of plain mosquito net, spotted net, muslin,

or finely striped Brussels net, with narrow insertions of lace. Some have merely a hem and an edging of lace, and are quite inexpensive, costing from 7s. to 8s. the pair, but a really nice pair would cost more. Or, again, the Marie Antoinette style of curtain is carried out on similar lines, with a hem edged with braid lace, and inside that a very narrow appliqué bordering. These vary in price, of course, according to quality, but begin at about 12s. or 13s. All these curtains are very light-looking, and quite



British-made curtains in spotted net, with lace-like border

Photo, Hampton

moderate in price. Some of the newest designs have an insertion of embroidery, as well as of lace, and one design shows several rows of insertion with net between.

There is everything to be said in favour of employing goods of English manufacture, and most of us have patriotism enough to wish to encourage home industries. It is possible to do so as regards lace curtains, for what are known as Swiss appliquéd curtains are made in England, and are in some important ways superior to those imported from abroad. English workers have not yet mastered the art of the long stitch, a fancy lace stitch that fills in the open part of the design in some of the patterns. To some minds, however, this is no improvement, as it produces the appearance of an imitation of dress lace. Designs with no openwork are far better looking and more dignified.

The great advantage of English-made goods is that they wear better. This is due to the fact that only sound net and embroidery materials are used. The method which is followed to ensure this is to have everything bleached first, so that any flaws

are discovered. On the Continent, however, the curtain is first made, and then bleached, and any bad places which afterwards appear must be darned when the curtain is finished.

These curtains are found in very charming French designs, such as the Empire Wreath, to go with rooms furnished in the French style, and also in delightful modern designs. Handsome curtains in this style can be bought at £1 1s. a pair.

In the making of ordinary Nottingham lace curtains, however, enormous strides have been made, and a distinct improvement is to be seen. The best designs have a centre with a small all-over pattern, and often a border that gives the effect of an insertion.

A very good effect is gained with a small spotted or striped net centre and lace-like border.

If one is prepared to pay a high price, the most beautiful hangings are procurable, including some very attractive curtains inset with medallions of real filet lace or Cluny insertion. Very handsome Brussels lace curtains are, however, not so expensive as one might think.

The question of short blinds next occurs to us. Some people keep the long curtains drawn over the window, and dispense with these altogether. Others, again, have only short blinds. Where both are used, it is usual to have *brise bise* blinds and curtains to match, and care should always be taken that these are always in the same style of lace.

Few things look better for *brise bise* blinds than an embroidered net. These nets are almost invariably sold by the yard, and not made up into blinds, as modern houses are made with windows of so many different widths that it was found difficult to get the correct sizes.

A very dainty notion, which has a very cheery effect, is to have blinds of plain net, with an appliqué of very small coloured cretonne flowers. Curtains with an



A charming solution of the problem of artistic window draping. The long curtains are of book muslin and insertion, and the short blinds of spotted muslin

appliquéd border to match are also sold. Pretty as these undoubtedly are, they will not go with every style of room, yet in one with a dreary outlook they have a wonderful effect in adding brightness. These blinds, when specially made to fit the windows, are rather expensive.

*Brise bise* blinds mean, of course, a great saving of trouble, as those of muslin or net stretched between rods have to be made at home. At the



Beautiful examples of Brussels lace curtains, of the finest net and most artistic design

Photo, Hampton

same time, nothing looks so smart and neat in a small suburban house as to have the whole house done in this style, either with plain double blinds separated in the middle, and with a ball fringe down the edges, or made with a deep band of insertion a few inches below the top, and hung loose, like little curtains, from the rod.

The most important item to observe is uniformity. The handsomest house has a "badly dressed" look with dissimilar window hangings. Indeed, nothing is worse than to have a totally different treatment of several of the windows. The smallest domicile, on the other hand, has an appearance of good style if every window is treated

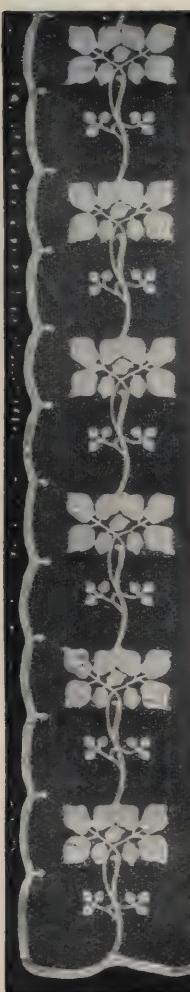
alike. Very many people have all the bedroom windows to match, and something handsomer in the lower rooms; but it is really better to sacrifice the desire for more expensive materials in the sitting-rooms in order to have the house done throughout to match.

There is, however, an exception to this rule. For instance, a very large house with every window blocked up with vitrage blinds conveys an impression of lifelessness and dulness. *Brise bise* blinds in every room give a good effect. If something original is desired, a wide lace insertion can be bought by the yard, and some muslin gathered on to the lower edge of it, and rings fixed to the upper edge. In this way it is possible to have something out of the ordinary.

For a large house, a bold-patterned lace in the Italian style looks well. Care must be taken that the net or muslin is not gathered too full on to the lace. White silk is also good for these blinds, and can be washed at home quite easily.

Vitrage blinds in some very simple design look well for the long French windows that are often seen in flats. Full blinds of muslin or net on rods, are also good for these, and have the advantage that they may be divided in the centre, and so allow a glimpse of the street.

Book-muslin, though very dainty for blinds on rods, is not so satisfactory as Nottingham net or Madras muslin, as both of these wear better, require no ironing, and can be washed at home and put up while still damp. In this way they will stretch, and not bend the rods. The



An original design for a curtain in British-made appliquéd. British-made goods wear better than those made abroad, owing to the fact that they are bleached and examined for defects before being made up

Photo, John Wilson's Successors



rods should never be fixed to come below the level of the centre of the window in a sash window. When first making the blinds, a heading should be allowed top and bottom. This can be done away with if the curtains shrink, and the hem has to be let out. The Nottingham nets can be had in excellent designs, of which the smallest and simplest, especially a medium-sized all-over spot, are the most suitable for blinds.

Some people of very good taste object to the lace or net curtain or blind altogether. There seems a certain amount of inappropriateness in applying such fabrics, which by their very nature are more suited in finer makes for personal adornment, to the decoration of a house. Also, in a certain kind of room, for example, one furnished in the typical modern, or Jacobean, style, they certainly look out of place.

Curtainless windows, however, though doubtless very well in the old days when the outlook generally included something picturesque, are not so satisfactory when they merely frame vistas of villas and flats; and people are generally only too glad to shut out

the view with some semi-transparent device, as well as to shut in themselves and their surroundings from their many-windowed neighbours.

A good solution of the difficulty for those with rooms of this kind is a plain silk "Liberty" gauze, which does not look out of place with a severe style of furniture. If the decorations are in golden shades, this may be in a soft yellow, which sheds a sunshiny glow that is most welcome in dull days.

Another idea is to use ivory-tinted soft muslin curtains, stencilled by hand, in shades of colour to match the room. A room in the modern style very frequently means a brown wallpaper, and rather dark hangings and carpet, so that a patch of all white at the windows is apt to look very incongruous, and spoil the general effect. This touch of colour in the muslin curtains saves the situation, and may be charming. For instance, a brown-papered room with a dull rose-red carpet, velvet curtains of the same shade, and inner ones of ivory muslin, with a stencilled border in red, green, and brown, has a wonderfully harmonious effect.

## THE USE OF ANTIQUES IN THE MODERN HOUSE

By MRS. F. NEVILL JACKSON

**How to Utilise Fragments of Old Carving—Bedposts, and What to Do with Them—Vases as Lamps—Rooms Furnished Entirely with One Wood—Periods Marked by the Use of Particular Woods—Worm-eaten Furniture and its Drawbacks**

EVERY room in a house should possess at least one attractive feature. This may be either a sunny aspect, some specially comfortable chairs, perfect lighting arrangements, or a capacious cupboard—all practical features that have a way of endearing a special room to the hearts of its occupiers.

There is another attraction, however, that living-rooms should not lack, and that is the charm which is the result of some artistic achievement well carried out.

It is not given to all to be able to afford fine antiques, but we may all pick up at one time or another some treasure which, adapted to modern use, will give a note of individuality to a room, and afford us an opportunity of showing artistic taste and exercising ingenuity.

Fragments of carving can be utilised in many different ways. A room may gain a desirable character by utilising small pieces of carving, as an overmantel, as decoration for a sideboard, or as the mural adornment of a room. To do so would cost little in comparison with what would have to be expended if the same amount of carving were commissioned from a clever craftsman of the present day, and the result would remind us also of pleasant explorations in the curiosity shops of Venice, the old market of Amsterdam, some country builder's yard in rural England; or no further, perhaps, than the Caledonian Market in Camden Town

where many a treasure is still to be picked up by the connoisseur.

It was at the last-named place that the fine piece of Italian carving was found which now forms the centre panel of the sideboard shown in the illustration.

Very dilapidated it looked as it lay in a heap on the ground, and the thick coats of white and green paint which hid the grain of the wood disfigured it badly; but at the unpainted back the good oak could be seen, and the finder cheerfully paid the half-crown demanded as its price. The panel measures 27 inches by 22 inches, and had probably formed part of a richly carved choir-screen.

After much scraping, sandpapering, with the grain of the wood, oiling, and other wise treatment, the panel was ready. Then came the purchase of a serviceable oak dower-chest, sold cheaply at 25s. because one of its sides was lacking. The back of the sideboard was planed, the looking-glass added, and a really handsome piece of furniture was the result. A village cabinetmaker put it together according to a sketch supplied him, and fitted it to the humble little carved sideboard.

It is sometimes possible to pick up a single Chippendale bedpost, and the lovers of bargains are advised never to neglect such an opportunity. Carved, twisted, or painted bedposts which have once been used



A handsome sideboard back made out of a finely carved Italian panel and an oak dover-chest

for an old four-poster can be utilised in a variety of ways.

One example of such use is shown in the illustration, where an ugly hall, with staircase ending abruptly by the door, was transformed by the addition of dark-stained arches, and the bedpost as the slender, daintily carved pillar.

If a pair of bedposts can be found, they can be used on either side of a high eighteenth-century chimneypiece, or at the sides of the open space between large doors in two rooms which are so divided.

Such posts also make ornamental supports for palm or lamp stands; in fact, many were so designed for the *torchère* of Chippendale's time.

The adapting of old brackets and candelabra to the requirements of modern times is extremely simple. Many people like to use such fitments of Adams or Louis XV. design for wax candles, for which purpose they were originally intended. Others use the old fittings, but have them pierced for electric light wires. In such cases candle-shaped holders are put into the socket, for the fitment seems to require that finish. Candle shades may be fixed to hide the light bulb.

Another way of adapting an antique to a

modern requirement is to have a duplex-lamp fitting, with burner and reservoir complete, put into a handsome Nankin or bronze vase. The effect is extremely good, especially if the vase is of a large and heavy kind. There is an appearance of weight and solidity that is very reassuring about these old jar lamps, and which are much appreciated by those who, from necessity or choice, still use oil lamps.

It is possible to pierce the jar at the bottom, and fit the lamp for electricity, but this is not often done.

Many old chairs seem to have been made for a more Spartan generation than that of the present day; and for these, and for the sofas, day beds, arm or grandfather upright chairs, more cushions are required.

These are easy to make, and if covered in chintz or brocade, in



A carved Chippendale bedpost utilised as a pillar to support an arch over a staircase. The effect is to transform and beautify an ugly hall and stairway

patterns of the same period as the chair, do not sound a jarring note.

It is one of the merits of genuine antiques that they can be used in juxtaposition without jarring effect. The differing but mellow tones accord well, so that any articles of the Chippendale period, for instance, can be combined with artistic effect in a room, even if they are not of the same pattern.

Some people make a rule in furnishing a room to use only one wood. For instance, satinwood only would be used in one room, mahogany in another, walnut in a third, and oak in a fourth.

This is a fairly successful plan, for by such a use of different woods the one represented naturally confines itself—the oak to articles made in Tudor and Cromwellian times, the walnut to those of Queen Anne's day, the mahogany to the period of Chippendale, Ince, and Mayhew, and others of their followers.

Another excellent rule to observe in the modern use of antiques is restraint of colour, so that painted satinwood and gilt Louis XVI. furniture will never creep into the room heavily furnished with oak or mahogany.

In acquiring a piece of furniture for modern use, it is a good plan never to trouble oneself about its maker. If you are satisfied that the piece is beautiful and suitable for its purpose, it is enough. If you are a collector, the matter is different; then such questions as original workmanship and absence of modern tinkering are all-important, and expert knowledge is required for the choice of genuine specimens.

With such matters this article is not

concerned. Adaptability for modern use presupposes soundness and artistic beauty, and that is all.

With regard to soundness, the enthusiast should never, under any consideration,



Old Sheffield plate candelabra can be fitted for electric light, and the bulbs concealed by the ordinary candle shades

bring wormy furniture into her room, or attempt to have such infected wood, however old or desirable, made up with other furniture. Wood-worms not only destroy the wood they inhabit, but also attack other furniture in the same room.

## TABLE DECORATIONS FOR JULY

By LYDIA CHATTERTON, F.R.H.S.

A Month Rich in Flowers—The Ideal Aimed at in Summer Flower Decorations—Schemes in Green and White—A Water-lily Design—Ice as a Decorative Item—Hydrangeas and their Arrangement—Begonias—Hints on the Care of Flowers in Summer—The Nasturtium and its Possibilities as a Table Decoration

### FLOWERS AVAILABLE :

<i>Anthemis</i>	<i>Geraniums</i>
<i>Asphodelus</i>	<i>Gypsophila</i>
<i>Astragalus</i>	<i>Campanula</i>
<i>Baptisia</i>	<i>Delphinium</i>
<i>Convolvulus</i>	<i>Pinks</i>
<i>Coreopsis</i>	<i>Godetia</i>
<i>Campion</i>	<i>Lupins</i>
<i>Day lilies</i>	<i>Pansies</i>
<i>Tiger lily</i>	<i>Phlox</i>
<i>Lilium speciosum</i>	<i>Salpiglossis</i>
<i>Everlasting peas</i>	<i>Sweet Sultan</i>
<i>Sweet-peas</i>	<i>Eschscholtzia</i>

<i>Canterbury bells</i>
<i>Heliotrope</i>
<i>Roses</i>
<i>Nasturtiums</i>
<i>Antirrhinum</i>
<i>Vetch</i>
<i>Marguerites</i>
<i>Stocks</i>
<i>Foxgloves</i>
<i>Begonias</i>
<i>Hydrangeas</i>

<i>Calceolaria</i>
<i>Marigolds</i>
<i>Cornflower</i>
<i>Carnations</i>
<i>Gaillardia</i>
<i>Geum</i>
<i>Mignonette</i>
<i>Violas</i>
<i>Poppies</i>
<i>Scabiosa</i>
<i>Zinnia, etc., etc.</i>

IN winter table decoration the object at which to aim is a brilliant colour-scheme that will produce a warm, cheerful influence; in July the decorator must endeavour to produce a cool, refreshing effect, and must avoid colours that are very bright or glaring on hot sultry days.

Green and white is undoubtedly a most

successful combination in hot weather, for it has a decidedly refreshing appearance. A simple white marguerite design is, perhaps, as dainty as any, and suitable for either the tea or dinner table.

A white centre is used, edged with thick Irish crochet lace, and some lead supports are placed upon it. These are hidden with



Marguerites and Veitchii creeper form a charming combination: the cool green of the foliage is light and dainty. No vases are required for this arrangement, the leaden supports that hold the flowers being hidden by green moss

fresh green moss, and the marguerites are placed lightly in them. Slender sprays of young Veitchii creeper are placed on the centre, branching out in all directions, and a trail of creeper is twined round each guest-place, while marguerite-blossoms float on the finger-bowls.

Another delightful green-and-white design could be carried out in pure white sweet-peas, white roses, and wild oats or grasses.

Use the silvered vases in the form of tree-branches that can be obtained so cheaply. Fill them as lightly as possible with the blossoms and grasses, using plenty of grasses, but not so many blossoms lest the result should be heavy. Place the vases on a ruffled slip of white tulle, edged with white sweet-peas and a fringe of wild oats.

For the sweets use tiny silvered baskets, tied with white tulle, and a cluster of sweet-peas. This scheme would be most suitable for a summer wedding breakfast, or for the buffet-table for an afternoon wedding reception.

But perhaps the most delightful design for a sultry day consists of a mirror and water-lilies.

Use any piece of looking-glass that you possess, and hide the edges with preserved fern, or tufts of grasses and moss; in fact, make it appear as much as is possible like a miniature lake.

Open the lilies wide by turning back their petals, and place them upon the mirror with some of their smallest leaves.

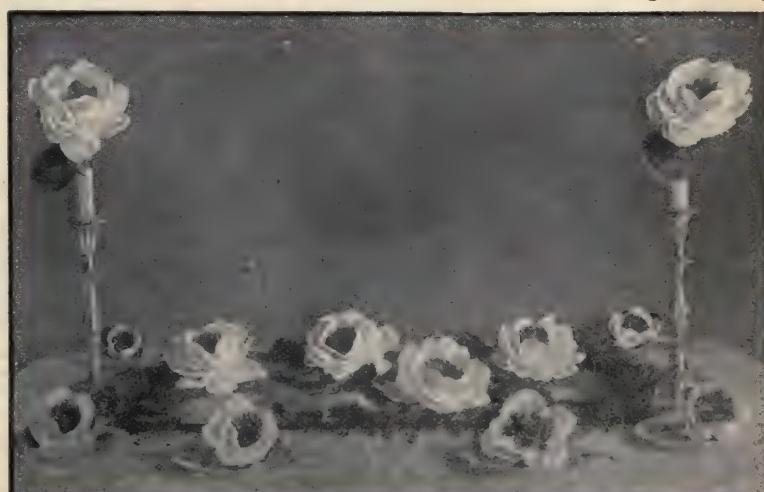
All the details of the table should partake of the water-lily design, for it is a very easy flower to copy in paper.

For the candle-shades cut out a water-lily leaf in glacé silk, choosing a dull shade of green, and wire it round the edge, so that it will stand upright. Make a large water-lily in paper, using white tissue paper for the

petals, and yellow tissue paper, cut in shreds, for the centre. Mount a flower on to each candle-clip, and you will have appropriate shades for the candles.

Surround the soufflé-cases with water-lily petals, and, filling them with yellow fondants, use them as bonbonnières. Serve yellow custard ices in the same way.

A block of ice is a welcome sight in hot weather, and it is not difficult to make it figure as part of the table decoration. Place it in a deep soup-plate, so that its melting will not prove disastrous to the tablecloth, and hide the soup-plate with moss and trails of foliage. Surround the ice—which should be a tall, pointed piece—with blossoms and foliage. Pink flowers look particularly pretty against the mirror-like ice. The Dorothy Perkins rambler rose, that is in full blossom this month, would be particularly



Water lilies arranged on a mirror are ideal for a summer table decoration. Maidenhair fern, moss, or grasses hide the edges of the mirror, and the blooms on the surface appear to be floating on a tiny lake

suitable. Use long trails of it to hide the soup-plate, and arrange upstanding sprays of it in moss around the block of ice.

Carry trails of the rambler also to the corners of the table, and place there bowls of broken ice, with a circle of the rambler roses round them.

Hydrangeas are very pretty for table use, and an artistic table can be arranged with them by combining the blue, pink, and cream shades. These colours are all charming and blend well together. Silver bowls show their beauty to advantage, or they may be employed to fill pottery vases of a suitable size and shape.

A table decorated with beautiful begonias is also illustrated. The blossoms chosen are in shades of pale yellow and pink. A low rustic basket with a tall handle is used as a centre; the handle is almost covered with the lovely blossoms and their handsome leaves, which are arranged also at the base of the basket to appear like a star, the finely pointed leaves making this an easy task.

Silver candlesticks are used, with yellow candles and pale pink silk shades, edged with glass fringe. On the cloth, at the base of each candlestick, a circle of blossoms and foliage is arranged.

Table flowers need far more attention in summer than in winter. In hot weather

they must not be forgotten for a day; there is nothing more unpleasant or unhealthy than faded flowers and stale water.

If possible, gather flowers when the sun is not on them.

Fresh water must be given every day, and the stalks of the flowers should be washed.

The oft-despised nasturtium, with its wondrous colourings, is charming for table



Pale yellow and pink begonias are shown arranged in a rustic basket with a tall handle. Other blooms are placed at the base of the basket

use. Choose it for your decorations on one of those dull days that often come in this variable climate.

Use the flower's own quaint leaves, and mass them in the centre of the table, with a vase rising from their centre filled with some blossoms, intermixed with mignonette and croton leaves.

Poise a few millinery butterflies—that are mounted on wires—among the flowers, and the effect will be very novel.

## WRITING-TABLES AND THEIR ACCESSORIES

*Continued from page 2030, Part 17*

**The Bureau—Good and Inexpensive Designs—Account-books and Blotting-covers—An Inexpensive Blotting-pad—Modern Quill Pens—Sealing-wax Holders—Seals—Wastepaper Baskets**

In a former article the popularity and advantages of the pedestal writing-table were referred to. The bureau is, however, perhaps an even greater favourite for a variety of reasons, for, although equally commodious, it does not take up nearly so much room.

Also, it is a remarkably picturesque piece of furniture, and last, but by no means least, it is far less expensive than a pedestal-table. Quite a nicely made little bureau, 2 feet in width and of inlaid mahogany, can be bought for £4 or £5.

One very distinct inconvenience of the bureau has now been overcome, and that was the let-down flap with pull-out supports. The flap was very liable to be broken owing

to the user forgetting to draw out the supports, in addition to which it was a tiresome process for anyone in a hurry. The new automatic hinges are a great improvement, as they cause the supports to move out when the flap is opened.

Bureaus are, of course, made in quite a variety of styles. There is the usual model with three roomy drawers underneath; or, to go to the other extreme, there is one with only one drawer, and below that a tray. Then the bureau with a bookcase or china cupboard above it is very delightful, especially if it is an old one or a really good copy.

A quaint and inexpensive design in the modern style has shelves for books below,



A bureau is inexpensive and very convenient. As the flap is lowered the supports under it come into position automatically, thus lessening the risk of breaking the flap  
Photo, Harrods

and above the pigeonholes a little china cupboard with leaded glass doors. This can be had for £4.

The Queen Anne is a very picturesque and greatly appreciated period, and the bureaus made on these lines are really charming. They have two or three shallower drawers than the ordinary bureau, and are raised on cabriole legs. The walnut wood of which they are built is very pleasing, as are the quaint drop handles fitted to the drawers. A good reproduction can be bought for £7 or £8.

Another of the advantages of the bureau is that it gives one, in the pigeonholes, a very suitable receptacle for the account and address books that are necessary to the busy woman.

The account-book is prone to be a very unsightly object—so much so, that it is not surprising that even its exterior makes people shun the task of setting its contents in balancing order.

An American cloth covered account-book can, however, be made quite attractive with the aid of a little glazed linen, such as is used for window blinds, decorated with a wreath or other design cut from chintz.

Under this, letters, to form the word "Accounts," roughly cut from chintz, should be pasted. The capital A should measure about one and a quarter inches in height, and the smaller letters about three-eighths of an inch. It looks well to have the letters cut from different parts of the design, so that some of them have touches of pink, some of red, mauve, or of green.

A chintz with a very small design should be selected, while dark green, perhaps, is the colour most suitable for the glazed linen which forms the cover.

Buy an American cloth covered account-book for about 4d., cover the book with a piece of light brown paper, allowing a turnover at each end,  $1\frac{1}{2}$  inches deep, to form a pocket. Then cut a piece of linen to cover this with a turning of  $\frac{1}{2}$  inch all round. Paste this on the brown paper, and cut a snip in the turning on a level with the pocket. Fold up the pocket, crease it, lap the turning over it, and paste it down. The cover now will be complete, except for the chintz decorations, which must be pasted on the outside by means of a good photo-mountant.

Blotting-books can be made in a similar fashion, only in this case the backs must be stiffened with two pieces of card instead of brown paper. The larger surface of the cover, moreover, allows for more variety in the way of decoration, and anyone with the artistic sense will find satisfaction in planning novel arrangements.

Jacobean designs are very good, and the bird motif which is seen in so many of the chintzes can be used with great effect. For blotters, a paler green or a tussore or rose-coloured glazed lining can be employed, since a blotter is not subject to such hard wear as an account-book.

As the blind material can be bought in various widths from about 1s. a yard, the cost of manufacture is very small.

Then an inexpensive blotting-pad at some-



A Queen Anne bureau in walnut with cabriole legs is quaint and charming. The quaint drop handles to the drawers are in keeping with this design

thing under a shilling can be converted into a thing of beauty with very little trouble. Slip a knife under the paper pasted at the back, and take off the little stiffened linen corners. Then get a mat of the blue Chinese embroidery that is sold quite inexpensively at the shops. Cut pieces from this to fit the triangular corners, leaving a turning at the longest side. Paste the embroidery on with a mixture of Higgins' photo-mountant and seccotine. Then put the corners back in place over the blotting-paper and paste them in position, using the same mixture for this purpose. It may be necessary, if the paper has been torn, to cover the whole back with a fresh piece, or with a piece of glazed lining.

A little note-block covered to match would also be most pleasing. A case like a book-cover should be made, and covered with the embroidery. The hinge may be of furniture galon. The cover should be lined with thin silk, oversewn around the edges, and on the underside this lining should take the form of a pocket into which the scribbling-pad should be slipped.

The fashion in writing-table accessories varies as in everything, and anything trimmed with Chinese embroidery is fashionable (1911).

In other things, also, there are a number of "revivals." For instance, quill pens, although it must be confessed, fitted with steel nibs, are quite smart. They are found in all sorts of gay colours, of which perhaps Royal blue and red are the most used, though the correct thing is to choose a colour to harmonise with your room. These quills cost under a shilling each, and are very effective. They are generally thrust into a little glass receptacle filled with shot or coloured glass balls in order to keep them clean. Sometimes a silver vase or some favourite ornament such as an old lustre mug is filled with shot instead; in fact, this is an idea that anyone can put into practice successfully at once. Sealing-wax is another "revival," and a silver sealing-wax holder is among most people's writing-table paraphernalia. Their price is between 3s. and 4s., and a nickel lamp to use with them costs 4s. 6d.

Then, of course, a seal is required, and this gives scope for the most exquisite little trifles produced by the sellers of such things. For instance, one may have a seal of carved topaz with a little elephant on the top; or one of topaz or amethyst, surmounted by a beautifully modelled bulldog or dachshund,

with a minute gold collar from which a wee pearl is suspended. These are, of course, *objets de luxe*, but there are many simpler models in silver or silver-gilt to be had.

A writing-table pincushion is a thing that should never be forgotten, though it very frequently is omitted. Something in silver is nice, especially a little silver shoe; or, failing this, a china slipper has a very good effect. An embroidered linen pincushion is also quite appropriate, if shades that go with the room are chosen for groundwork and embroidery.

Even in wastepaper baskets there is an innovation to record, though, strictly speaking, it is not a "basket" at all, but a round box like a larger edition of the old-fashioned muff-box, covered with printed linen or chintz. The latter is the safer choice, as it keeps clean longer. In a small size these are to be had for the moderate sum of 3s. Of course there are more elaborate versions of the same thing covered with brocade and edged with galon, but they are not any prettier, though probably anyone who has a shabby cretonne edition will re-cover it for themselves in this fashion.

It would be possible to go on endlessly with this subject of writing-table accessories, but one or two items can be mentioned in conclusion, such as the small globe that some people place near at hand so that they may know in just what part of the world is the far city to which they may be directing their letter, in these days of families and friends spread all over the earth.

Foreign correspondence at once suggests stamps varying in value, and a stamp-box with two or three divisions should be at hand and replenished regularly.

There are also reference books that are somewhat too bulky to be kept in the bureau, but which can be placed on or near the writing-table in a trough-shaped shelf.

The woman who travels about much will require a Bradshaw or A B C Railway Guide. She who is interested in philanthropic work, or who is honorary secretary to some society, will need a directory containing the names of well-known people who are most likely to be interested in her pet charity. There are also the most charmingly bound sets of reference books sold complete in their case, giving information on a variety of subjects likely to be of use to the writing woman. Choice can be made from these according to individual needs, and most people will include a standard English dictionary in their list.



Quill pens with steel nibs are liked by many, and are thrust into a lustre mug, or glass pot filled with shot

# THE ROMANCE OF OLD CHINA

## OLD SWANSEA POTTERY

*With Three Illustrations and Eight Marks*

By MRS. WILLOUGHBY HODGSON

*Author of "How to Identify Old China," and "How to Identify Old Chinese Porcelain"*

**Early History—Swansea—The Potteries and a Bath House—Lord Nelson—Opaque China—Designs of William Weston Young—Dillwyn's Etruscan Ware—Marks Used upon Swansea Pottery**

A MONGST the many admirers and collectors of Swansea porcelain, comparatively few seem to know anything of the early history of these works, of the pottery which was made there, and the interest attaching to them years before porcelain began to be manufactured.

Birch speaks of "monuments in clay," and "the light thrown" by these "on the history of mankind." Certainly we may gather a goodly measure of such light when studying the history of the old Swansea pottery manufactory. This was built in the year 1764 upon the site of ancient copper works, said to have been in existence several centuries—a lease being granted for the erection of the "Cambrian Pottery Works at Swansea." About twenty years later, in 1783, the factory was for sale. The text of the announcement of this fact is given by Professor Jewitt, and ends thus: "The present proprietor accidentally became possessed of the works, and is settled in a very different way of business at a hundred miles distance, which is the reason of the premises being disposed of."

In 1790 the works were acquired by George Haynes, who called them the "Cambrian Potteries."

It is interesting to note that at the

beginning of the nineteenth century Swansea was looked upon as a spa, or health resort, and it is said that the pottery works became "a favourite lounge for genteel visitors."

Mr. Haynes erected a bath-house at the factory, and on one occasion, when visiting the factory in 1802, Lord Nelson took a bath here, the room afterwards being known as "Nelson's Room." Lord Nelson also gave an order for a service, and a letter acknowledging the receipt of the same is quoted by Mr. William Turner in his delightful book, "The Ceramics of Swansea and Nantgarw." In the letter his lordship expresses a wish that the fact that he used such a service might become known, and "may be of service to your infant manufactory."

Mrs. Thrale, the friend of the great lexicographer, writing from Bath on October 15th, 1808, to Sir James Fellowes, says: "When you feel your own purse too heavy, take it to Mortlock's in Oxford Street, and carry Lady Fellowes a beautiful specimen of South Wales china, and tell him (Mortlock) that I am painting my ice-pails and large dishes to use this day se night." This is an amusing little sidelight, which shows that the work of the Swansea factory was sufficiently important to warrant the



Some interesting specimens of Swansea "opaque china," painted by William Weston Young. "Opaque china" has the appearance of porcelain, but is not translucent, is less cold to the touch, and rings but faintly when tapped.

From Mr. Alex. Duncan's Collection

employment of a London agent, and, secondly, we find Mrs. Thrale writing of Swansea ware as "china" years before porcelain began to be made there.

In the "Cambria Daily Leader" of April 8th, 1893, there appeared an account of the demolition of an old flint mill, at that time little more than a ruin. The writer says: "This is the last fragment of the old Swansea pottery." It had originally been a corn mill, but was used after these works were established to grind the flints used in the ware. The writer also mentions many interesting items concerning people associated with the mill. Amongst these was a gentleman who had risen to being the proprietor of the Cambrian Dry Docks, and who was fond of reminding the youth of Swansea that he had as a boy worked at the mill for 1s. 6d. a week.

Early Swansea earthenware closely resembles that made in Staffordshire, such as salt glaze ware (of which an account will be given in a later article) and cream ware. Tea-services, jugs, and figures seem to have been the principal manufacture. It was about the year 1790, when under the management

draughtsman Mr. William Weston Young—who had illustrated his works on natural history—to decorate the "opaque china." This he did in a style all his own, with flowers, shells, butterflies, insects, and birds. The flowers are treated with severe botanical precision, and the Latin name is sometimes added. Butterflies and other insects, beautifully and carefully painted, are frequently used as the sole decoration, with no background. Birds are generally surrounded by a small landscape or some greenery, and shells were used in reserve panels surrounded by a marbling of blue with gold lustre.

In the South Kensington Museum are two covered sugar-basins with butterflies as sole decoration. These have gilt edges. The covers are surmounted by upstanding gilt rings, and ring handles are moulded at either side, designed rather as ornament than for use. The names of the butterflies are written inside the basin.

In the British Museum is a bough-pot of "opaque china" exquisitely painted by William Weston Young, with birds upon branches, grapes, and foliage, butterflies, and caterpillars, which is in every way a



Swansea transfer printed cream ware. Amongst other designs, a rendering of the "Willow Pattern" was often used, distinguished by the absence of the usual willow-tree, fence and birds.

*From Mr. Alex. Duncan's Collection*

of Mr. George Haynes, that a fine white ware, called "opaque china," was first made. This was the ware used for the Nelson service.

"Opaque china" has, to the casual observer, every appearance of porcelain, but when tested will be found to be opaque (as its name suggests), not translucent, to be less cold to the touch than porcelain, and to give out very little ring when tapped. It is covered by a bluish glaze, and the words "opaque china" may sometimes be found impressed at the bottom. This ware was considerably improved in later years by Mr. L. W. Dillwyn, and was made till about 1840.

In 1802 Mr. Dillwyn first employed as

masterpiece. A broad key pattern sometimes forms the sole decoration upon this ware. Shapes were generally plain, but some of the best services were fluted.

Jugs and toilet-services made of a fine white earthenware resembling stoneware were decorated in red, blue and gold in imitation of Japanese Imari. The blue is frequently run, and the glaze has a decidedly blue tinge. Sometimes a deep cobalt blue only was used, and in this case the whole piece may be found to be blued from the spreading of the colour.

Transfer printing was used at Swansea from the end of the eighteenth century. It was applied on a fine light cream ware, the



Some beautiful examples of Swansea Etruscan and other vases. The vase with flowers was painted by Thomas Pardoe. Its background is dark blue, mottled with gold. This Etruscan ware, which is highly prized, was marked "Dillwyn's Etruscan Ware," and, doubtless, imitated from the ancient work copied by Wedgwood.

colours being black, purple, brown, pink, and green. The designs used were ships and seascapes, landscapes, figures, and views. Some well-known patterns were the "tower," "castle," "Cuba," and "grape."

A willow pattern in blue and other colours was much used. The particular rendering of the design may be recognised by the absence of the willow-tree, fence, and birds. Two people stand upon the bridge which crosses a stream from one pagoda to another, and in a boat nearing the island two more standing figures appear.

Perhaps the most sought-after and valuable ware made at this factory is that known as "Dillwyn's Etruscan ware." This was first made by Mr. L. W. Dillwyn, and was, no doubt, an imitation of those ancient wares so well copied by Josiah Wedgwood. It is recorded that Mrs. Dillwyn also worked at perfecting this ware. She copied and adapted old shapes and designs, and a room at the works was known as "Mrs. Dillwyn's room."

The ware was made from a red clay found upon the Dillwyn estate at Peullergare, and was generally treated with black ornamentation or with red designs upon black. The shapes and ornamentation were of Grecian origin, the key pattern and

other borders being used with classical figures.

Black basalts in imitation of Wedgwood's ware and of old Egyptian pieces in the British Museum were also made at Swansea.

Statuettes, very similar to those made in Staffordshire were also manufactured. A ware resembling Wedgwood's jasper ware was also made.

Lustre was used at Swansea in gold, silver, and pink, and it is frequently applied in the form of mottling.

The marks used upon Swansea pottery are the word "Swansea," to which the letter "C" may be added; this is sometimes impressed, at others it is painted or gilt. The words "Cambrian Pottery" in colours, gilt, or impressed, also occur, and during the ownership of George Haynes the letters "G. H. & Co." were frequently used. The words "Opaque China," "Dillwyn & Co.," and "Dillwyn's Etruscan Ware" were also used.

### 1. SWANSEA

4.  
HAYNES, DILLWYN & CO.  
CAMBRIAN POTTERY,  
SWANSEA.

### 2.



Cambrian  
Pottery

### 3.

### OPAQUE CHINA

5.  
SWANSEA

DILLWYN & CO.

### 6. DILLWYN'S ETRUSCAN WARE

8.  
G. H. & CO.

# HOME LAUNDRY WORK

*Continued from page 1910, Part 10*

## THE WASHING OF COLOURED SILKS

**The Use of Bran Water for Fancy Work—Ironing of Embroidery**

**W**HEN washing coloured silks it is safer to first soak each colour separately in cold salted water, and if the colour is inclined to run, hurry through the process of washing as quickly as possible.

The silk may lie for some time wrapped up in a cloth before ironing, but it must not be allowed to dry. Before ironing, smooth it out on the ironing-sheet, and place a piece of muslin over it. Iron with a moderately hot iron, remove the covering, and iron with the bare iron to give a gloss.

**N**OTE.—Some silks are improved by being slightly stiffened with a little gum water. This is especially necessary in the case of thin silk slips, or in any very soft silks, which would otherwise be perfectly limp, and liable to soil very quickly.

**FANCY WORK.** Embroidered or fancy work may be washed in the same way as silk, but if there is any danger of the colours running into each other it will be safer to use bran water, prepared as follows :

Sew half a pint of bran into a muslin bag, leaving room for it to swell, and put in a lined saucepan with two quarts of cold

water, simmering it gently for half an hour. Strain into the basin, and add an equal quantity of cold water. Add more cold water to the bran in the saucepan, and boil it up again for a second supply. Bran water is very soft and cleansing, and very little or no soap need be added.

Wash the work quickly in the bran water, squeezing it between the hands. Use a second bran water if necessary. Rinse in clean bran water, or in plain tepid water.

For sewn woolwork the bran water will give sufficient stiffness, and starch would spoil the appearance of the wool. Embroidered linen or cotton material should be put through very thin starch, or a little starch may be added to the last bran water. Wring well, shake out, and hang up to dry or wrap in a towel.

When nearly dry, iron with a moderately hot iron. Any embroidery must be ironed on the wrong side only, and with a piece of muslin over it. The material itself may be ironed on the right side to give a gloss if desired. The ironing must be continued until the work is quite dry.

## THE REMOVAL OF STAINS

**The Use of Borax—Milk—Salts of Lemon—Oxalic Acid—Chloride of Lime**

**T**HREE are various chemicals which can be used for the removal of stains, their action varying in strength.

**BORAX.** This only serves for the removal of *freshly made* tea, coffee, or fruit stains. Place the stained material over a basin and pour boiling water through. Rub with powdered borax and again pour boiling water through.

**MILK.** A simple method of removing *freshly made* ink-stains is to soak the stain in the milk, and then rinse thoroughly.

**SALTS OF LEMON.** As this is a strong poison it should be so labelled, and kept out of the reach of children and careless people. It should never be used on coloured material, and although it will do no damage to a strong fabric it ought to be used with caution on fine things. Salts of lemon is specially valuable for the removal of ink or iron-mould stains. Stretch the stained material over a basin and pour boiling water through. Rub on a little of the salts with a piece of rag, and dip the stain in the water. Repeat if necessary, and then rinse thoroughly.

**OXALIC ACID.** This should also be labelled "Poison." It is a white crystalline substance and must be dissolved in a little boiling water before use. It is very strong in its action, and should only be used for the removal of very obstinate stains, when other means have failed. Stretch the stained material over a cup or basin, pour a little boiling water through, and apply the liquid oxalic acid with a piece of rag. Always

rinse the material at once after using any of these chemicals.

**CHLORIDE OF LIME.** This is another strong chemical, and, like oxalic acid, should only be resorted to in extreme cases. Chloride of lime is bought in a powder, and is prepared in the following manner :

Put a quarter of a pound into a strong basin, and pour over it one quart of boiling water. Allow this to soak for a day or two, stirring it occasionally with a piece of stick, then strain and bottle. Dilute with four times its bulk of water for the removal of stains. The stained part only should be dipped into a little of the liquid, and as soon as the stain disappears, the material must be rinsed in cold water.

When clothes have become a very bad colour, or are stained all over, a little of the prepared chloride of lime may be added to the water in which they are soaked.

Chloride of lime may be very destructive to fabrics if used too strong, or in a careless manner; it should, therefore, never be put into the hands of an ignorant person.

**TURPENTINE.** This is used to remove paint stains. Apply the turpentine with a piece of rag, and if the stain is obstinate, use a little ammonia as well.

**PARAFFIN.** This is also useful for the removal of paint stains. Dip the stain into the paraffin, rub between the fingers, and then wash with soap and water.

The following are good firms for supplying materials, etc., mentioned in this Section : Messrs. Thomas Keating (Keating's Powder); Price's Patent Candle Co., Ltd. (Clarke's "Pyramid" Night Lighis).



## WOMAN'S BEAUTY BOOK

This section will be a complete guide to the art of preserving and acquiring beauty. How wide will be its scope can be seen from the following summary of its contents :

*Beautiful Women in History  
Treatment of the Hair  
The Beauty of Motherhood and  
Old Age  
The Effect of Diet on Beauty  
Freckles, Sunburn  
Beauty Baths  
Manicure*

*The Beautiful Baby  
The Beautiful Child  
Health and Beauty  
Physical Culture  
How the Housewife may Preserve  
Her Good Looks  
Beauty Foods*

*Beauty Secrets Mothers ought to  
Teach their Daughters  
The Complexion  
The Teeth  
The Eyes  
The Ideal of Beauty  
The Ideal Figure,  
etc., etc.*

## BEAUTIFUL WOMEN IN HISTORY LA MARQUISE DE POMPADOUR

By PEARL ADAM

DAINTY and beautiful, for ever associated with the union of tiny pink roses and blue ribbons, a porcelain beauty, the Marquise de Pompadour was also a stateswoman, a magnificent actress on the stage of life, and a woman who attracted drama as a magnet attracts a needle.

She was the daughter of a discredited financier, but a M. Le Normand took charge of the child's education. All were completely *bourgeois*, and the great world did not recognise their existence. Later on, people talked of butcher's shops and defaulting bankers and any other disgraceful origin they could find, but that was when "the Porcelain Pompadour" had conquered her destiny.

### The Gipsy's Prophecy

She was born in 1721, and was very well-educated by Le Normand, and married to his nephew, Le Normand d'Etioles, at the age of nineteen. She was then graceful, *piquante*, beautiful, charming, resourceful, and slightly inclined to delicacy, which gave her an air of tenderness and feeling. She had a genius for dress, freely displayed, and a carefully concealed and much more valuable genius for studying people and managing them. Her lovely figure led her to invent the famous Pompadour dress, and, long after her facial beauty had waned, concealed the fact that she was really no longer beautiful.

Her husband was passionately devoted to her, and she liked him fairly well. He lavished on her every luxury that money could buy—jewels, frocks, servants, an exquisite house, and a free hand in enter-

taining. She took it all, and smiled on him, but never forgot that when she was a child a gipsy prophesied that she would be beloved of the King.

At Court there was a gay king, beloved of his people, and a quiet, proud queen, born of the haughty Polish race. When Louis XV. married Marie Leczinska, in 1725, he was passionately in love with her. She was seven years older than he, but she was still young and beautiful. Not for ten years did the inevitable tragedy separate them. Why do women grow old more quickly than men? Marie Leczinska lost her looks and her youth, and with them went her husband's love and confidence. She kept the hollow honour of his esteem; but he was still young, and he loved a young and pretty woman.

The Queen was too proud to complain; she took his neglect with silent hauteur, and even bore without flinching the insolence of courtiers. She knew that the people loved her, and that their love did not depend on a pink cheek or a rounded throat, and perhaps this consciousness helped her.

### A Rebuff

Jeanne d'Etioles, nevertheless, had no easy task before her when she set herself to win the King's affections. He was surrounded by favourites of wit and beauty equal to her own, and they all had that trump card—good birth. She was frankly of the *bourgeoisie*. The most she could do was to drive about as a spectator at the King's hunting-parties, dressed in pink or blue, and passing before his Royal eyes in a very high phaeton. She did it for weeks, until at last

he asked who she was. Mme. de Mailly, who saw through the whole plot, told him not only who she was, but what she was trying to do. Madame Jeanne was promptly forbidden even to watch the Royal parties.

#### The First Rung of the Ladder

Madame de Mailly died. Her place was supplied by first one, and then another lady of the Court. Jeanne d'Etoiles bided her time. Her chance came. In 1744 Mme. de Chateauroux died. She must have been a wonderful woman, for so long as three months later her position was not filled. The King attended a ball then at the Hôtel de Ville. Of course, all the ladies were masked. But one of them singled him out, and her graceful movements, the bright eyes dwelling on his behind the mask, the exquisite coquetry with which she quite publicly flirted with him, the wit of her infrequent remarks, all fascinated the disconsolate Louis. Finally, the graceful creature fled away, turning as she went to throw him her handkerchief. The King caught it, while the whole assembly applauded.

No wonder the Pompadour liked masked balls all the rest of her life! The King sought a meeting a few days later; and there followed a period of what, between boy and girl, would have been very pretty courtship. The King drove to her mother's house to see her, and she played delicately with him, studying him all the time, learning his whims, knowing the exact moment to change the note of the conversation, delighting him with her wit and her coquetry, and persuading him that conquest was not certain even while she flattered him that it was.

In the following spring behold her, marvellously gowned, with a beating heart and a sparkling eye, dining with the King and the Dukes of Richelieu and Luxembourg. They both treated her coldly, and by that she was certain that she had effectively captured the King. The following day she entered with triumph into possession of Mme. de Mailly's apartments.

#### The Secret of Her Success

All was not won yet. A Royal favourite must work hard to achieve her ascendancy, but she must work harder to keep it. Madame d'Etoiles, now raised to nobility as Marquise de Pompadour, studied the King as though he had been a scientific problem. Not the tiniest trait of his character escaped her. She knew the significance of every gesture, every change of expression, however faint. She alternated the pretty, commanding ways of a favourite with the humility of a dependant. She ordered or she sued with unerring instinct.

She soon discovered that the great thing was to keep the King amused. Consequently she set to work to devise entertainments for him. Fêtes and balls followed each other, new sensations were sought, the arts were ransacked. Once, in the depth of winter, when he went to visit her at Bellevue, she led him into a room full of blooming summer

flowers, and fragrant with their scent. The flowers were all of Sèvres porcelain, impregnated each with its perfume.

Meanwhile, she worked herself into the position of a power in the State. She had complete command, not only of the King's ear, but of his privy purse. He was naturally parsimonious, and had never treated any previous favourite with generosity; but while the Queen was scarcely allowed sufficient money for her expenses, the Pompadour was rolling in unlimited wealth, and dispensed purses and offices with great impartiality.

#### An Uncrowned Queen

Her brother was made a marquis. He was hopelessly *bourgeois*, and not all his sister's training could give him any polish. Politically, she was bad for France, but good for Paris. During the Seven Years' War she conceived the vast plan of rebuilding a portion of Paris, intending to have sold the whole of the old portion to financiers to be transformed. Covered galleries were to be built over bridges across the Seine, with frescoes and gardens of shrubs. She was anxious to improve the sanitary conditions of Paris, to encourage art, and to provide employment for labourers. She was keen on art, and instituted many prizes for artists. It was she who founded the exhibitions of paintings at the Louvre. She patronised the products of Sèvres energetically, and was primarily responsible for bringing porcelain into fashion in the place of silver and gold vessels. On pastels and engravings she was an authority, and she possessed a library of over three thousand books.

She had imagination. Her fêtes were never alike. When the Dauphin recovered from a serious illness, she celebrated his recovery (although they were on terms of concealed dislike) by giving a splendid entertainment, when there was a representation of a dolphin (in allusion to the Prince's title) in the midst of a great piece of water, attacked by monsters, and vomiting flames, finally rescued by Apollo.

More sensibly she marked the birth of the Dauphin's son, by giving marriage portions to all the marriageable girls on her estates. She founded the fashion of celebrating public events in this way. The city of Paris alone gave portions to 600 girls, and many corporations and companies followed suit.

But she made mistakes. She was clever, but not quite clever enough. She made the very common but quite fatal mistake of trying to obscure her humble origin by an assumption of great pride and insolence. It proved her low birth, but she thought it showed her great position. Thus she made many enemies at Court, while her extravagance made her most unpopular with the people. They wrecked one of her many palaces, and followed her carriage, hooting and jeering in crowds. At last she only went out with an escort of a couple of hundred horsemen, or else in disguise. Disguise was familiar to her. Once, in time of war, she

joined the King in Flanders disguised as a musketeer.

Many noblemen of dignity and honour refused to pay court to a woman, and such a woman, in order to obtain posts at Court, so that, finally, these were all in the hands of self-seekers. This angered the nobility and the populace alike. She seized on land for her flower-gardens, and gave no compensation. She counted on her ascendancy over the King, and thought the good opinion of no one else mattered.

Yet she had many friends, and many

women among them. She wrote very charming letters. Here are a few extracts :

To Voltaire (a great friend and admirer) :

" I thank you much for the book you sent me ; everything in it is beautiful, everything true ; and you are always the first man in the world for writing and for thinking . . . Is it true that you have been dangerously ill, and received the Sacrament with an exemplary devotion ? "

To the Comtesse du Barail :

" Farewell, my dear friend. I shall never change to you, for I have too much pleasure



Dainty and beautiful, the Marquise de Pompadour was also a stateswoman, a magnificent actress on the stage of life, and a woman who attracted drama as a magnet attracts a needle.

*From a painting by Boucher in the Wallace Collection*

in loving you, and in telling you so. Give a thousand kisses for me to your little girl, and make a thousand compliments to the great man.

To the wife of Marshal de Coutades,  
1759:

"The misfortunes that pour, one after another, upon our poor country strike the whole nation down, but me, by my situation, they affect doubly. Methinks I feel them twice, because I have often a hand in the choice of the men, and am always disappointed."

To the Comtesse de Brancas :

"Do, pray, madame, bring me your little daughter. I will kiss her and marry her for you, if you please. I dearly love her, because I dearly love whatever belongs to you and resembles you. But I hear a noise—some impertinent come to carry me to a pretty

supper, and oblige me to break off my letter and my pleasure."

She was brave. When she felt death approaching she met it as she would have met a new admirer. Clothed in silk, her hair dressed, jewels on her breast, and rouge on her cheeks, she passed away at Versailles, in 1764, at the age of forty-two. She died just in time. Not much longer could she have held the affections of Louis. He grieved for a whole day for her whom he had loved for nineteen years. It was he who spoke her epitaph—the most cynical on record.

Three days after her death he stood at a window to watch the funeral pass through the drizzling rain, carrying the gay, dainty, ever bright and beautiful Porcelain Pompadour to her grave.

"I fear," said Louis cheerfully, "that Madame la Marquise will get wet."

## BEAUTY CULTURE FOR WOMEN

*Continued from page 2034, Part 17*

### THE EYE BEAUTIFUL

The Beautiful Eye—How to Correct a Squint—Exercises for the Eye—Lotions for Eye-strain—How to Preserve the Sight—How Colours Affect the Eye

THE eye is a most wonderful and intricate organ, and fittingly so, since it is the means of allowing us to enjoy what Addison called "the most perfect and delightful of all our senses—the sight. Sight may be considered as a more delicate and diffusive kind of touch, that spreads itself over an infinite multitude of bodies, comprehends the largest figures, and brings within our reach some of the most remote parts of the universe."

This being so, it follows that the eye is recognised as the feature which denotes intellect. To use a hackneyed but useful phrase, the eye is the window of the soul, and the soul—like a housewife—can be fairly well judged by the aspect of her windows.

The restless soul darts glances hither and thither; for the mind, unable to concentrate, allows the eye to wander. The serene disposition looks out calmly upon life, and depth is, in time, added to the expression of its possessor's eye.

It follows, then, that the beauty of the eye is mainly psychological, and not physiological.

The eye does not depend upon its colour for beauty, since grey, brown, and black eyes, all may be equally beautiful. Indeed, it may happen that eyes of distinctive and unusual colours seem ugly because of their extraordinary tint. But an eye certainly depends for beauty upon its shape, the way it is set in the head, the whiteness of its ball, and the brilliancy of its pupil.

There is no greater beautifier of the eye than good health—health will even affect the expression of an eye, for a person in good health is more optimistic, has more faith in humanity, and is of better humour than one in ill health.

As health is the best eye-brightener, no one should be persuaded to drop eau-de-

Cologne or belladonna into the eye. When the effects of the stimulant have passed, the eye becomes once again dull if the health is below par. Moreover, Nature, who resents her best and cleverest work being roughly handled, quickly punishes the offender by poor sight, or even blindness.

The eye of a healthy child is always beautiful, provided the vision is correct, because body and spirit are both wholesome. Probably the same eye will appear to be smaller and less noticeable in later life, which is due to the fact that the eye grows very little, and thus appears smaller when the rest of the body is full-grown. The wear and tear of life, too, by diminishing vitality, diminishes its brightness, and a loss of faith and trust contracts its outlook.

Legitimate beauty culture of the eye is confined, therefore, mainly to efforts to erase the effects of wear and tear.

The oculist can remove a disfiguring squint by training the eye of the child by means of corrective glasses, by eye-washes, by electricity, and by closing the other eye for an hour or so at a time, and thus forcing the faulty one to perform its duty. A final resort is an operation.

In the writer's opinion many people need not wear glasses as early as they do, for if the eye be exercised, and given space to view, it will not so soon become short-sighted. It is on account of their lack of practice in sighting long distances that town-bred people have recourse to glasses too early in life.

Oliver Wendell Holmes, in his "Autocrat of the Breakfast Table," writes :

"If your eyes fail I can tell you something encouraging. There is now living in New York State an old gentleman who, perceiving his sight to fail, immediately took to exercising it on the finest print, and in this

way fairly bullied Nature out of her foolish habit of taking liberties at five-and-forty, or thereabout. And now this old gentleman performs extraordinary feats with his pen, showing that his eyes must be a pair of microscopes."

It is safe to say that exercise is good for the eyes. From the point of view of appearance, short-sighted people have this advantage—that their eyes (generally brown) have a softer and more "velvety" expression because they are short-sighted.

#### The Care of the Eyes

There are some simple rules which, if observed whilst the sight is good, will preserve it far into the years. Never read or work in a poor light. Do not sew black work by artificial light, or strain the eyes by using them in an insufficient light. Avoid a glare of light (Frenchwomen have no scruple about wearing blue glasses when at the seaside in the summer), and do not subject the eyes to prolonged work. To avoid doing so it is well to look up occasionally from the book or the work, and to as great a distance as possible. An occasional glance at a patch of green grass or a growing plant rests and refreshes the eye wonderfully. Do not wear thick or patterned veilings. Keep the hair out of the eyes—this applies particularly to children—and avoid reading in a train, or when in a recumbent position.

## THE

*Continued from page 2036, Part 17*

#### Methods of Drying the Hair—Fans—Hot Water Cure—Dry Shampoos—Recipes

In this country, sunny, warm days are few, and artificial methods must, therefore, be adopted for drying the hair.

One of these is to dry it before a fire, but this is rather a long and tedious process. Various ways have been discovered for rapidly drying the hair. A method of quickly drying the hair by the fumes of benzoin has been introduced. The lady whose hair is to be dried reclines upon a lounge or sofa with her hair hanging over the end. A pan, properly protected by a cage and containing two or three pieces of ignited charcoal, is then placed in close proximity to it, and a little powdered benzoin is sprinkled upon the lighted fuel. The thick smoke which rises, and is strongly impregnated with benzoic acid, combined with carbonic acid, rapidly absorbs the moisture in the hair, which should have been previously well wiped with towels, so as to be as free from wet as possible. In a few seconds the hair is perfectly dry, beautifully perfumed, and ready for the operation of the brush.

Another clever contrivance for rapidly drying the hair after shampooing heats the air by means of a rotary fan, and drives the heated current rapidly through the hair.

An effective method is the use of the hot water comb—a thick metal comb with hollow teeth which are filled with hot water. The

Fog, dust, and sandy winds affect the eyes to their detriment, and so does the use of alcohol and tobacco. There is a certain colour-blindness induced from excessive smoking.

When the eyes are tired, it is a good plan to bathe them in cold water, and, if this is done regularly, the eyes, being opened while under the water—a matter of practice—they will be greatly refreshed and brightened.

If the eyes "water" when the weather is very cold or upon being subjected to a glare of light they may be strengthened by such lotions as boracic acid, or water in which poppy heads have been boiled. Both these baths should be weak, for, after all, the bathing is the important point.

Much can be done by means of colour in caring for the eyes. To gather blues and greens about one is to provide for the health of nerves and eyesight. The writer once knew a woman who found herself becoming more "nervy" daily, until she removed a blatant red wallpaper which challenged her eyesight every morning. White is also trying to the sight.

The general care of the eye rests upon a care of the health, and no one can hope to have beautiful eyes if the liver is out of order. Any local treatment of the eye must be of the simplest, and nothing must be dropped into it except under the direction of an oculist.

## HAIR

hair is combed with this until quite dry. It is sometimes inadvisable to wash the heads of very delicate or aged people with water. What are known as "dry shampoos" may then be used. These are highly spirituous solutions. The drawback to them is that they have sometimes a very drying effect upon the scalp. Here are two recipes for dry shampoos :

(1)	Sapo. castil. alb...	..	..	..	1 dr.
	Ol. lavand.	..	..	..	1 "
	Spt. rectificat.	..	..	..	8 oz.
	Aq.	..	..	..	3 "
	Macerate for a day or two; filter and add :				
	Liq. ammon.	..	..	..	1 oz.
(2)	Alcoholic ammonia	..	..	..	4 dr.
	Tinct. quillaia	..	..	..	4 "
	Ess. bouquet	..	..	..	2 "
	Spt. rect.	..	..	..	7 oz.

Mix. Rub well into the hair and scalp, then sponge with warm water and rub dry with a soft towel. As the alcoholic ammonia is inflammable, it should on no account be used near a fire or light.

When the hair is in a very greasy condition and cannot be washed, much of the grease may be removed by spraying on the hair and scalp pulverised orris root, and, after allowing the powder to remain for a few minutes, brushing it thoroughly out of the hair with a perfectly clean brush.

# THE HISTORY OF THE CURL

*Continued from page 1916, Part 16*

Gaiety After the Gloom of the French Revolution—Styles of Dresses and Coiffures Worn—When Powder Went Out of Fashion—Early Victorian Modes

IT was during the Regency that powder went out of fashion, and with it the piled up creations of the barber. The energetic wave of new ideas which followed the French Revolution set entirely new fashions, and these were before long echoed

was a sudden burst of gaiety, a reaction from the gloom of the Revolution. The "Incro�ables" and the "Merveilleuses," who had been suppressed for a time, again displayed themselves, and for some years there were no more Parisians. All the women became Greek and Roman. The Merveilleuses wore gowns without waists, bound round the bosom by a girdle, short in front, to let the foot be seen, and slightly trained at the back.

Some of the bolder leaders of fashion wore diaphanous tunics of transparent lawn, slit down the sides from the hips. These ladies, who followed the fashions of Athens, also borrowed their headdresses from Greek statues, and wore their hair crisply curled and confined in a net, with tresses and plaits in which jewels were in-



Fig. 1. The "Merveilleuse" coiffure that was in vogue after the French Revolution, when pseudo-Greek ideals were to the fore in every department of fashion

in monarchical England and elsewhere. The Greek or, rather, pseudo-Greek ideals were set up, and the aristocratic tradition of powder came to a sudden end after almost a hundred years of cultivation.

After the reign of terror in France there



Fig. 3. The coiffure of the beautiful Madame Récamier as seen in a contemporary portrait



Fig. 2. Coiffure of Joséphine Beauharnais, wife of Napoleon I., immortalised in her portrait by David

serted. Blonde wigs, dressed in the same fashion, were also very much favoured. (Fig. 1.)

Then what was characterised as the guillotine style of hairdressing became popular, and the hair was combed up at the back and brought forward on the forehead in a tumbled mass of curls. Then suddenly the "Titus" mode came into fashion, and to follow this women cut off their tresses, leaving the head close cropped at the back, and allowing a few long, dishevelled locks hanging on the brow.

David's portrait of Joséphine (Fig. 2), and that of Madame Récamier, by Gérard (Fig. 3), show these two ladies, in the garb of ancient Rome, reclining upon couches. In 1804 the "Titus" style ceased to be fashionable, and women who had shaved their natural locks were forced to have recourse to borrowed fronts and plaits to make up their Etruscan chignons. The belles of the Empire at the time of Napoleon's campaign wore their hair piled into a helmet shape on the top of



Fig. 4. Lady Blessington, from the painting by Sir Thomas Lawrence. This picture shows severe simplicity and a total suppression of the curl.

the head, with side and forehead curls falling negligently round the face. It was then that the turban headdress began to be adopted, and it was not until the Restoration period in France that coiffures became really charming again.

The narrow, high-waisted gown demanded a new style of hairdressing, so the natural curl bunched at the crown or temples or straying negligently down the shoulder accompanied a new smoothness over the brow. Alike in architecture, furniture, and dress, severity was the keynote of the day. And, in the early part of the nineteenth century, fashions also tended to be austere.

Lawrence's portraits of the beautiful



Fig. 5. The Marchioness of Westminster as portrayed by Sir Thomas Lawrence. This shows the most popular mode of hairdressing in vogue at the time of the Battle of Waterloo.

women of this epoch give a good idea of the new simplicity of coiffure. His portrait of the great Lady Blessington (Fig. 4) shows the total suppression of the curl, but she dared more than was common. His charming picture of the Marchioness of Westminster (Fig. 5) gives a juster idea of the prevailing fashions at the time of the Battle of Waterloo. Here we find little bunches of curls high up on the temples and a knot of some size upon the crown. This pretty fashion was destined to develop very highly, because the new headwear, the bonnet, made it necessary to dress the head upon these lines.

When one recalls the high crowns and wide enfolding brims of the old "coal-scuttle" bonnet, one sees that the hair must go into the crown and nestle within



Fig. 6. A coiffure of the Regency, 1807, based upon the models seen on Etruscan vases. This style was very popular and widely adopted.

the brim, framing the face. The many extravagant styles which marked the first half of the nineteenth century all fit into this unchanging matrix of crown and brim.

What the Regency made of the Greek ideals is well exemplified by some of the contemporary fashion plates, of which one, representing the year 1807, is illustrated (Fig. 6). These heads remind one of the Etruscan vases, and the portraits of the period are sufficient evidence that they really represented a style which was widely followed, although the wearers did not generally own the severely classic profiles which the fashion artist has drawn.

*To be continued.*

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Antipon Co. (Obesity Cure); T. J. Clark (Glycosa); Wright, Layman & Umney, Lt'd. (Coal Tar Soap).



THE CHILDREN'S HOUR

From the painting by I. S. Tsvetkov, exhibited at the Royal Academy.

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## CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

### The Baby

*Clothes  
How to Engage a Nurse  
Preparing for Baby Motherhood  
What Every Mother Should Know, etc.*

### Education

*How to Engage a Private Governess  
English Schools for Girls  
Foreign Schools and Convents  
Exchange with Foreign Families for Learning Languages, etc.*

### Physical Training

*Use of Clubs  
Dumb-bells  
Developers  
Chest Expanders  
Exercises Without Apparatus  
Breathing Exercises  
Skipping, etc.*

### Amusements

*How to Arrange a Children's Party  
Outdoor Games  
Indoor Games  
How to Choose Toys for Children  
The Selection of Story Books, etc.*

## A CHILDREN'S "HAY PARTY"

A Merry Outdoor Entertainment—The Invitations—The Hayfield and Picnic Tea—Programme of Games and Competitions that May be Enjoyed—Various Races—Hay Shoe-Pie—Hidden Identity Competition—Tug of War—Games for the Babies—Prizes

A CHILDREN'S "hay party" is the merriest affair imaginable, and it is easy to give immense pleasure to any number of children with the smallest possible expenditure of time and trouble.

The only accessories required for any number of impromptu game competitions, which can be arranged on the spot, are a number of small hay-rakes, such as the village carpenter will make for a few pence each, a basketful of well-scrubbed potatoes for potato races, half a dozen big pocket handkerchiefs for binding competitors together for three-legged races, and last, but not least, a rough garden cart and donkey. If no donkey is available, get a hand wagon, such as one often sees village children playing with, made from an old box mounted on

four wheels, with a wooden shaft in front to drag it by, painted bright red.

The donkey-cart, if there is one, should be gaily decorated with flags—one at each corner—while the smartness of the turn-out is still further enhanced if the donkey himself is caparisoned with a flag over his back and wears red, white, and blue rosettes at either ear. The driver's whip may be decorated with a ribbon streamer to match.

A word of warning here is necessary, however. It is dangerous to drive any sort of

cart over hay-covered ground where children are, or have been, playing, for fear of accidentally driving over any of the small folk who may still be hiding in it, or who have even, perchance, made a sweet-scented nest, and fallen asleep there,



If a donkey-cart is not available to transport the necessary impedimenta to the field, a small hand wagon, painted some gay colour, can be utilised

hidden quite out of sight. A donkey-cart, therefore, should only be used up and down any wide green lane which has been made through the hay specially for the purpose, or where the hay has already been carted.



The start for the three-legged race. Competitors who fall when near the goal often crawl in victors

The invitations to a hay party should be sent out a week or two beforehand for whichever Saturday afternoon it is foreseen that the hay will have been cut and still be lying, the little guests being asked to arrive at half-past three. If one does not own a hayfield of one's own, a friendly farmer will often obligingly put one of his at the would-be entertainer's disposal, for a party of children not only do no harm to the hay whilst it is lying, but help to give it a thoroughly good tossing in the course of their games and gambols.

#### The Children's Dress

A holland smock is the ideal garment for a child at a hay party, but failing this, the plainest of white or coloured linen and cotton suits and frocks, with shady sun-hats or sun-bonnets, should be worn.

Directly the little folk arrive and catch sight of the field of delicious sweet-scented hay awaiting them, they are sure to rush off in a body to romp and play in it, rolling each other in it and tossing about fragrant armfuls, or collecting it to make ammunition for a spirited hay-fight. Huge castles are speedily erected with the help of the hay-rakes with which each small guest will have been provided on arrival. These castles will be attacked and defended with spirit and unabated vigour, victors burying the vanquished underneath loads of hay, until everyone is breathless with laughter, and glad enough to obey the summons to the picnic tea, held in a shady corner of the

hayfield promptly at half-past four, to allow plenty of time for games and competitions to take place afterwards in the cooler part of the afternoon.

Tea for the "grown-ups," made from a kettle-stand over a spirit-lamp—in a tin biscuit-box in a safe corner—and jugsfuls of milk for the children, white and brown bread-and-butter, fresh lettuces, jam, buns, and sponge cakes make delicious picnic fare spread on a white cloth, adorned with sprays of wild roses, with the addition of huge dishes of strawberries, should these chance to be ripe, as they sometimes are before the hay is carted.

The following list of games and competitions should be drawn up beforehand :

1. Hopping Race.
2. Three-legged Race.
3. Potato Race.
4. Hay Shoe Pie.
5. Hidden Identity Guessing Competition.
6. Tug of War.

Directly after tea an umpire must be appointed, and a starter, who, armed with a notebook and pencil, must take down the list of competitors in each race and competition, and afterwards mark the winners on the spot, in order that there may be no hitch when the time arrives to award the prizes. A third "grown-up" must also be found willing to act as winning-post, armed with a big rake, which the winner in each competition must actually touch.

All hands must next be mustered, armed with rakes, to clear a long straight road through the hay to serve as racecourse. The big mounds thus made on either side will serve as settings for several of the later competitions.

#### The Games

In the hopping race the competitors are arranged in a line at one end of the race-course, while the "winning-post," holding the upright rake, stands twenty yards away.

Each competitor must hop on the right



The hidden identity guessing competition, in which the only clue afforded the puzzled entrant are the shoes or boots of the buried victims

foot from starting-point to winning-post, and anyone touching the ground with the left foot is disqualified, and must fall out of the race.

No easy matter this, to hop twenty yards over uneven hay-strewn ground, and of fifteen or twenty starters seldom more than six or eight "stay the course."

For the three-legged race big handkerchiefs, folded long-ways, are produced, and the competitors, who choose their own partners, having entwined their arms round each other's waists, are securely tied together at the ankles.

The course is the same as for the hopping race, and the competitors who fall on the way, if they have nearly reached the winning-post, wisely crawl on along the ground instead of wasting time in trying to get up again—always a lengthy business—and often a pair of crawlers win the race.

For the potato race a number of big baskets are swiftly twisted up from ropes of hay, and arranged in a row at the starting-point, while the umpire, carrying a big basket of potatoes, arranges them in rows of eight or ten in long lines from each basket up to where the "winning-post" stood, her place being now taken by a line of rakes, to show competitors that here their hunt for any missing potatoes may cease.

To start the race, each competitor stands beside his or her hay-basket, and at the signal "Go!" each one must run to the nearest potato in his or her own line, and picking it up, run back with it to drop it in the basket before running to retrieve the next, and so on until the whole eight or ten have been each one separately garnered in. The competitor who first succeeds in picking up all his or her potatoes and placing them one after another in his or her own basket wins the game.

The hay shoe-pie is a particularly good competition, in which children of all ages delight, though, if there are many tiny tots of the party, besides big boys and girls of eight to twelve or fourteen, it is a good plan to let them compete separately, and to have two hay pies going at once.

First of all, a huge mound of hay must be erected half-way down the racecourse—ten yards away from the starting point.

The competitors must next take off their left shoes and sandals, and place them in a basket provided for the purpose by the umpire, who, carrying them away with him, must proceed to bury them thoroughly in the hay pie.

At the signal "Go!" each competitor must hop on the shod foot to the pie, hunt for his or

her shoe, and put it on properly before running on to the winning-post—ten yards on the other side of the pie. The wildest excitement prevails round the pie as competitors, having arrived there, hunt madly in the hay for their missing foot-gear, and the winner, on arrival at the winning-post, as a rule receives an ovation from the assembled onlookers.

In the hidden identity guessing competition a long bank of hay, six feet wide and three or four feet high, varying in length according to the number of competitors to be concealed in it, must be erected.

The guesser, having been chosen first of all, must go away and hide her eyes against a tree, while the hiders—from six to twelve of them—conceal themselves in a row in the pile of hay, leaving only their feet sticking out!

The guesser is next recalled, shown the row of boots, slippers, sandals, and shoes, and asked to guess the identity of the owner of each pair of feet.

Having named them all to the umpire, she



When the guesser has identified the hiders, she claps her hands as a signal for them to reveal themselves. As a rule, her guesses are wrong

claps her hands as a signal for all the hiders' heads to be popped out, only to find to her chagrin, as a rule, that every guess is wrong.

This game goes on for some little time, as each child takes a turn at guessing, while the former guessers hide with the rest, and when it is over it will be found high time to wind up the festivities with a tug of war, in which all but the tiny tots must join in.

A strong thick rope must be provided, and it is a good plan to twist several strands of rope together and bind them with red cotton material, making a huge knot at either end.

The babies of the party meantime all have been kept very busy playing together in the hay with the red waggon, with one or two other bigger children to give them rides by drawing it about the field. When the tug of war has been decided good-byes are said, and everyone repairs to the garden for home-made lemonade and cakes, while the prize-winners receive their prizes, which may vary from bats, balls, dolls, kites, or tops, to penny toys.

## DANCING

*Continued from page 2053, Part 17.*

By MRS. WORDSWORTH

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## THE BARN DANCE

The Way to Teach a Child—The Origin—Some Other Names—And Composition of the Barn Dance—  
Some Characteristics—The Correct Step—And Some Variations

OF all ballroom dances the barn dance is really the most modern.

It is equally well known as the *pas de quatre*, or schottische, though the former

music is seldom heard, will be seen to be quite a misnomer.

The name "schottische," as applied to the barn dance, is quite justified, for part of the dance comprises the schottische step, but why it is called the barn dance is doubtful. The probable explanation is that the name was an American designation. Of course, very many different dances take place in barns out West; among them several nearly resembling our barn dance in composition and step. In addition, this dance was very much danced in the country in England—at fairs, harvest festival gatherings, and so forth. Doubtless, the name has sprung from that fact, otherwise it is difficult to account for.

A short time after the *pas de quatre* made its first appearance in our ballrooms, every dance, whether polka, Berlin, or *pas de quatre*, was classified under the heading of the valse. The title was not quite unjustifiable, for in all these dances the dancer "voltes," or turns. In short, he valses. In the barn dance, in particular, the actual spring-valse soon took the place of the schottische hops, as far as grown-up dancers were concerned. At the present time, children who are able to valse are always taught to dance the spring-valse when turning in the barn dance.

The barn dance is the most cosmopolitan of dances. It owes something to so many nations. Part of its step comes from



Fig. 1. First Step. Beginning the barn dance. The pupil takes a long step forward with her right foot, the teacher with her left, each leaning towards the foot used.

name has absolutely no connection with the dance or step, but belongs solely to the music. When the dance was first introduced in England, about twenty years ago, it was performed to a tune played at the Gaiety Theatre in a burlesque. On the stage four young ladies did what is popularly called "high kicking" to a delightful tune composed by Meyer Lutz, the musical director of that theatre.

The dance subsequently introduced into our ballrooms had no actual connection with the stage dance beyond the fact that the same fascinating, infectious tune was utilised. In its early stages the enormous popularity of the *pas de quatre* music had a lot to do with the success of the dance; but, as performed in ballrooms, the dance included no high kicking, nor was it ever danced by four people. It was always a dance for two. Therefore the title *pas de quatre*, by which it is still known, though the original



Fig. 2. Second Step. The pupil draws her left foot to her right, the teacher her right foot to her left.



Fig. 3. Third Step. The pupil takes a small step forward with her right foot and the teacher one with her left foot

Scotland, another part—the polka step—from Bohemia, and yet another—the spring-valse—from Germany and France. The title comes from America, the original music from the pen of a German; and altogether the barn dance is a conglomeration of various steps and effects culled from many nationalities. This probably accounts for its strange fascination and lasting charm. Lately it has dropped out of our ballroom programmes, and grown-up dancers have forgotten it more or less. But it is still taught to children, and is always one of their favourite dances. At any moment another revolution of the wheel of fashion may set us all swinging gaily round in the barn dance as we did only ten years ago.

One of the principal characteristics of the barn dance may be found in the music. It is written in common time, four beats in a bar, just as is the polka. But it is quite impossible to dance the barn dance to polka music, or *vice versa*. The turning, or latter half of the dance, does not fit into the other rhythm. Most barn dance music is written in *groups of triplets*, four to a bar. This is the best type of music for such a dance; it seems to carry the dancers along irresistibly. The music may also be written in ordinary common time with an absence of triplets, or in six-eight time. The entire barn dance, turning and straight, occupies eight bars of common-time music. During four bars the dancers progress straight forward, dancing the lilt or polka step. On the fifth bar the gentleman places his arm round the lady's waist, and the couple

turn during the next four bars, describing one complete circle to each bar of music.

The barn dance has been changed slightly since its original introduction. When going straight the Scottish lilt step has gradually given place to the polka step, and in turning the schottische hops have yielded to the spring-valse. The only difference between the lilt and the polka lies in the fact that in the lilt the dancer, on the fourth step, "cuts" the foot that is raised towards the knee of the other foot. In the polka this step simply becomes a spring, with the foot raised from the ground. The "cut" is both prettier and neater, but through carelessness it has dropped out of use. The difference between the hops and the spring-valse is simply a matter of fitting two small springing steps in between the hops, which are taken, with alternate feet, on beats *one* and *three* of each bar. These big hops correspond to the long steps in the valse; but, instead of being taken with a slide, are turned into a spring.

To teach a child the barn dance, hold her left hand and guide her down the room, making her dance the polka step forward. This she repeats four times, twice with each foot, and on reaching the fourth step, or spring, of the final repetition, make her turn slightly and face her partner. This preparation for turning is most necessary. When the dancers are standing squarely face to face, it is quite simple for the gentleman to slip the hand with which he has been holding his partner round her waist,



Fig. 4. Fourth Step. The pupil raises her left foot, the teacher her right foot forward, each giving a slight spring. This action completes the step with one foot



Fig. 5. Illustrates the position of the dancers when turning, as they start the circle. The pupil takes a spring on her right foot and places it well between the teacher's feet. The teacher does the same with her left foot and places it outside the pupil's feet.

and catch up her right hand in his left. Children are apt to make a fuss and muddle of this change of position, unless carefully told to *prepare for it* by turning towards each other.

In turning make the child count "two" to each hop she takes, starting with the right foot. Be sure she puts her right foot *well between* her partner's feet, as in the first step of the valse, or she will pull away from him and make the turning very difficult, if not impossible. Having hopped once on the right foot and once on the left foot, the pupil should have described a complete circle, this being the equivalent of the six steps in the valse. When the child is sufficiently proficient to attempt the spring-valse in place of the hops, make her continue hopping as before; but, instead of keeping her alternate feet in the air for one beat, make her fit two infinitesimal steps in between the big hops. These steps are exactly like steps two and three, five and six in the valse.

The following is the barn dance step in detail:

Step 1 (Fig. 1). The lady takes a long step forward with her right foot and the gentleman with his left, both leaning towards the feet used.

Step 2 (Fig. 2). The lady draws her left foot to her right, and the gentleman his right foot to his left.

Step 3 (Fig. 3). The lady takes a small step forward with her right foot, and the gentleman with his left foot.

Step 4 (Fig. 4). The lady raises her left and the gentleman his right foot forward,

each giving a slight spring. If the lilt is danced, when springing the dancers "cut" their left and right feet respectively towards the knees of the opposite feet, afterwards extending the foot, as in the illustration. That completes the step with one foot, and it is then repeated from Step 1.

Fig. 5 illustrates the position when turning, and shows the dancers just starting the circle. The lady has taken a spring on her right foot, placing it well between her partner's feet. The gentleman has done the same with his left foot, placing it outside.

Fig. 6 illustrates the beginning of the second half of circle. The dancers are in opposite positions, having hopped on the reverse feet. Four complete circles danced in this manner, with either the original schottische hops or the spring-valse, are needed to finish the dance and the music.

There are many variations of the barn dance. A very charming example is that into which part of the actual schottische is introduced. The dancers progress forward, as directed, for two steps, then face each other and continue the step *sideways*, each going in the reverse direction to the other. This is repeated twice until they stand face to face again, when they link arms and turn, doing the schottische hops. This is a simple dance to teach children.

Though the barn dance is essentially a "children's" dance at the moment, it is by no means forgotten, especially by teachers, who recognise its sterling worth. There is no reason why it should not ultimately regain its old position in our ballrooms, and once more be included in programmes.



Fig. 6. The beginning of the second half of the circle. The dancers are in opposite positions, having hopped on the reverse feet. Four complete circles, danced thus, with the schottische hops, or spring-valse, are needed to finish the dance.

## TEACHING SCHOOLGIRLS TO MANAGE BABIES

By ELIZABETH STENNELL

The Need of Training in Child Management—Baby Management in Elementary Schools—The Use of Crèches for Practical Teaching—A System Employed in Wales—How Teaching is Provided in Scarborough—A Scheme for London

THE idea that natural woman understands by instinct how to look after a baby properly and efficiently is one of the greatest fallacies that exists.

True it is that in every country mothers, grandmothers, and elder sisters are largely occupied with the charge of young children. The child nurse, who comforts and cusses, feeds and corrects the baby sister in her charge is part of the landscape all over the world. The Japanese girl of ten, with her baby brother fastened securely to her back; the Chinese sister in charge of half a dozen younger than herself; the little slum child teaching school in the backyards of every town in England—they are all playing at mothering with more or less success. The wonder is, in many cases, that they do it so well, just as it is somewhat remarkable that so many mothers of all classes rear their babies with the microscopic amount of knowledge they possess.

In truth, the care and management of children is the most difficult work that women can do, and they cannot possibly do it properly unless they are taught the business. So that the present movement towards teaching child management in girls' schools is a most hopeful sign of the times. Educational authorities are realising more and more that the girls who are the future mothers or the future nurses of children ought to have simple, practical, scientific training in the care of children. When we remember that perhaps 90 per cent. of women in all civilised countries must be occupied with home making, the need of preparing girls for this work is surely self-evident.

For some time past domestic science has occupied a very prominent place in the educational curriculum. Hygiene is also being considered an important subject, and we have this new idea of teaching child management to young girls during the

latter years of school life. One reason why Japanese women are such excellent mothers is that they are educated all along towards this end in the schools. The Japanese doll is utilised for the purpose, and it is interesting to discover that the same idea is invading certain schools in England.

Think of all that the doll and the doll's house might do from the educational standpoint! Think of the precious hours which are devoted to superfluous subjects and ridiculous accomplishments in many girls' schools that might be so wisely spent in teaching the children how to dress their dolls, how to take proper care of them, how to manage the little doll's-house and doll's cooking to the best of their ability! The great thing is to arouse in the girls' minds a keen interest in little children, and as Miss Hughes, whose work in South Wales is spreading to other schools, says, to utilise the natural love for young children which is to be found in almost every little woman.

### Baby Management in the Elementary Schools

What is being done, generally speaking, to teach young girls in our schools something about the management of children?

In the public elementary schools instruction is, in some cases, given in association with crèches, so that the girls have a theoretical class in the school, supplemented by practical work amongst babies. These lessons are arranged by the local authorities,



A class of little schoolgirls at Penarth, South Wales, learning how a baby should be bathed. The ages of the children are from twelve to fourteen.

but they are not available for all girls, and at the present time they are too few in number to be of any real, lasting value to the scholars.

As a rule, a teacher with special qualifications visits the school to give six lessons on the subject of infant care. Two are devoted to the washing and dressing of baby, and these are utilised to teach facts concerning

pointing out the importance of regular rest and regular sleep, regular hours and regular meals, impresses upon them good habits of mind and method with regard to everything else they do. And, because this sort of teaching touches the human note, provides knowledge that is intensely interesting to every natural girl, it will be remembered and acted upon years afterwards, when historical dates and irregular verbs have faded absolutely from the student's memory.

In some parts of England the school nurses give little lectures or talks to girls at intervals, but it is found that such teaching is too superficial in character to be of much use. Largely owing to the enthusiasm of the headmistresses, a few schools have taken up the subject of home-making more thoroughly, and gave during the last three years quite excellent lectures in personal hygiene and child management up systematically, and supply much that is useful for the proper education of girls to make them useful in after life.

As time goes on, it is hoped to give more practical teaching in baby management in the elementary schools in association with the domestic subjects already taught, such as needlework, hygiene, cookery, and nursing. It has been proposed to utilise *crèches* and day nurseries for practical teaching purposes. One doctor has suggested that various girls should be selected from the upper standards of the elementary schools to spend half their days at one of the day nurseries during a period of two or three months. They would be taught simple child management, and work under the supervision of the matron.

#### Useful Teaching in Wales

Miss Elizabeth Hughes, a well-known member of the Glamorgan Education Committee, and Governor of the University College of Aberystwyth and of Cardiff, who holds the Moral Science and History Tripos of Cambridge, has instituted a most interesting scheme at a school in Penarth, South Wales. She has a class of forty children between the ages of twelve and fourteen. They are divided into two sections of twenty, and each child spends half the school hours of each school day for a whole year learning practical home making. Towards the end of the course five weeks are devoted entirely to the care of children.



A cutting-out class in the beautiful nursery of Highcliff School, Scarborough. Here the pupils are taught by a Queen Charlotte nurse all the practical details connected with the care of babies

the care of clothes, the importance of cleanliness, and the danger of dirt.

#### Some Practical Hints

What are the chief things that are necessary to teach girls of the school age with regard to baby management?

1. The preparation of the child's food.
2. The hygiene of bathing, fresh air, and clothing.
3. The methodical training of the child in good health habits.

Every girl, for example, should know that milk is the one and only proper food for the child during the first few months of its life. She should be taught that, next to natural feeding, the baby is most safely brought up on milk and barley-water, or milk and water in the proper proportions, and that no infant should be fed oftener than once in two hours, the intervals being increased as time goes on to three hours and three and a half between meals.

Then girls ought to be given practical instruction on how to dress and undress a baby, how to give it a bath at the temperature suitable to its age, and how to dry the child carefully, and avoid any risk of chill. They can see, if they are taught by means of a real baby, how much better the child thrives if he is out of doors the greater part of the day in the fresh air, and sleeps invariably in a room with open window.

The mere fact of teaching girls method with regard to baby management and

First, there is a little course of preparation in the shape of lessons and lectures from a woman doctor or a school nurse, or even an English mother, and the children are taught to make toys, such as dolls, bricks, picture-books, etc. Then the nursery proper is opened. The interesting and novel feature about this scheme is that each pupil brings a small child to school, either a small brother or sister, or a neighbour's child. She has charge of the child for a week, and at the end of that time writes an account of it, how to "manage" it, what are its special idiosyncrasies, its strong or weak points, etc. This inspires the little nurses to study the children seriously and intelligently.

#### An Invaluable Training

It is the duty of the little nurse-mothers to take their children as much as possible out of doors, to teach them to play, to make them sing and march drill fashion, and, if they are old enough, they are even taught to clean and dust and sweep. During the first week of the nursery period the idea is to have children of about three or four years of age. During the second week the scholars are asked to bring children of two or three years. During the third week still younger children of one or two are desired; whilst in the fourth week a number of children of different ages are studied, so that the students get an idea of general child management in the home.

These children can never forget the teaching they get at school, associated as it is with the practical work they have to do in looking after the child in their entire charge. The teacher discusses with them the sort of food the child should get according to its age, and teaches them how often the child should be fed to keep it in health and good nourishment.

She shows them the way to bathe the child, so that never again can they go back to careless, unhygienic habits. They have to do everything for the child under their charge for the time being—see that it gets enough sleep and rest, attend to its amusement as well as its food, and keep it "good," in the sense that it is well disciplined, useful, occupied, and, therefore, happy, contented and well behaved.

#### The Education of the Future

It is found that the mothers of these young students speak highly of the improvement in the girls after they are taught home-making and child management at school. Indeed, one of the best proofs of success, in Miss Hughes's opinion, is the fact that the mothers of the girls have been entirely won over to interest and enthusiasm. They come to the class themselves in order to see something of the teaching. They arrange for the little girls to do the same work on Saturdays that they have learnt during the week at school, and they willingly send their younger children to act as babies in the nursery. The little girls themselves love the training, and the scheme is so excellent that there is every

prospect that the idea will be followed in other parts of the country.

Many people think that child management should be taught to the senior girls in *every* girls' school. The great difficulty is that the curriculum is already so full that it is almost impossible to find an hour a week for any new subject.

But at Cheltenham College the girls are encouraged to devote the last year of their school life to housewifery, and they are taught something of child training in the kindergarten department of the college. It may be that in future housewifery and home-making will become compulsory in every girls' school, and then baby management will have its due share of attention.

#### Private Schools

Already at Highcliff School, Scarborough, this idea is worked on practical lines. A special house is set apart for the teaching of home craft and the training of the school-girls in the management of infants. Babies are always in residence, and the young students are taught by a Queen Charlotte nurse, who gives lectures and practical work in the feeding and clothing of children. The girls take the greatest interest in the work, and quickly learn how to dress and undress the baby, to make the little clothes, and to prepare its food in detail. The nurse also gives them simple lessons in various little ailments of infancy, and how to deal with them. The experiment is turning out a great success, and there is no doubt that in the future the idea will be adopted by other schools.



Feeding a baby in the nursery at Highcliff School. The girls learn the proper preparation of infants' food as well as other details of nursery routine

The following is a good firm for supplying Infants' Food mentioned in this Section : Messrs. Wulff & Co. (Albulactin).



## WOMAN'S WORK

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of **EVERY WOMAN'S ENCYCLOPÆDIA**, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	Canada	Photography
Civil Servant	Australia	Chicken Rearing
Nurse	South Africa	Sweet Making
Dressmaker	New Zealand	China Painting
Actress	Colonial Nurses	Bee Keeping
Musician	Colonial Teachers	Toy Making
Secretary	Training for Colonies	Ticket Writing,
Governess	Colonial Outfits	etc., etc.
Dancing Mistress, etc.	Farming, etc.	

## SHOPKEEPING FOR WOMEN

*Continued from page 2040, Part 17*

By ALFRED BARNARD

*Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.*

### HOW TO OPEN A DRAPER'S SHOP WITH A CAPITAL NOT EXCEEDING £500

Where to Start—Considerations that Should Affect a Decision—Choice of Premises—Rent—Suitable Stock—Window-Dressing—Secrets of Successful Salesmanship—The Staff

SUPPOSING that you have passed through your period of apprenticeship at a wholesale house, and have also spent a while "behind the counter" (see page 1928, Part 16), and that you can command a capital of £500, you may be said to have the ball at your feet, providing you have sufficient pluck and enterprise to open a shop on your own account.

I am assuming here that you mean to open a shop that has not been in the trade before, so that you will not have to buy "goodwill." As a rule, it will be found that you cannot afford to pay for an established business out of £500, for the amount of goodwill you would get for your money would in all probability be scarcely worth having, whilst the stock you would take over would only be fit for a sale.

#### Some Questions

The selection of the town in which you would work would probably be governed by the whereabouts of your relatives or friends, but should there not be a really satisfactory position in a good thoroughfare to be obtained there, the wise business woman will sacrifice these personal considerations and go farther afield.

Here are some questions you should ask

yourself about the town in which you intend to seek your fortune :

1. Is it a "go-ahead" place, where a new, enterprising establishment will be appreciated, or is it a place of the sleepy order, where enterprise is wasted?

2. Is it near enough to London for goods to be "delivered free," to consumers from the big stores of the metropolis?

3. Is your special knowledge (everyone specialises in some branch or other of her trade) of the kind that will help business forward in the town under discussion?

4. Is the drapery trade already sufficiently catered for by existing firms, both as regards the old-fashioned or conservative part of the business and the modern or enterprising?

#### The Answers

If the answer to the first part of question 1 is "Yes," of 2 "No," of 3 "Yes," and of 4 "No," you may decide that the streets of your town are still paved with gold for you, and that the next thing is to fix upon premises.

Your choice must fall upon a shop which satisfies the following points :

1. Ample attractive window space, which will call the attention of passers-by going in either direction.

2. Floor space to allow for a showroom as business grows. This may be in the form of a shop-parlour, or part of the shop itself partitioned off.

3. A first floor that would lend itself to business purposes should fortune smile sufficiently upon you to demand space above the ground floor.

4. Well-established businesses should be on either side of your shop (unless, of course, it be a corner building), where customers of the class you intend to cater for are served.

5. The shop must not be on a "dead side" of the street where many tradesmen have tried many lines of business and afterwards put up their shutters.

6. The construction of the shop-front itself must lend itself to easy and distinctive decoration.

7. The thoroughfare itself must be a busy one *all* the week, and not with a one-day trade which is carried on all in a few hours on a Saturday.

With these seven points in favour of your chosen premises, you will be justified in entering into negotiations with the landlord. The rent should not be more than £125 a year, including rates.

#### Fixtures

Having secured your premises, the next serious question is that of fixtures. These may be purchased second-hand and adapted to your needs for a cost, all in, of not more than £100. In many cases, according to the nature of the shop taken, this figure will be less. As to the style of fittings generally, you will have your own particular idea—the result of some years of observation and experience—and thus you will give to your establishment a character which will help to make or mar your business, according to the capacity for success which you have in you.

#### Stock

The nature of your stock—upon which you must calculate a profit of 33½ per cent.—will depend largely upon the class of trade you intend to build your business upon. But, expressed in general terms, your first purchases will include ladies' underwear and hosiery up to £200 and fancy goods up to £80.

The following list of ladies' underwear was prepared by a lady starting on her own account. It was included in a £500 prize-winning essay published recently in the "Drapery Times," now incorporated with the "Draper." It will form a useful guide. Of course, you must vary the quantities, the qualities, and in some cases the items, with the locality.

f. s. d.

Ladies' Underwear : hosiery, hose (tan and black, plain and ribbed) embroidery and lace, Lisle thread, (plain and lace), say, 1s. 0½d. to 3s. 1½d. . . .	35	0	0
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	f. s. d.
Woollen combinations, vests, spencers, drawers, 3s. 1½d. to 10s. 6d., 10½d. to 2s. 1½d., 1s. 0½d. to 2s. 1½d., 2s. 1½d. to 5s. 1½d.; knickers, knitted and material (cotton and wool), 1s. 1½d. to 3s. 1½d. . . .	40 0 0
Underskirts, flannel, cotton, moiretta, and silk, etc., 1s. 1½d. to 8s. 1½d. . . .	10 0 0
Sundries : suspenders, woollen belts, night-socks and caps, sanitary towels, cloutings, etc.	10 0 0
Corsets, 1s. 1½d. to 10s. 6d. . . .	35 0 0
Flannel and flannelette night-gowns, nuns'-veiling, Viyella, etc., 2s. 1½d. to 8s. 1½d. . .	15 0 0
Few dressing-gowns and dressing-jackets, 8s. 1½d. to 21s., 1s. 1½d. to 5s. 1½d. . . .	15 0 0
Cotton nightgowns, chemises, bodices, camisoles, knickers, combinations. . . .	30 0 0
Small assortment of gloves, woollen and kid . . . .	10 0 0
	<hr/>
	£200 0 0

#### Fancy Goods

Here, again, you will be very largely guided by the neighbourhood in which you are operating, for, obviously, there must be great difference between the stock of fancy goods required for a West End trade and that required for the East End. But, in the main, the stock of fancy goods will include the following items, upon which not more than £80 in all should be spent, the quantities of each varying with the local demand. The stock, then, should comprise: Servants' aprons, holland, linen, muslin, (plain and embroidered), overalls, servants' caps, collars, cuffs and sleeves, leather, suède and fancy belts of various qualities, collars (plain and fancy), lawn Puritan collar sets, lace jabots and fancy articles, silk ties and bows, and fallings, veilings, motor veils, embroideries and insertions, longcloth, and Swiss muslin, Torchon laces, small assortment of haberdashery, including feather-stitching, handkerchiefs (plain and fancy), etc.

With but small alteration, this list will be found to meet most requirements, the quality of each item varying in accordance with the class of customers.

#### Dressing Your Windows

Having fitted out your shop and purchased your stock, the next thing is to fix your day for opening, and make suitable announcements in the local press, by posters or circulars, and then you have arrived at the all-important question of window-dressing.

The style of this, again, is a thing which must be governed largely by the neighbourhood, for what will attract the public in a poor district would repel it in a well-to-do one. Therefore you must exercise the

utmost discretion in deciding upon the style of window-dressing you will adopt. This is a subject which will be dealt with fully and technically in this section of **EVERY WOMAN'S ENCYCLOPÆDIA** later, but in the meantime the following observations may be made :

1. Develop in your windows a character of display that will appeal to the taste of your people.

2. See that your "show" is in the same grade—while at the same time being distinctive—as that of your neighbours, whether they be stationers, chemists or tobacconists. Remember you will draw your trade from the same class as they.

3. Re-dress your windows weekly, keeping them spotlessly clean.

4. Blend your colours artistically.

5. Have a central point in all displays of the "line" in which you are specialising.

6. Make your windows topical.

7. Get the co-operation of wholesale firms who are advertising branded goods ; and

8. If you are not a good window-dresser, do not be afraid to admit the fact to yourself ; employ an expert.

With these points in mind, the new establishment will be attractive from the start, and business will not fail on account of the windows.

#### **Secrets of Successful Selling**

Your first duty as a young trader must be to obtain the confidence of people you want to make your customers. Straight dealing will go a long way towards this ; in fact, it is the main point to bear in mind. But there is another thing besides, and that is enterprise.

People who buy from you want to know that you are sufficiently alive to have in your establishment stocks of the latest things in all branches, so that they may be quite up to date in wearing any article that you describe as "the latest." You might, if you are a good saleswoman, succeed in persuading a customer to buy a last year's article as one of this season's pattern. But you must remember that your customer has friends, among whom may possibly be one who will tell her that the article in question is not as new as you have represented.

Your customer will then make up her mind not to trust you again, and instead of doing yourself good by the exercise of your excellent powers of persuasion, you will have done your business harm. In the same way you will find opportunities of securing a price higher than the legitimate one from occasional customers. This is a temptation to be refused. Your customer

is bound to compare notes with her bosom friend, and if that friend has made a similar purchase elsewhere you will gain nothing by the little extra money you have taken in that instance over the counter ; you will have lost considerably.

Take the pains to examine both what travellers from wholesale houses say and what they show you. They are emissaries from the big centres who can tell you of the latest moving in your trade. They call on your competitors, too, and can give you many good tips upon what to avoid and what to cultivate if you are a good customer.

#### **The Power of Personality**

Personality in the drapery trade, of course, is worth untold gold. Your customer likes to feel—without, of necessity, being told—that nothing you are asked to do for her is too much trouble.

You may spend an hour and make three farthings, or even less, but you may make many pounds out of that customer before the end of the year. You do not count your progress by the day but by the year, or the season. A peculiar businesslike familiarity should exist between you and your customers, and it is for you to create. Make those who cross your threshold feel that here they will get the latest article at a price at least as good as anywhere else within their reach, that you will spare no pains to meet their requirements, and that the goods they purchase from you will be the objects of the unstinted admiration of their friends.

#### **Staff**

To begin with and for a long time to come you will have to work very hard yourself, and must do with as little assistance as possible, so as to effect economy in your capital.

An assistant, whom you must select with the utmost care, will cost you £18 a year, an apprentice £3 to £5, and a boy £8.

From the figures I have taken, it will be seen that your £500 capital will be dealt with at the start in the following way :

Fixtures	..	..	..	100
Stock	..	..	..	280
Sundries (agreement for premises, etc.)	..	..	..	10
Working capital	..	..	..	110
				£500

With this disposition of a capital of this amount, attention to the details given above, and the necessary experience and will to work, your draper's shop should soon secure a good share of the trade in your town.



# POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.,

*Editor of "The Encyclopaedia of Poultry," etc.*

*Continued from page 1930, Part 10*

Fattening Surplus Cockerels—Coops for Fattening—The Cramming Process—Best Foods for Fattening—Killing and Marketing

DURING the chicken-rearing season it will be advisable to separate the sexes as soon as sex can be determined, so that the surplus cockerels may be disposed of. The lighter bred birds, such as the Leghorns, can be separated from the opposite sex when they are from four to eight weeks of age, and, unless there is likely to be a demand for them as stock cockerels, it is advisable to put them on a soft-food diet for a week or two and dispose of them as milk chickens to private customers, or to some better-class poultrey whilst their flesh is plump and soft.

It is useless running them on to gain size, as with size their flesh becomes hardened and unpalatable. All that is necessary to get the birds in fit condition for the table is the restriction to exercise to maintain softness of flesh, and two feeds of soft food each day to increase the size. It has been contended that it is useless to attempt the improvement of the lighter bred chickens by any special feeding, but experiments have demonstrated the fact that such birds, if taken in hand whilst very young, show a marked improvement, and yield a bigger margin of profit when fed on fattening foods for a couple of weeks prior to being killed. The birds should not be over eight weeks old when placed in the fattening-pens, and as, at such an age, growing chickens have a good appetite, they will soon take to the change of diet, and settle down quietly in their limited quarters, whereas, if they were subjected to the fattening process when fully grown, they would lose rather than gain flesh through pining for freedom.

## How to Feed Cockerels

Cockerels of the heavier breeds, such as the Orpingtons and Wyandottes, are at the best age for fattening when between three and four months. From the time they are hatched until they are relegated to the fattening-coops, they should be fed on ordinary foods such as are used in the feeding

of general utility birds, and they should have plenty of exercise, the object being to get size of frame and a healthy constitution, the latter being most essential in fowls intended for close confinement and fattening foods.

## Fattening-Pens

But, apart from the surplus cockerels of the lighter or heavier breeds, if we consider poultry rearing and fattening as a small branch of commercial production, the undertaking is a remunerative one where a private trade can be worked up for table birds of special quality. There is no comparison either in size, appearance, or quality of meat between the poultrey's unfattened wares and the birds specially fed for the table, and wherever the latter are once indulged in, the former seldom again find favour, as, although costing less than the fattened birds, they are proved to be less economic on the table.

Where only a few surplus cockerels are to be fattened, they may be confined to any good-sized airy coop or other structure that is rain and draught proof, and easy of being cleaned out, and the trough necessary to hold the food may be raised off the floor to prevent dirt from being scratched into it; but where the regular production of

fattened birds is to be carried on, the subjects under treatment should be confined to specially constructed wood cages, or fattening-pens as they are called by the Sussex fatteners.

These pens are light and strong; they measure about seven feet in length, and are divided into three compartments by means of slatted partitions. They are about two feet deep—*i.e.*, from front to back—and twenty inches high. For use under cover, their tops, bottoms, sides, and ends are constructed of wood bars, whilst those intended to stand in the open have slanting roofs to carry off the wet. The bars forming the bottoms narrow from an inch and a half at the top down to about an inch at the bottom, and are placed about an inch apart, by which



Sussex fattening-pens for poultry. If erected out of doors, the pens should be well sheltered from wind and damp. Fowls fatten best in the open air during genial weather

means the excreta from the birds falls without hindrance to the ground underneath, the pens being raised by means of wooden stagings. On the ground, sand, or fine, dry earth and slaked lime may be put, and, with the droppings, can be removed daily.

To those carrying on fruit or vegetable culture much valuable manure with which to dress the land is obtained during the time the birds are being fattened, and as the fertilising qualities of such are improved by the nature of the food fed to the fowls, it constitutes a substantial by-product that is by no means to be despised.

#### Treatment of the Birds

The building in which fattening-pens are erected must be airy and cool, as congested conditions are not conducive to good results in fattening. Should the appliances be erected outside, they should be well sheltered from wet, and cold winds. It has been proved by experiment that fowls fatten best in the open air during genial weather, and under cover during the winter-time. Extremes of temperature must be avoided when locating the pens. These must be kept clean and free from insect pests whilst in use, a good dressing of limewash being applied to them prior to their occupation by fresh batches of birds, and, during the process of fattening, nothing likely to upset the quietude of the fowls must be allowed to occur.

It must be strictly borne in mind that fowls intended for the fattening process must be in a healthy condition when put into the pens, otherwise they will lose, rather than gain, weight, and, to prevent restlessness among them, they should be well dusted under the wings and at the roots of the tails with sulphur to rid their bodies of any lice that may be present.

The fattening-pens, such as have been described above, will each accommodate fifteen birds, five being placed in each of the three compartments, and the inmates must be fed twice daily, and at regular times, allowing twelve hours to elapse between the meals. The food is best served in V-shaped troughs placed outside and at the fronts of the pens.

The process of fattening by the aid of special cramming machines need not be dealt with here, since it is unlikely that a sufficient number of birds will be dealt with to warrant its adoption. Should, however, the output of fattened chickens increase to such an extent as to require the use of a special machine to deal with it, then the appliance can be got, with full instructions for operating it, from any reliable maker.

#### Their Food

When the birds are placed in the pens, they should be given no food for twenty-four hours, the object of fasting them being to create a good appetite, and, subsequently, better contentment. The best food to use

is undoubtedly a mixture of Sussex ground oats, skim milk and fat. Before the food is mixed the milk should be allowed to turn sour, as its acidity will assist digestion. If whole, sour milk is used, less fat will be required in the preparation of the food. A quarter of an ounce of clarified mutton fat per bird may be allowed during the first week of feeding, and this may be increased to half an ounce per bird during the final week of fattening. The food at the commencement should be mixed to the consistency of cream, and should be made a little thicker at the end of the first week. The birds must not be overfed at the beginning or they will lose, rather than gain, condition. The food supply should be gradually increased till, by the beginning of the second week, they are allowed all they will greedily eat.

A course of trough feeding for a fortnight will generally suffice to get the birds into good plump condition.

#### A Humane Method of Killing

During the process of fattening, the birds should be handled occasionally to ascertain their condition, as individual ones sometimes fail to take to such a process kindly. If any bird is found to be lagging behind its companions in the production of flesh, it should be removed, and turned on to the open run for a time, when it may be confined to the fattening-pen again. At the end of a fortnight most fowls will be ready for removal from the pens, as they then begin to lose appetite, and if the killing process is delayed, they will soon lose much of what they have gained in flesh.

The cleanest and easiest method to adopt in killing fowls is to dislocate their necks. The legs, tail feathers, and flights of a fowl to be killed should be grasped firmly in the left hand, and that part of the neck joining the head should be grasped between the first and second fingers of the right hand, the back of the latter facing the bird. The neck should then be stretched to its fullest extent and the head suddenly bent back, when dislocation of the neck will take place. The bird should be held, head down, to allow the blood to collect in the neck. Plucking should be done whilst the bird is warm, as in that condition the work is rendered considerably easier.

#### Packing

When plucked, the fowls should be allowed to get stone cold before being despatched to customers, and especially does this apply to birds sent by rail. If dead fowls are packed and despatched in a warm condition they will probably arrive at their destination in a discoloured state. The object of the chicken fatter should be to turn out the birds as clean, fresh, and dainty-looking as possible, as appearance goes far towards securing fresh orders from customers, as well as recommendations to friends.

*To be continued.*

# THE EARLY DAYS OF BUSINESS LIFE

By H. LANGFORD HOE

*Continued from page 1807, Part 15*

The Value of Evening Study—How to Advance in Business—Choice of Subjects—Languages—Posts Abroad—Domestic Training

If a girl has any force of character or "grit" she will, from the very first, determine to get on in the profession she has chosen, or which circumstances have forced upon her.

In the former case she should decide by what means she can qualify herself for promotion or higher positions on the same lines, and in the latter she should endeavour to obtain, in her spare time, the necessary training to take up some branch of work which is more congenial.

She should never allow herself to feel that she knows all there is to know about her work. The beginner, especially, should be on the alert to take the opportunity of learning any kind of work in the office that may be fresh to her. The absence of some member of the staff may necessitate someone taking up her duties, and it is a great relief if the head of a department discovers that the one selected to do so has at least a slight knowledge of how to proceed.

In some offices a system of interchange of work is insisted upon; thus a wider experience is gained by each member than if she were strictly confined to one duty day after day. How often one hears a girl say, "Oh, yes, I am having a fortnight's holiday, but I shall have a month's work after it in getting level. The others know nothing of my work." This cannot, it is true, be avoided in some instances, but a good deal can be done by the staff themselves to minimise the difficulty.

#### Subjects that Repay Study

When really proficient in actual working in shorthand and typewriting, it will be wise to consider what other subjects will be likely to advance business interests.

A few months' actual experience will probably suffice to discover the weak places in the commercial subjects studied at the training college. Book-keeping, for instance, may not be used at all, but if a girl has an aptitude for figures, and there is a possibility of her undertaking duties in which it will be required, let her by all means continue its study, and if she has not already obtained a certificate, it might be quite worth her while to do so.

After the purely commercial subjects comes the question of languages. French, if persevered in till business correspondence is mastered—a very different matter to the French usually taught in schools—is almost certain to be valuable, and will enable a better position to be secured later on.

In large commercial firms, especially those having many branches at home and abroad, one can never tell when an opportunity for advancement may come, and such firms usually give the workers trained in their own methods the preference for

the more important posts. A large firm in London with several women clerks opened a branch in Paris. One of these clerks had been studying French in her spare time for years past, and had had some experience in French correspondence in the London office. She was offered a considerably improved position in the Paris house, which she was at once ready to fill. The French business is extending, and another girl on the London staff, who has likewise qualified in French and German by means of evening classes for some five or six years, has not only obtained the promise of the next vacancy in Paris, or transference to Berlin should they open there, but is obtaining valuable experience in both these languages in the London office by undertaking the foreign correspondence. A clerk was also required for Milan, but as no member of the staff had studied Italian an outsider had to be engaged, much to the firm's regret.

#### Some Useful Languages

French may be the most commonly known foreign language, and therefore its knowledge does not carry so much extra remuneration; but, as it forms a stepping-stone to other languages, it is well to study it, to some extent at least. German is extensively used in commercial circles, but is found very difficult to learn by many. Spanish and Italian are two other languages that should not be overlooked by the girl who has an aptitude for languages, if there is the slightest chance of being able to turn such knowledge to account.

Any language that is taken up should be thoroughly mastered and persevered with until it is possible, not only to translate a letter or other communication into English, but the reverse, from English into correctly phrased French, German, or Spanish.

The next step is to write shorthand in the foreign language, but this cannot be attempted until the student is quite at home with her subject, and in many instances will never be required unless she should take up a position abroad.

#### A Word of Warning

It may be mentioned here that no foreign appointment should be accepted without making the fullest inquiries through the British consul regarding the standing of the firm. Further, a stay abroad for some years, although it may give a thorough knowledge of the language spoken, may break the business connection that is being built up in England, and it may not be easy to pick up the threads on returning. But, as in so many other instances in daily life, no hard and fast rule can be cited; each case must be decided on its merits.

*To be continued.*



## PHARMACY FOR WOMEN

**Increase of Women Pharmacists—Qualifications and How to Obtain Them—Women in Business for Themselves—Training and Fees—Apprenticeship—Salaries and Openings**

DURING the last ten years there has been a great increase in the number of women who have taken up pharmacy as their profession.

There are at the present time (1911) 130 women who are registered as fully qualified chemists and druggists, having passed the minor examination of the Pharmaceutical Society, and there is a still greater number of women who have taken a short course of training and the certificate of the Society of Apothecaries, which entitles them to act as dispensers.

Thirty years ago saw the advent of the first lady chemist, and for a long time women were very slow to take up the profession, probably because the openings were few and far between. Now this is all changed, and women are employed largely as head and assistant dispensers in hospitals and public institutions, and by medical men in private practice. They are, in fact, often preferred, because they are not wasteful in the use of materials, and, while being quite as accurate as men in dispensing prescriptions, are generally more reliable.

There is undoubtedly, then, a very good opening for the girl who possesses the right qualifications, but if she would be certain of employment she must avoid the mistake that so many women fall into of undergoing only partial training. If she does this her prospects will be very uncertain, and the pay smaller than if she has qualified as thoroughly as possible.

### Qualifications

In order to succeed as a chemist a girl requires to be well educated and have abilities perhaps somewhat above the average, with some leaning towards scientific subjects and pursuits.

She should be possessed of good health and a good constitution, because the work is apt to be rather trying, especially in large public dispensaries, where the hours are often long, and the making up of medicines has to be done at great speed in order to cope with the crowd of people waiting for them.

For a girl who is not very strong it is best not to go in for this branch, but either to become dispenser to a medical man, or, better still, if she has business ability and some capital, to open a chemist's shop of her

own in a neighbourhood which is not already over-provided with chemists.

About twenty women have gone into business for themselves, and no doubt the number would be greatly increased, only that many women cannot get away from the idea that it is derogatory for them to stand behind the counter. This, however, need be no drawback, as the experience of lady chemists who have opened shops points to the fact that the public recognise this as a legitimate opening for the educated woman, and are prepared to treat her accordingly. The days are long past when she would be considered unfeminine for so doing, and she will find her sex in many cases a valuable asset, especially in her dealings with her poorer customers.

### Training and Fees

The first step to be taken by the intending chemist is to pass the preliminary examination of the Pharmaceutical Society in Latin, English, one modern language, arithmetic, Euclid, and algebra; but many of the ordinary certificates which girls take before leaving school are accepted in lieu of this examination, and a list of these can be obtained on application to the Secretary of the Pharmaceutical Society, 17, Bloomsbury Square, London, W.C.

It is best to pass the preliminary or some equivalent examination before becoming apprenticed, but this is not essential.

An apprenticeship for three years to a qualified chemist, either in a shop or a dispensary, or a pupilage for the same term is laid down by the regulations, and during this time the student, besides gaining a practical insight into the work of dispensing, stock-keeping, and the general management of a chemist's business, must pursue her studies in the various subjects for the qualifying examination—viz., pharmacy, botany, *materia medica*, elementary physics, and microscopy.

### Apprenticeship

Before entering into the apprenticeship it is important to make a definite arrangement as to the number of hours a day which the student is to be allowed for private study. She should also stipulate that she should receive instruction in at least the elements of the subjects of her examination from the

chemist to whom she is apprenticed; or, if this is not convenient, that she shall be allowed to attend a local technical school for the same purpose.

If the chemist to whom she is bound will undertake to give the whole of the instruction necessary to prepare for the qualifying examination, so much the better, as this means a saving both in time and money, but this very often cannot be arranged, and during her third year the student must attend the classes of a school of pharmacy for from six to nine months, both for study and laboratory practice.

There are several good schools in London and at different provincial centres, the best of all being the Pharmaceutical Society's own school.

Most women prefer to be apprenticed to a lady rather than to a man chemist, and a list of qualified women willing to take pupils can be obtained either from the secretary of the Pharmaceutical Society or from Miss Margaret Buchanan, secretary of the Association of Women Pharmacists, Gordon Hall, Gordon Square, W.C.

#### Examinations

After finishing her training (and providing that she has reached the age of twenty-one) the student can present herself for the minor, or qualifying, examination of the Pharmaceutical Society, the passing of which entitles her to sell and dispense poisons, and to assume the title of chemist and druggist. The examination is a fairly stiff one, but quite within the capabilities of the average student who makes the most of her opportunities, and who has received a good general education.

After qualifying, most women do not pursue their studies further; but those who are ambitious to reach the higher posts in pharmacy take the major examination, which confers the title of Pharmaceutical Chemist. This is a decidedly difficult examination, and requires a wider and deeper knowledge of some of the subjects already taken for the minor.

At least six months' further study is required, and candidates are examined in advanced chemistry, *materia medica*, and botany.

This qualification is very important for those who aspire to become lecturers, consulting chemists to large wholesale firms, and to occupy other well-paid positions.

#### Fees

The cost of training varies, but need not exceed £100, including the examination fees.

Apprenticeship usually costs from £50 to £60, and this covers the cost of board and residence; and if a higher sum is demanded a greater amount of instruction should be given, and the cost of college fees be proportionately reduced. The latter are usually from £20 to £30 for a six or nine months' course, as the case may be.

The fee for the minor examination is ten guineas, and for the major, five guineas.

A large number of girls, as already mentioned, undergo a shorter and less expensive training, and content themselves with the certificate of the Society of Apothecaries, which enables them to take posts as dispensers to medical men, or in small institutions, or as assistant dispensers in hospitals and similar institutions.

To take this partial qualification, however, is much to be deprecated, provided that a girl has the means for training and the necessary ability to pass the more difficult examination, as salaries are generally low and employment uncertain. Indeed, it is a safe axiom that in all training the best is the cheapest in the end.

As, however, the openings for women workers are still but comparatively limited, even this branch of the profession deserves some attention from those who from one cause or another find it impracticable to qualify fully.

Students preparing for the examination of the Society of Apothecaries usually train under a qualified dispenser for twelve or eighteen months, for which the fee is about eight guineas; the fee for the examination itself being five guineas.

Full particulars as to the regulations can be obtained from the Secretary, Apothecaries' Hall, Water Lane, Blackfriars, E.C. Some women take this examination and its preliminary training as a step towards the minor, and this is a good plan, as it enables them to take a paid post under a qualified dispenser while they are studying, and thus lessen the cost of training.

#### Salaries and Openings

One of the most lucrative branches of the profession is having a shop of one's own, if sufficient capital be forthcoming, and a woman possess the necessary business instinct to make a success of such an undertaking.

About two-thirds of the women engaged in pharmacy, however, are employed in the dispensaries of various institutions and by medical men, and the salaries obtainable range from £40 to £60 per annum, with board and lodging; and £80 to £120 non-resident. In some of the larger institutions, however, £100 to £120, with everything found, is paid.

In the case of those who only hold the certificate of the Society of Apothecaries the remuneration is seldom more than £30 per annum, resident; or £60, non-resident.

A few women have found posts in large firms of wholesale chemists, and this is an opening which should increase in the future. Some of them have to superintend the packing of the various drugs, and where these include poisons a qualified woman is required.

A few women are also employed in the laboratories of these firms, and these are very well paid positions, but at present it is very hard for a woman to obtain them.



## MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in **EVERY WOMAN'S ENCYCLOPÆDIA**. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with :

*The Ceremony  
Honeymoons  
Bridesmaids  
Groomsmen*

*Marriage Customs  
Engagements  
Wedding Superstitions  
Marriage Statistics*

*Trousseaux  
Colonial Marriages  
Foreign Marriages  
Engagement and Wedding Rings, etc.*

## THE WOMEN WHO ATTRACT MEN

Why Plain Girls Make Better Marriages than Pretty Ones—Natural Charm—The Man Who Marries a Cook—Spoiled Beauties—Marrying for Money or Position

"**T**OM married me for my nostril. Be careful to get it right," said the wife of Tom Landseer, Sir Edwin's brother, to Mr. H. P. Frith when sitting to him for her portrait.

A well-cut nostril might appear to be, in itself, but a poor equipment for a wife, but at least the charm of it would always be in evidence, and thousands of wives have been chosen for no better reason. Even more have been married for their figure. The number possibly runs into millions.

There is more of sweet reasonableness in this than in the eyebrow or instep motive. In both man and woman a fine figure, with broad shoulders, erect carriage, and head well set upon the shoulders are accepted, though unconsciously, as indications of a fine character, with will and energy, integrity and sincerity, just as a good complexion appears to indicate purity and simplicity.

### Figure and Food

It does not happen invariably that the indications are correct, but the fact that a good figure suggests these ideas of uprightness and fair dealing accounts for its attractiveness beyond that of the mere pleasure felt in looking at a finely formed shape.

The man who married his cook because of her perfect cooking cannot be wholly condemned. Good cooking goes very far to create an atmosphere of harmony and good humour in the home. Not only so, but the result of well-prepared dishes upon the digestion is largely contributory to sound health and to good work. The organs are at peace with one another, and the feeling of well-being spreads to the brain and the creative

powers. Men have done worse, in the choosing of a wife, than marry their cook. But the ill-chance of one such must be borne in mind. No sooner had he taken to wife the *cordon bleu* who had made the happiness of his meal-times than she refused to demean herself to a task she regarded as beneath the dignity of her new position.

### Beauty, Titles, Wealth

Beauty is, of course, what every man would choose. It is the natural instinct, and equally natural is that which leads the girl to make the most of the physical attractions bestowed upon her.

There is nothing unworthy or derogatory in this. It is not vanity, but merely the following of a natural law. The girl who is destitute of this desire to please—if such a phenomenon exists—would make a very unsatisfactory wife.

But though pretty girls receive many attentions and much homage at dances and other social recreations, it has often been remarked by keen observers of the world and its ways that plain girls make good marriages while pretty ones are left unappropriated. It may be that the latter, knowing themselves to be attractive, consider that sufficient, and do not try to be pleasant in other ways. Spoiled by the homage that their beauty wins for them, they may become disdainful, while the plain girl is pleasant, unaffected, considerate, inexigent. Unselfishness is better developed in the plain than in the pretty girl. Too much flattery often renders the latter egoistic and self-centred.

"Do not marry for money, but go where money is," says a twentieth century Solomon. An heiress is heavily handicapped for the stakes of married happiness. She can never be quite sure that it is not her money that attracts. To marry for money without being in love is a fatal thing, for either husband or wife. If the shekels are his, she sells herself ignominiously. If the pennies are hers, it is even more difficult than in the first case for peace and true affection to settle in the home. The man feels himself in a false position, is easily annoyed, finds poisoned darts in sayings and doings most innocently meant, and acquires an abnormal sensitiveness which makes for discord. That each should have some money is a happy circumstance. In the days before the Married Woman's Property Act the man took possession of his wife's money and estates on marrying her. This was very bad for him, leading him to become autocratic and some-

times tyrannical. It was also bad for the wife. She degenerated into a condition of helpless submission that led to hypocrisy and often to a lively, though carefully concealed, hatred of her domineering husband. For he who rules the exchequer is he who holds the power.

Now, however, wives possess their own property, and no act of legislature has better promoted the cause of married happiness than the above.

Men sometimes marry for position, either social or in the great world of action. A girl of good family must remember that there are men to whose advantage it would be to have a titled wife. It does not occur to her that it might be so. Having enjoyed a high position since her birth, she takes it as a matter of course, and does not connect any idea of benefit or profit to be derived from it. Worldly wisdom is not strongly developed in girlhood, and this is more particularly true of the sheltered girls of the higher classes.



## MARRIAGE CUSTOMS IN MANY LANDS



*Continued from page 2058, Part 17*

### KOREAN AND CHINESE MARRIAGES

**Korean Wedding Ceremony**—The Closed Eyes of the Bride—**Marriage in China**—Red, the Bridal Colour—**Symbolism of Chinese Wedding**—**Ceremonies**—**Marriage by Capture**—**The Goose Fidelity**—**The Silent Bride**

IN Korea marriage is regarded as so honourable an institution that the youngest of bridegrooms takes precedence of the oldest and most esteemed bachelor.

Such is the state of public opinion about men who do not marry that they are treated by the Korean law with much the same sort of leniency as minors are by English law. They are regarded as not exactly imbecile, but as men to whom something has to be pardoned.

The marrying age is from twelve to fifteen. The bride is chosen by the parents of the bridegroom.

Women do not bear the patronymic; they are known merely by their first names, Rose, Lily, etc. When they marry they lose even these, and are referred to as So-and-So's wife. They are supposed to sink their individuality in that of their husband.

#### The Symbolism of the Goose

On the eve of the wedding, the bridegroom invites his friends to help him in "donning the tuft," that is, in undoing the long plait in which his hair has always hung, and in raising and twisting it into the topknot of a married man. This topknot is a mark of citizenship, and becomes a cherished possession, bringing dignity to its wearer.

Meanwhile, the bride is in her own home having her hair attended to. Her bridesmaids untwist the long plait and arrange a loose knot, thrust through with silver pins.

The wedding-day arrived, the bride puts

on a loose, silk garment, rather like an all-enveloping pinafore. A patch of bright red paint is dabbed upon her forehead, and her face is covered thickly with white powder. Her eyelids are then gummed down, until after the marriage ceremony. The poor thing is then thickly veiled and carried in a covered chair to the bridegroom's house, escorted by relatives and friends. As the emblem of conjugal fidelity, a goose is carried at the head of the procession.

#### A Curious Dumb Show

The marriage service consists chiefly of a series of low bows, signifying mutual consent. The bride bows four times to the bridegroom's father, and twice to the bridegroom. He, in response, bows four times to the bride. The young couple are then expected to sign a deed of ratification. If anyone wonders how the bride can do this with gummed-down eyelids, the explanation is that she usually cannot write, and simply makes the motion of doing so with her left hand.

The wedding veil is then taken away, the gum is removed from the bride's eyes, and the married couple see each other, probably for the first time.

Marriage must be very trying to a Korean bride, for she is not thought much of if she speaks a single word either on her wedding-day or for several days after. It is the part of the bridegroom to tease and coax her or trap her into saying something, but should she do so, she creates an unfavourable impression.

Second marriages are disapproved. Women who commit suicide when their husbands die are regarded with veneration.

#### A Chinese Marriage

An official matchmaker acts as intermediary between parents in China, and so long-drawn are the formalities that a "marriage in haste" is impossible, though repentance at leisure may not be so.

The Chinese bride is expected to cry incessantly for several days before her marriage. On the day before the wedding her trousseau and household effects are sent to her bridegroom's house. On the marriage day he goes to fetch her, followed by a long procession of relatives and friends. Sometimes he sends his best friend as proxy to head the procession. After a few formalities the procession returns, escorting the bride, who is seated in a sedan-chair, robed and veiled in red, with a crown of tinsel and mock jewels hung with strings of pearls. The chair is red, and the men who carry it are dressed in red, the bridal colour. The musicians wear it, too. The wedding presents, tied in red wrappers, are carried by coolies with red plumes in their hats. Flags, lanterns, banners, all are red, the colour signifying joy in the East.

When the procession arrives at the bridegroom's house, he taps at the door of the sedan-chair, and it is opened by an instructress who officiates as leader of etiquette to the bride, prompting her every act throughout the ceremony. The bride, still closely veiled, is lifted and carried over a pan of lighted charcoal, a maid-servant offering her rice at the same moment.

The custom of carrying the bride over the threshold of her new home is to be found in all four continents, and is supposed to be a survival of marriage by capture. Chinese wedding ceremonies are particularly rich in symbols of this.

Meanwhile, the bridegroom, having preceded his bride into the reception-hall, awaits her coming there. She prostrates herself before him. After a moment's pause, insisted on by etiquette, he raises her veil and sees her, perhaps for the first time. Custom forbids either of them to utter a single word as they gaze into each other's faces.

The bridegroom then leads her to a divan, and they both sit down. There is a proverb to the effect that

should one of them sit on any portion of the other's dress, that one will be ruler in the household.

The ceremony is as follows. The bridegroom, addressing his ancestors, announces that, in obedience to the command of his parents, he has taken — to wife, and he beseeches them to bestow their choicest gifts on himself and on his partner. This declaration is followed by prostrations in honour of Heaven and earth, and the bridegroom's parents. The bride's parents are not included.

The newly-wedded couple now retire to pledge each other in wine.

#### The Chinaman and the Talkative Wife

In the evening the bride has to wait on her husband's friends, and in perfect silence. Talkativeness is one of the seven sins for which a Chinaman may divorce his wife. Her girl friends try to tease her into talking during the first few evenings of marriage, but she has to resist the temptation, in order to prove that she is going to be a quiet wife.

If a Chinaman marries more than one wife, the first still retains her precedence. The later brides must act as servants to the first; they cannot even sit in her presence unless she grants permission.

At Chinese, as at Korean weddings, the goose, as an emblem of conjugal fidelity, is given a position of honour.

Sometimes the bridegroom has to pretend to capture his bride, whose friends protect her, armed with sticks. And in the country, at times, a similar farce is kept up, the bride being hoisted among the branches of a tree, while her friends stand round the trunk. The bridegroom has to get rid of them, and climb up for his lady. The friends make no stout resistance—they would be very sorry if the marriage were not carried out.



A Korean wedding group. Marriage is regarded with the deepest veneration in Korea and a bachelor is looked upon with contemptuous pity

## SECOND MARRIAGES

By "MADGE" (MRS. HUMPHRY)

Union of the Widower and Spinster—Reference to the First Wife—Marriage at a Mature Age—The Termagant Woman and Unassertive Man

THERE are some people who do not believe in second marriages. That they are few is proved by statistics, some five-sixths of widowers marrying again, and four-sixths of widows also.

The spinster knows nothing of married life beyond what she has observed for herself, or heard from friends who have entered into the holy state. Sometimes this knowledge is rather more puzzling than illuminating, and confidences from married women friends are apt to be misleading.

Does a woman ever tell to anyone the whole truth about her married life? Even to herself she glosses over those faults on her side that may explain so much of her husband's conduct. Consequently, the spinster embarks upon her matrimonial career almost wholly unequipped with useful data. She may have read many stories dealing with a similar case, but fiction is to be distrusted as a guide to practical life.

A girl of about twenty-three marrying a widower of forty has her work cut out in order to make the union successful. If she is in love with him she is tremendously in earnest in this endeavour, and often finds discouragement in his references to his first consort. "We used to do so and so." "The arrangements were different when—" The poor man, in uttering such phrases as these, little knows what incalculable harm he is doing.

### The Ghost of the First Wife

Even as little girls at school we all learned how detestable it is to have some bright example continually held up before us, some exalted paragon who is being perpetually quoted. It is human nature to dislike unfavourable comparisons between ourselves and others, and the wise man refrains from instituting them between his present and his late wife.

The worst of being greatly in love with a husband is that, being over zealous to please him, anxious for recognition of one's efforts, and easily discouraged by its absence, one is reduced to a plaintive, easily dejected frame of mind, which shows in the conduct, and infinitely puzzles the husband. He fails to recognise what is amiss, and any explanation seems to him incomprehensible.

He may be quite aware of the fact that his wife is making a great endeavour to render herself useful, and to endear herself to him. That which he knows so well concerning himself he thinks must be patent and easily discernible to her. This is a very common frame of mind with regard to many matters other than the one under discussion. The very excess of affection on the part of the wife becomes a cause of friction, and young wives must be warned against it.

Many women nowadays marry at a mature age, say from thirty to thirty-five years. Thus a woman who unites herself to a widower of perhaps the same age, or a few years older, begins with a certain number of decided views. She may have imbibed the fatal idea of managing her husband, an idea that should only be the outcome of experience of his ways of thought, every-day habits, and the trend of the inner man.

### Deliberate Rudeness

The woman of thirty-five with "the brow of Jove, the eye of Mars himself" begins by domineering. This is "no way to behave." To snub a husband is to ensure a speedy Nemesis, perhaps not voluntary, but certainly inevitable. Nothing chills affection so rapidly as deliberate rudeness, and the reason is not far away. "If she can speak to me in such a way, she cannot have married me for love," is the man's natural comment.

Women are supposed to be gentle, flexible beings in comparison with men, but very often the cases are reversed in matrimonial partnership. The woman may be a virago, though, fortunately, such an extreme case is unusual in the educated classes. The man may have a gentle, even sensitive personality, and would shrink like the mimosa-leaf from the touch of roughness or sharpness.

When assailed by a domestic storm, a man of this temperament offers merely a passive opposition. Should the wife be of an ungenerous nature, she takes advantage of this quiet non-resistance, and at last rams pages over his life with a deadly influence, killing within him his mental powers, and covering his moral atmosphere with a cloud of grey.

### The Ideal

But from this unhappy representation let us turn to the well-assorted couple—the widower who has wisely chosen a girl, not much younger than himself, who enters his home loving and loved. What a change for him from the dulness of solitude to the charming companionship of one who understands him, and ministers not only to his bodily needs, creating an atmosphere of comfort and order, but is also found to be mentally sympathetic. They enjoy life together, as only congenial spirits can. Should their tastes differ in some respects at the beginning of their married life, after a few years they tend to become fused. Each takes an interest in what the other enjoys, and after a year or two of marriage they will have become almost identical in their choice of amusement and mental culture.

With this picture of radiant content reigning in the home we leave them.



## WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of *EVERY WOMAN'S ENCYCLOPÆDIA* is conducted by this prominent lady doctor, who will give sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library, in which will be found the best treatment for every human ill. Such subjects as the following will be fully dealt with :

*Home Nursing  
Infants' Diseases  
Adults' Diseases  
Homely Cures*

*Consumption  
Health Hints  
Hospitals  
Health Resorts*

*First Aid  
Common Medical Blunders  
The Medicine Chest  
Simple Remedies, etc., etc.*

## HOLIDAYS FOR THOSE WHO STAY AT HOME

A Suggestion to Mothers—How to Enjoy a Holiday at Home—The Disadvantages of Strange Places—A Moral for the Business Woman—Care of the Health and Complexion—Games for the Summer

**I**N July, when all the world and his wife are supposed to be on holiday, there must always be a certain proportion of people who have to stay at home. When others are holidaying in quiet country lanes, taking part in the crowded life of the beach, or touring through the quaint old towns of Normandy, there are many hundreds of working men and women who see no prospect of going away from home.

### A Home Holiday

Perhaps family arrangements make it impossible to get away for any time. Pressure of work and lack of means combine to keep many people, who need a holiday badly, at the grindstone all the year. There are domesticated women, also, mothers of boys and girls, who are feeling a little sad and disappointed because they cannot take them to the sea, and have to resist entreaties for "only a fortnight in the country."

But those people are rather apt to forget that change of scene and environment is only one part of a holiday. It is possible to get much of the benefit that a holiday brings without leaving home at all. A great many people who go for a holiday come back very little the better for all the advantages and opportunities they have had. How often we hear women say that they are truly thankful that the holidays are over, and they can settle into routine again. And these people do not seem to realise that their failure to enjoy their holiday has been their own fault. The one great essential for making a holiday a success is that we should cultivate the "holiday spirit." And it is this holiday spirit that we can have if we like, even if we have to spend the whole summer at home.

One of the cleverest women I know achieved a most successful holiday for herself and her

children without moving out of their own home for a single night. Funds were insufficient for the usual month by the sea, but the house-mother refused to be daunted, and promised her boys and girls that they would have as good a holiday as any of their friends, and it turned out to be the case. First, by sheer force of suggestion she got the whole family into a holiday mood. She said they would have a real good time, even though all the neighbours' windows were shuttered and the whole neighbourhood seemed deserted. She altered the meal hours, and she made the food as varied as possible, lighter in quality, and said that they would have as little cooking as could be managed in order that she herself would have more time for holiday treats. She arranged that as many meals as possible would be served in a little strip of suburban garden which in itself provided novelty for the children. They had the chief meal of the day about seven o'clock in the evening, and when breakfast was over and things were put straight, she and the elder children would prepare sandwiches, boil eggs, pack baskets with fruit and cake and bottles of milk, and go for a long day's excursion. As she was saving the price of rent and railway fares by having no holiday out of town, she was able to set aside a certain sum of money for excursions. Thus she carefully planned out the holiday for the children, and each child had a special "day" for her own particular excursion, in which the others, of course, joined. They saw a large variety of sights in London; they took long excursions by boat and tram, and brief runs into the country by train. As they were in the fresh air nearly all day, the children rapidly improved in health, and they had so much pleasure out of their excursions that they unanimously declared

the holiday at home a bigger success than any stereotyped trip to sea or country. On certain days their father was able to join them, and during the week-ends he was always a member of the party. They were always delightfully hungry at luncheon-time, and enjoyed their picnic-baskets to the full, whilst tea at different places was part of the treat.

One of the most surprising things about this holiday was that it proved so satisfactory from the health point of view. The mother was careful not to let the children over-exert themselves during the hot afternoon, and most of the sightseeing was done in the morning, so that everybody was quite ready for a rest in some new surroundings after lunch.

#### **Business Women**

The moral which can be drawn from the success of this holiday at home is the wisdom of determining to have some sort of holiday, whether one can afford to go away from home or not. The business woman who finds it almost impossible to get away from work; the girl who cannot afford the cost of a railway journey and board and lodging, should not give up the idea of having *some* holiday. The mind as well as the body needs a holiday in the warm months of the year, and it is worth while planning out some extra treats, some change and novelty, so that one can get out of the routine of everyday life. The evenings are the best time of the day in July, and if a girl is free from work at six o'clock, she ought to make a point of getting recreation for herself out of the usual groove. If two girls possess bicycles, they can organise all sorts of delightful expeditions for the summer evenings, whilst travelling nowadays can be obtained so cheaply by bus, tube, and train that delightful excursions can be arranged with a little ingenuity if cycling is out of the question.

Of course, those who have to remain in town all summer must take special holiday precautions if they are to keep fit and well. The stifling heat and lack of air are apt to destroy the looks and health unless one is careful to counteract ill-effects. A woman must attend to her diet in the first place. It is far better to give up heavy, stodgy foods in the hot weather, when appetite is less keen and a veritable distaste for butcher's meat is experienced by many people. The very fact of changing one's diet ensures that one advantage of a holiday away from home can be procured, even by those who have to stay in town. Take a good deal of fruit for one thing. Fruit for breakfast is a small luxury which is not extravagant at this season, when fruits are cheap and plentiful. Drink a good deal of milk, and, whenever they can be obtained, take fresh salads, garnished with eggs and tomatoes, which are nourishing, and have valuable properties because of the mineral salts they contain. Then make a point of having one useful, thin dress for wearing in the hot weather—perhaps dark-blue linen or shantung, which is light and smart, and yet always looks well when a girl cannot afford to have a variety of light, coloured dresses. The majority of people wear too many clothes in summer in this country, and the heavy serge and tweed skirts which many business girls wear are most fatiguing. A little forethought will provide them with a dress light in texture, even although dark in colour, to wear during the working hours in summer.

The girl who must have a holiday at home should try to be in bed by 10.30 p.m., in order

that she may be able to get up in time to have a walk or cycle run before breakfast, when the mornings are delightful, cool, and healthful. This would help many girls to keep well, even if they have to work all summer without a holiday, especially if they arrange a daily tepid bath, and spend five minutes doing a few exercises night and morning. The unfortunate thing is that very few girls will take the trouble to remember these points, which seem trivial in themselves, but make all the difference to health when each one of them is followed faithfully. It is this same indifference with regard to the hair and complexion that is responsible for the harm which the sun and dust will produce in hot weather. It seems such a little thing to give ten minutes' care to the complexion every night, to wash the dust off, and rub in a little cold-cream to counteract the effect of the hot sun. But many girls will not take this trouble, and then they find, after a month or two's neglect, that their complexions are quite spoilt for a time.

#### **Summer Games**

The working woman or business girl who has to stay in town all summer should make a point of playing some sort of game. Let her join a tennis club, or take up golf and croquet when she can, and her health will improve considerably. There is nothing like the cultivation of outdoor hobbies for keeping one healthy. Of course, the girl who is not tied to definite work in office or school can devote an hour or two a day to outdoor games, and the time is well spent from the health point of view. A few hours on the river occasionally, a daily bicycle run, a series of walks planned to various places of interest, are all holiday points for those who cannot get far away.

The great thing is to plan one's ideas systematically. Most people try occasionally to play a game or go on an excursion, but they rarely go into the matter enthusiastically, and plan out in holiday spirit a definite scheme of recreation. Now, that makes all the difference in the world. Haphazard holidaying is not of much practical benefit, whilst the effect of a regular plan is beneficial to the physical and mental health.

The fresh-air question must have full consideration also. If the people who have to be in town during the hot weather would only sleep with their windows wide open top and bottom, and make a rule of having no windows in the house shut by day, it would make a great difference to their health. Thus the general stuffiness of a town, which is so objectionable to everyone, can be counteracted by taking special care to get as much fresh air as possible into the house.

By such means the people who have to stay at home may find themselves better in health and spirits at the end of the summer than their friends who return from holidays tired out as a result of rushing about. It should prove a consolation to those who stay at home to know that they have escaped the risks which attend the eating of strange food and sleeping in strange beds. The great thing of all is to have some definite change in one's routine, and that can be done with a little ingenuity, whether we go away or whether we stay at home. To get out of the groove, to take up some new interest, to enjoy the little pleasures that can be obtained, to cultivate the cheerful holiday spirit—all these are the chief things at holiday time, the things which, when they are absent, make the most expensive holiday flat and unprofitable.

# HOME NURSING

## WHOOPING-COUGH AND DISINFECTION AFTER ILLNESS

The Highly Infectious Nature of Whooping-cough—Means of Disinfecting—Disappearance of the "Whoop"—Disinfection of Patients after an Infectious Illness—Treatment of Bedding, Clothing, Books, etc.—When the Patient is Free from Infection in Various Illnesses—Special Rules for Scarlet Fever and Diphtheria—Disinfection of a Room—Special Points

**W**HEN nursing a case of whooping-cough, every precaution must be taken against infection, as it is one of the most infectious of all ailments.

Unfortunately, even when a case is isolated, the infection is sometimes communicated to children in other parts of the house. Plenty of fresh air will dilute the poison and help to prevent the spread of infection. This is one of the illnesses in which the carbolic spray should be freely used in the room, as the poison seems to exist rather in the atmosphere than in the clothing of the patient.

Children under seven years are specially susceptible to whooping-cough, and it is rather serious when infants and young babies contract it, especially if they are weakly and rickety, when complications such as bronchitis and pneumonia are liable to occur.

Infection after this ailment lasts as long as the "whoop" is present, which is, unfortunately, a somewhat vague statement, as this often persists for many weeks. In most cases the child ought to be free from infection about four weeks after the commencement of the illness.

### Disinfection of Patients

At the end of an infectious illness, when the patient is to be allowed to mix once more with the general community, the doctor will require that he should be thoroughly disinfected, and the room, with all its contents, fumigated. The patient must be bathed in a warm bath and liberally washed with a disinfectant soap. He should then be dressed in clean clothes and taken to another room, which has been previously warmed and prepared for his reception. The hair, of course, requires to be thoroughly washed, and the mouth should be rinsed once or twice daily for some time with warm water to which a little Condy's Fluid is added.

In the next place, all bed-clothing, garments, etc., should be sent to a disinfecting chamber, as well as the clothing worn by the patient just before he was taken ill, so that it can be disinfected by thorough baking. The carpet ought to have been taken up, as was mentioned in the beginning of this series of infectious ailments, and if the mattress is not of the expensive order, it is best to burn it. Otherwise these things will have to be sent to a disinfecting chamber to be baked or steamed.

All toys, books, and magazines used in the sick-room will have to be destroyed, as it is almost impossible to disinfect them, and the risk of carrying infection to others is very great. Before the nurse mixes with other people, she must disinfect herself in the same way.

It is extremely useful to know the time from which people can be said to be free from infection, after, of course, proper disinfection.

In typhoid fever the patient is free from infection when he reaches convalescence.

Scarlet fever is infectious for at least six weeks, until, in fact, all trace of peeling has ceased.

A case of chicken-pox must be kept in quarantine until a week after the last crust or scab has disappeared.

In German measles a fortnight after the rash has gone.

In the ordinary, uncomplicated case of measles the child should be isolated for about a month, and not allowed to mix with others until there is no trace of cough or discharge from the nose, etc.

### Disinfecting a Room

In some ailments, such as measles, after disinfection is not enforced; but the time is not far distant when this will be a notifiable disease, and careful disinfection afterwards will then be compulsory. With chicken-pox, measles, and mumps a certain amount of disinfection is certainly desirable. Whenever possible, all bed-clothing and garments should be baked, the furniture washed with carbolic solution, and the room thoroughly scrubbed, whilst thorough exposure of the room to fresh air and sunlight provides a natural disinfectant which is exceedingly useful.

With regard to scarlet fever and diphtheria, however, such precautions are not sufficient, and the room will have to be disinfected as follows:

First, bed-clothing, garments and woollen materials, mattress and pillows, must be removed to be sent to a disinfecting chamber. The wallpaper should be well soaked by means of a brush with a long handle, with some disinfecting solution such as carbolic, and left until the following day, or for a few hours at least, after which it can be scraped off and burnt. The drawers should be removed from the toilet-table and chests and stood on end on the floor. Any cupboard or wardrobe doors must be left open, whilst toilet-basin, etc., can be disinfected in a proper solution, and then removed from the room, to be afterwards treated with boiling water. The crevices of the window and chimney should be closed. Small crevices can be stopped up by covering with lard or other grease. A zinc bath containing water may then be placed in the middle of the room, and an old tray or shovel, or the lid of a saucepan, laid on it. On this a pound of sulphur should be laid, or two or three sulphur candles placed on end. If the ordinary sulphur is used, hot coals will need to be added, or, if preferred, spirits of wine. Then the person lights the sulphur, leaves the room, locking the door and pasting brown paper over the key-hole and the bottom of the door so that the room is airtight. The room should be left for twenty-four hours in order that the sulphur fumes may penetrate to every part.

### Cleansing after Disinfecting

The next day the windows can be opened, the sulphur appliances removed from the room, the ceilings and wall whitewashed, the floor thoroughly scrubbed, the paintwork cleaned or renewed, and the walls repapered. After the chimney has been swept a fire should be kept alight for two or three days with the windows open. The furniture must also be washed. Then the room should be left empty for some little time and thoroughly ventilated each day. By the time the bed-clothing, etc., return, the room is usually ready for occupation.

## DISINFECTION THE SICK-ROOM



Soaking the wallpaper with disinfecting solution previous to stripping the walls



Toys, books, and magazines used in an infectious illness must be burnt



Bathing the patient before leaving the sick-room



Rinsing the mouth and throat with warm water and a little Condyl's Fluid



Lighting sulphur candles for the disinfection of a room

It cannot be said too emphatically that disinfection must be thorough, so as to destroy all poisonous germs which may be in the room, as such poisons lie about latent for months under suitable conditions, and will give rise to the disease at some future period. If a room in which a diphtheria or scarlet fever case has been nursed were only partly disinfected, and then shut up for a long period, anyone occupying that room months afterwards would almost certainly contract the disease; but if the above directions are faithfully carried out, and thorough ventilation of the whole house made a special care, risk of later infection is inconsiderable.

#### **Special Points of Note in Disinfection**

1. For two or three days previous to the patient's leaving "quarantine" he ought to have an antiseptic bath every evening.

2. Special care should be taken to disinfect the nails, scalp, and hair with carbolic soap.

3. After having his last bath he should put on a clear dressing-gown, go into another room, and dress there in new clothes. The dressing-gown should afterwards be disinfected with the other things.

4. Because mattresses are liable to harbour the poison of infection for a long time, it is much wiser to have them burnt, or, at least, the contents burnt, even if the outer covers are kept to be disinfected in carbolic solution and thoroughly cleaned before being restuffed.

5. Before knives, forks, dishes, etc., can be considered safe for general use, they must be steeped in a disinfecting solution, and then, if possible, boiled, or cleaned with boiling water. (See page 1821, Vol. 3, *EVERY WOMAN'S ENCYCLOPÆDIA*.)

6. After an infectious illness a patient should sleep in a room by himself for six weeks after he is out of quarantine, because in many illnesses, such as diphtheria, the poison may lurk about the throat for a long time after the patient is quite well.

## **HEALTH AND HYGIENE IN THE NURSERY**

*Continued from page 2064, Part 17*

### **OPEN-AIR CHILDREN**

**The Fresh-Air Cult in the Nursery—Sleeping Out of Doors—Outdoor Meals—Health Advantages—Immunity to Colds—Pleasures of the Open Air Contrasted with Indoor Entertainments**

ONE of the most hopeful signs of the times is the extension of the fresh-air cult to the nursery. During the last ten years mothers, and even-nurses, have gradually become educated to the hygienic truth that the baby who lives in a properly ventilated nursery will be healthier and happier in consequence. In a few years' time it may be that we shall reach the logical conclusion of this doctrine, which is simply this: accustom babies to the open-air life from the very start and they will thrive and develop, escape illness and catarrhs because they are being fed day and night on fresh air, the very best tonic and food combined. The child who is fortunate enough to be born in the spring or summer can start the open-air life straight away.

What does it mean? Not only open windows day and night, which are absolutely necessary as part of the treatment. Not only daily outings in good weather and bad, so long as the perambulator is protected from rain or heat. It means that baby is outside the house practically all day long, from his morning tub until bedtime. He can sleep out of doors in a perambulator or a hammock far more restfully and comfortably than in a bed in the nursery. If you live in the country and have a garden, there is no difficulty about baby following the outdoor life all the time. Even in town, if you have a strip of ground or garden, a porch or a balcony, it can be managed; whilst people who live in flats can always put baby to sleep, protecting him by plenty of clothing, beside a wide-open window.

The fortunate people who have a piece of

garden, yard, or green, can achieve the outdoor life for baby more easily. As he gets past the perambulator stage, he can be suspended in a hammock. It may be necessary to order a special wooden stand if baby is restless, so that he cannot twist himself out of the hammock and sustain a fall. But in most cases an ordinary hammock slung between two poles or trees will answer the purpose, and up till the age of six or seven years the children will enjoy their morning sleep in dry weather in the open air.

#### **Outdoor Meals**

It goes without saying that the outdoor baby will have his meals out of doors as often as possible. When the weather is warm and sunny the infant can be kept out of doors nearly all day, having his bottles taken to him, whilst his play hours can be spent on a rug spread on the lawn, with a waterproof sheet or oilcloth below it to protect him from the grass. As he gets a little older, one of the patent pens or playgrounds can be bought, or a little pen may be made on a carpenter's bench at home, which will prevent him from crawling any distance to investigate what interests him.

Let the older children also have meals out of doors. It may entail a little trouble, but the pleasure and health which the children derive are surely worth it. If they have a garden table, and a couple of chairs of the right size, their little dinner or tea, or even breakfast, can be carried out of doors on a tray. The ideal plan is to have a verandah or balcony opening off the



A child can sleep out of doors in a hammock even more restfully than in the nursery, and should take his morning sleep thus whenever possible



Tea out of doors should be the rule whenever weather permits

nursery, so that even in wet weather meals can be partaken in the open air practically all the year round. Only a fog can be regarded as a preventive to the safe enjoyment of the open-air life, because of the particles of dirt the child breathes into his lungs. As a rule children delight in the open-air life. They will arrange their games to correspond, and generally take up gardening quite early with very little encouragement; while all sorts of outdoor games can be organised with a little ingenuity, small-sized tennis-rackets and indiarubber balls providing them with half a dozen games. A see-saw in a corner of the garden is always a delight, and a swing is almost indispensable. Learned just as well in the fresh air as in the schoolroom or nursery, and sometimes a little home-made summer-house can be erected to provide shade and a day nursery for the children in wet weather.

The health advantages are almost too many to enumerate. In the first place, your child becomes practically immune to colds and catarrhs. He grows sturdy and strong, because he is breathing pure air into his lungs and is not exposed to the devitalising effect of poisoned air as are the children who spend half their waking hours in a room with other people. One of the best results of the open-air cult for children is that they grow up more placid, less nervy and restless. For one thing, they

sleep better out of doors. Also, pure air in itself is a sedative, and these children grow and develop better, and are stronger in their general physique and in their nervous systems. The mother of outdoor children has more leisure because the children amuse themselves happily for hours. The house is kept tidy and cleaner, and even fires can on many days be dispensed with, because it is an acknowledged fact that those people who are accustomed to the outdoor life do not feel the cold like those who are over-coddled indoors.

#### Open-Air Pleasures

It is worth a trial, at any rate, and summer is the very season to make a start. Protect a child from the hot rays of the sun by a shady hat, and the provision of a shady place in which to play. Protect him from damp and damp ground by the wear of proper footgear and rugs on which to play, if necessary, and you take practically all the precautions that are required. The children themselves take to the open-air life at once. If they live in a town it is absolutely necessary that you give them open-air pleasures in the shape of country rambles, picnics in the woods, and other excursions. Most children love picnics, and the amusement is healthy, simple, and easily devised. Such pleasures are preferable, from the health point of view, to the excitement which so many children are provided with nowadays in the



A ride on a toy horse in the open, with the aid of a bigger child, is both an excellent pastime and healthy exercise

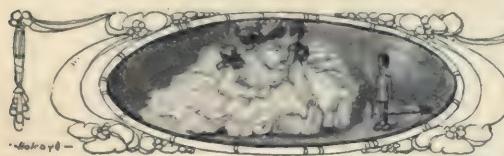
Lessons can be shape of cinematographs and similar enter-



Children will enjoy games of all sorts in the garden more than indoors, and by amusing themselves happily give both nurse and mother more leisure

tainments, or large parties in heated, crowded rooms. All these are a fruitful source of catarrhs and other infectious ailments, and by providing excessive excitement, and too rich food, do far more harm to children than parents realise.

The open-air life, on the other hand, is ideal from the health and hygienic standpoint, whilst in a modified form it can be obtained by nearly every parent by the exercise of a little ingenuity and thought.



*Continued from page 2055, Part 17*

## BABY'S FIRST YEAR

### 2. WEIGHING BABY

Weighing-Basket *v.* the Kitchen Scales—Average Weight at Birth—Noting the Results—Weight and Height Table—Rules for the Young Mother

BABY and bottle-feeding will be studied in a future article, but whether baby is fed naturally or artificially, it is most important to weigh him regularly. The child's weight is the very best indication as to whether he is healthy, obtaining sufficient nourishment, and digesting it thoroughly. It may be that when nursed by the mother he does not thrive as he should if the quality of the milk is poor. When that happens the question of supplementing the milk with cows' milk or artificial food has to be considered. The point is, that if a child is not increasing in weight daily there is something wrong that must be put right.

#### Weighing Baby

The average weight of a new born infant is generally said to be 7 pounds for a girl, and  $7\frac{1}{2}$  pounds for a boy. The weight varies considerably, however, even with normal children, and it does not follow that the child weighing 10 pounds at birth will be healthier than the one weighing  $6\frac{1}{2}$  pounds at birth twelve months hence. A great deal will depend upon the type of food the child gets. The child who is fed on mother's milk of good quality will increase in weight rapidly compared with one brought up on starchy food, improperly diluted cows' milk and paps. Nothing can equal good breast milk, but a child brought up on the bottle with suitable food will easily outstrip one fed on natural milk which is not sufficiently nourishing.

The young mother must always have materials for weighing baby, and nowadays infant weighing-machines are sold by almost all the big instrument-makers, with a basket attached. Where this expense is not desired, the kitchen scales can often be utilised if baby's basket is put on top for him to lie on.

There is an old-fashioned superstition that weighing baby is unlucky and exposes him to chill. If, however, the scales are placed near the nursery fire and baby is weighed wearing some of his under-garments there is not the slightest risk of his catching cold, the whole operation taking about one minute. A small pillow should be placed in the basket to support the head, and the child should be wrapped in his flannels or in a shawl. The weight of the basket, pillow, and under-garments worn by the child must be subtracted after from the gross weight.

#### Weight and Height Table

The best plan is to arrange to weigh the baby every night after his bath or sponge, and to mark down the weight in a book, or on a chart, so that it can be compared at any moment. A few days'

sickness or diarrhoea, or a week's unsuitable food, will make a great difference to the weight records, and whenever these are not satisfactory for two or three days together the doctor should be consulted.

During the first few days the baby may lose weight, but by the end of the first week he ought to be the same weight that he was at birth. From this time on to four months there should be a steady gain of about six ounces per week. As a rule the weight is doubled at five months, and at the end of a year the baby should normally weigh three times what he did at birth.

The appended table will give an idea of the average increase of weight of a child properly fed :

WEIGHT AND HEIGHT TABLE.

	Weight.	Height.	Average increase per week about these periods.
At birth	7 lb. 8 oz.	20 inches	
14 days	7 lb. 14 oz.	20½ inches	6-7 ounces
1 month	8 lb. 10 oz.	21 inches	6-7 ounces
3 months	12 lb. 8 oz.	23 inches	6 ounces
6 months	15 lb. 8 oz.	25 inches	4 ounces
9 months	18 lb. 8 oz.	26½ inches	3 ounces
12 months	21 lb. 10 oz.	28 inches	2 ounces

The baby at the end of the first week should weigh what he did at birth or a little more, so that he does not begin to put on his average six ounces per week until the second week begins.

These weights and heights will vary even with the healthy child, but if a child is not gaining steadily about the average number of ounces per week appropriate to its age the matter should be investigated. The healthy child thus gains during the first six months between four and eight ounces per week.

#### Some Useful Rules

Of course, if the new-born baby only weighs  $6\frac{1}{2}$  pounds it is not likely that he will make it up to the normal amount in the next three months, but if properly fed and managed he should be a very good specimen at one year old. The following rules will help the young mother to keep her baby's weight satisfactory :

1. Feed at the stated intervals and quantities which will be given in detail in the Child's Food Chart.

2. Give him as much fresh air out of doors and in the nursery as possible.

3. Avoid chills, which increase the liability to diarrhoea, when the child's weight curve immediately becomes unsatisfactory.

4. Study the type of food suited to the particular child, and do not change it because somebody else's baby is growing more quickly on another food.

5. Keep the child quiet and give him plenty of sleep. The sleepless child does not develop as he should.

6. If for a week the child's weight is unsatisfactory, consult the doctor at once. One visit at this time may suffice. A week or two later the child may require serious treatment.

## COMMON AILMENTS AND THEIR TREATMENT

*Continued from page 2068, Part 17*

**Jaundice** is the name used to describe a yellowish discolouration of the skin and the mucous membranes of the body, due to the deposit of blue pigment. It is to be distinguished from sallowness of the complexion which often appears in anaemia and other blood conditions. In true jaundice the white of the eye is markedly yellow. As a rule it is associated with dyspepsia, a bitter taste in the mouth, and a general feeling of illness and debility. Itching of the skin is sometimes very troublesome, and there may be various eruptions.

There are two types of jaundice :

1. OBSTRUCTIVE JAUNDICE. When the bile is prevented from getting into the intestine, from some obstruction of the biliary passages, either from pressure by some new growth, by foreign bodies in the duct, such as gall-stones, or by catarrhal inflammation of the bile ducts, which generally spread upwards from the stomach or intestines. This is called catarrhal jaundice.

Catarrhal jaundice may be the effect of derangement of the digestion and spreading of inflammation from the stomach and small intestine along the bile duct which opens into the small intestine. It may follow a chill, and it is the commonest form of jaundice in children and young people. The symptoms come on suddenly, but usually there has been some preceding digestive disorder. Sickness, loss of appetite, and constipation, are early symptoms, and there is discomfort, or a feeling of weight, over the liver. Sometimes there is a slight rise of temperature. The patient is often violently sick, and the excessive vomiting brings up bile which has found its way into the stomach owing to the retching. Intense headache and depression are usually present, but these symptoms pass off in a few days with suitable treatment, and the jaundice itself ought not to last more than a week or two. Some people seem to be liable to these attacks, which readily follow upon exposure to chill. In such cases, careful regulation of diet, a healthy mode of life, and outdoor exercise are the best preventives.

The treatment of an attack of catarrhal jaundice must include attention to the stomach and intestinal condition. A blue pill at night is often the best beginning, followed by salts in the morning, which should be given once or twice a week until the patient is quite recovered. Any pain over the liver requires to be treated by hot fomentations or poultices. Diet must be of the lightest. At first, hot milk and soda-water is sufficient, and milk diet should be continued for at least a week. The patient must guard against cold and keep himself warm. Any medicines other than a simple purgative must be ordered by the doctor, who should always be called in to treat the case. People subject to gout and rheumatism are sometimes liable to these attacks, when treatment must be carried out on the lines advised under the article on GOUT. See

pages 1344 and 1467, Vol. 2, **EVERY WOMAN'S ENCYCLOPÆDIA**.

2. NON-OBSTRUCTIVE JAUNDICE is associated with poisons present in the blood. There is no obstruction to the bile passages in this case, and the jaundice is, as a rule, not so severe. The skin may be only light lemon in colour. This type of jaundice is seen in many of the acute fevers, such as malaria, and other tropical fevers, in typhoid fever, influenza, pneumonia, etc. Animal poisons, snake-bite, for instance, produce non-obstructive jaundice, whilst severe mental emotion, by deranging the function of bile production, will sometimes cause an attack of jaundice. The disturbance, moreover, is sometimes very great, as there may be a high temperature, vomiting, headache, etc. New-born infants may have an attack of jaundice, which in most cases only lasts for a couple of weeks, the yellow tint of the skin gradually passing off. When children contract jaundice it is important to guard them against chill, to give light diet, and alkaline mineral water.

**Kidney Disease** can only be diagnosed by a doctor, and many of the people who imagine that they have kidney disease because they suffer from pain in the back are labouring under an unnecessary delusion. Pain in the back is far more usually a sign of lumbago than of kidney affection. Women are sometimes subject to movable kidney, due, in many cases, to tight clothing and the pressure of corsets. Waist restriction from tight clothing is fairly common, as can be proved by measurement in comparison with normal, unrestricted figures. Pressure round the waist region pushes the kidneys and other organs downwards because in breathing, when the diaphragm descends, the waist cannot expand outwards to give the organs free play. Floating kidney, with the attendant pain in the back, headache, heaviness and discomfort, may thus originate, and it will take many months to cure, and may even require a surgical operation.

The commonest disease of the kidney, inflammation, or nephritis (Bright's disease), has already been considered. It is often caused by chill. (See page 212, Vol. 1, **EVERY WOMAN'S ENCYCLOPÆDIA**.) Certain fevers, especially scarlet fever, may be complicated by kidney affections, and during pregnancy the same condition may arise, and it is always serious.

**STONE IN THE KIDNEY** also requires skilled treatment. The condition is generally suspected by attacks of renal colic, caused by the passage of the stone from the kidney.

**PAIN IN THE KIDNEY.** Certain kidney affections are attended by pain, but many serious diseases of the kidney may be present without this symptom at all. A dull, dragging pain towards one side, which is relieved by lying flat, suggests floating kidney. A one-sided pain in the lumbar regions is suggestive of kidney disease in that

side. Skilled treatment should be obtained under these circumstances, as harm may result from delay, and prompt treatment will save unnecessary pain and prevent further complications.

**Laryngitis** is an affection of the larynx, or organ of voice, in which huskiness, hoarseness, pain, swelling, and dry cough are the usual features. The disease may be either acute or chronic.

**ACUTE LARYNGITIS** comes on suddenly, and lasts about a week. It is a catarrh of the larynx, due to exposure to cold; and actors, speakers and clergymen who use their voices much are liable to such attacks. It sometimes comes on in association with general catarrh, which starts as a cold in the head; or it may occur with measles or influenza. The swallowing of very hot liquids or certain poisons will cause severe laryngitis, or inflammation of the larynx.

The symptoms begin by irritation and difficult breathing, with dry cough and alteration of the voice. It may be simply husky at first, then very hoarse, and finally the voice may be lost. This is due to swelling and inflammation of the local cords.

Children sometimes contract laryngitis, or what mothers call "croup." The child wakes up suddenly with crowing, followed by an attack of coughing. The attack is alarming, but is to be distinguished from true croup—which is really diphtheria—by the fact that in laryngitis the child's general health is good.

**Treatment.** In severe cases, the patient should be kept in bed in a room of an even temperature, with a warm, moist atmosphere. A bronchitis kettle may be used if the symptoms are bad. Medicated inhalations are very useful. Put a teaspoonful of Friar's Balsam in about a pint of boiling water in a jug, and inhale the steam. Hot fomentations may be applied to the neck in the form of flannel wrung out of very hot water. Warm gruel and milk are the best forms of nourishment whilst there is any pain and coughing. The voice should be rested.

**CHRONIC LARYNGITIS** is sometimes very troublesome to people who have to use their voice a great deal. Clergymen, speakers and teachers are often subject to this affection, which may follow repeated acute attacks. The inhalation of irritating gases, a dusty atmosphere, and constant smoking also will cause it. Rheumatic and gouty people are liable to chronic laryngitis, and nasal obstruction encourages laryngitis if mouth breathing is associated with it, because the cold air is drawn in through the mouth instead of being filtered and warmed by the nose. Hoarseness, and the need of frequently clearing the throat, are the chief symptoms; but there is rarely any pain, although the discomfort may be considerable. Those who are subject to chronic laryngitis should avoid heated rooms, excessive use of the voice, and the muffling up of the throat, which only increases its delicacy. The neck and the chest should be sponged every morning with cold water; and gargling with cold water, to which half a teaspoonful of alum has been added, is a good thing. The throat may have to be painted with stringent remedies, which must be ordered by the doctor, as the strength of this depends upon the condition of the throat. Inhalations, two or three times a day, of steam medicated with iodine, menthol, etc., are useful, and the doctor will probably direct the patient to spray the throat twice daily.

**Lead Poisoning.** This disease, although not common in the general community, is very pre-

valent amongst lead-workers in the white-lead factories. Apart from this, however, lead poisoning may occur by drinking water which has been passed through lead pipes, or stored in cisterns lined with lead. In the same way lead colic and other symptoms of poisoning will be caused by drinking wines and spirits which have been contaminated by lead, probably from the vessels in which they are stored. The adulteration of certain foods and beverages has given rise to innumerable cases of accidental poisoning; whilst hair dyes, and the use of toilet cosmetics containing lead, will also cause lead poisoning.

When chronic lead poisoning occurs, the first signs are anaemia, debility and pallor. Colic is a very frequent symptom; whilst a blue line appears at the margin of the gums, due to the deposit of lead sulphide in that part. In severe cases, palsy or paralysis of muscles is found.

Acute lead poisoning may be the result of accidental poisoning, or it may occur after the existence of chronic poisoning for some time.

Apart from lead-workers, poisoning from other sources must be treated by a doctor, and the cause of the attack dealt with.

**Lips.** Sore lips are nearly always caused by external irritation, such as friction of a damp veil. This may cause an eruption of the lips and surrounding skin, which is very difficult to get rid of. The habit of biting and sucking the lips also will cause severe irritation. Herpes of the lips will sometimes persist for months. It is an eruption of little white vesicles, or blisters, which appear and disappear in crops. In general ill-health, anaemia, debility, the lips are pale and bloodless, and are more liable to become "sore."

The best treatment in all these instances is to avoid any source of irritation, such as sucking the lips in cold weather, which is the commonest cause of chafing and roughness. Zinc ointment should be applied every night at bedtime, well rubbed into the lips and surrounding skin, and left on all night. Before going out of doors in cold weather a little cream could again be rubbed into the lips. Any habit of biting the lips should be given up. The use of lip-salves and other cosmetics, unless they are of very good quality, will produce roughness and eruptions.

It is a great mistake to use ointments belonging to other people, as many skin affections are infectious, and the poison is left in the ointment by the finger which has touched the affected part. Acne, for instance, round about the mouth can easily be "caught" in this way, and is sometimes very difficult to get rid of. Simple sulphur ointment is the best application. A crack at the side of the lip is sometimes very persistent, and will not yield to the application of creams.

The best plan is to dry the part, and if it exists at the edge of the mouth, a handkerchief should be put inside the mouth to prevent the crack becoming moist. Then a little collodion should be painted on the crack with a camel's-hair brush, and allowed to dry. This forms a new skin, and prevents the little crack being irritated by moisture. The skin heals underneath the cover of collodion, and the crack thus disappears. The irritation of the side of the lip or tongue caused by a broken tooth should always be attended to. A dentist can generally file away any ragged edges, and in the case of elderly people, especially, this should always be done, as chronic irritation of the tongue by a tooth may be the starting point of swelling or "growth," which may prove serious.

*To be continued.*



## THE LADY OF QUALITY

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will deal with all phases and aspects of Court and social life. It will contain authoritative articles upon :

*Presentations and other Functions  
Court Balls  
The Art of Entertaining  
Dinner Parties, etc.*

*Card Parties  
Dances  
At Homes  
Garden Parties,  
etc., etc.*

*The Fashionable Resorts of Europe  
Great Social Positions Occupied by Women  
Etiquette for all Occasions, etc.*

## WOMEN IN GREAT SOCIAL POSITIONS

*Continued from page 2069, Part 17*

### HER HIGHNESS THE RANEE OF SARAWAK

An Oriental Queen—A Life in Fairyland—The Only Englishwoman Holding the Title of Ranee—The Romance of Sarawak—A Terrifying Experience—The Ranee's Striking Courage—Winning the Affection and Admiration of Primitive Races—Homely Life in Kuching—The Charm and Beauty of Malay Women—The Ranee's Tribute—"A Mad Englishman"

FORTY-TWO years of married life among wily Chinese, fiery Malays, and dreaded Dyaks—the "head-hunters" of Borneo, who still adorn their houses with the heads of enemies, although the barbarous custom of systematic head-hunting is dying out. To the majority of readers, doubtless, such a life would seem to hold few pleasant memories or enviable associations, yet her Highness the Ranee of Sarawak, the wife of Sir Charles Brooke, who, since 1868, has ruled this small state on the north-west of the island of Borneo, has frankly confessed that it has been "a life in fairyland."

To her there is no more beautiful place in the world than Kuching, the capital of Sarawak, where she has spent her married life, while the charm, devotion, artistic skill, and picturesque ways of her husband's dusky subjects have been described by her in terms of the greatest enthusiasm and praise. And the women of Sarawak adore this refined, cultured Englishwoman who has spent so many years amongst them, and who often wears the Malay costume in order that she may be as one of themselves.

#### An Oriental Queen

To understand fully the position of this Oriental queen—the only Englishwoman holding the title of Ranee—who was received at Windsor by Queen Victoria with the honours due to a sovereign, it is necessary to recount briefly the story of Sarawak and Sir Charles Brooke—a story unequalled for thrilling interest even in the annals of fiction. Sir Charles is the second Rajah of Sarawak, a kingdom about the size of Scotland and Wales put together, which has its own army and navy, flag, currency, and postage-stamps.

The Sarawak flag is a black and red cross on a yellow ground, the coinage and postage-stamps bearing the head of Sir Charles. Sarawak is 8,700 miles distant from London, and an idea of the climate may be gathered from the fact that the Equator runs right through the capital, Kuching.

#### The Great Sir James Brooke

It was in 1868 that Sir Charles succeeded his uncle, Sir James Brooke, the first Rajah. The latter was a man of restless disposition and adventurous spirit, who, after fighting gallantly for the East India Company in the Burmese War, embarked on a roving tour among the islands of the Indian Archipelago. These islands were continually at war with one another, and carrying on a system of piracy unequalled for its daring and ferocity. It was a situation that appealed to Sir James. He fitted out a yacht, and, with a handful of picked men, arrived at Borneo just in time to save the Rajah Muda Hassim from the results of a formidable insurrection. After a series of terrible battles, the rebellion was crushed, and the grateful Rajah bestowed upon Sir James a vast slice of territory, with Sarawak as the centre, as a reward for his services. In 1841 Sir James was formally installed—the first white Rajah in the history of the world. And for twenty-seven years he ruled wisely and well, although the English Government were obliged to send out ships to co-operate with him in subduing the pirates. Many battles, however, had to be fought, and even within recent years Sir Charles and his son, known as the Rajah Muda, who will in due course inherit his father's title, have been obliged to make periodical expeditions to put down piracy

and head-hunting. A year before his death, in 1868, Sir James's house at Kuching was attacked by pirates, and he was forced to evacuate the capital. With a small force, however, he recaptured the town.

It was about this time that his nephew, the

present Rajah, then a lieutenant in the Navy, joined his uncle in Sarawak, and a year after he had succeeded his uncle he married Margaret de Windt, the only sister of Mr. Harry de Windt, the famous explorer. How many women would have cared to spend



H.H. the Ranee of Sarawak, wife of Sir Charles Brooke, Rajah of Sarawak.  
Though she dwells among wild tribes she describes existence in her husband's  
kingdom as "a life in fairyland".  
*Photo, Esme Collings*

F.J.W.

their honeymoon in such a strange country and under such strange conditions? For it must be remembered that this was over forty years ago, and although much of the turbulence of Sarawak had by that time been quelled, there was still smouldering under the surface hidden fires which might break out at any time on the least provocation. As a matter of fact, the Ranee, not long after her marriage, had a very unpleasant experience, which might have ended in tragedy. The story is graphically told by Mr. Harry de Windt, who was for a time aide-de-camp to his brother-in-law, in his interesting book, "My Restless Life," and it illustrates in a striking manner the courage and resource of his sister.

#### A Thrilling Experience

The Ranee had accompanied her husband on a punitive expedition, and it was arranged that she should await her husband's return from the scene of operations at a fort about sixty miles away. The rebels were expected to make a stubborn resistance, and consequently every available man was taken, the result being that the Ranee was left with but a Malay chief, over seventy years of age, and her female companions as a bodyguard. "Life in a Sarawak out-station is dull and uneventful," says Mr. de Windt, "and my sister soon began to suffer from its deadly monotony. There was not even a piano to beguile the time, and the Ranee, having read and re-read her stock of French and English literature, set to work to study Arabic, under the tuition of the septuagenarian, who had made a pilgrimage to Mecca, and was, therefore, a learned man."

A month after the Rajah's departure, there suddenly appeared before the fort a crafty, ferocious Malay chief, with a thousand of his warriors, who demanded money from the Ranee, on the pretext that they were about to join the Rajah's expedition. Every man was armed to the teeth, and the chief, a giant in stature, was clad in a war cloak of bristling plumes and heavy brass and copper ornaments, which jangled as he walked. Coarse tufts of hair, shorn from the dead, hung from his shield, and he emphasised his words violently with his spear. It was a situation to daunt any woman, but the Ranee recognised that to display fear would only court disaster, and perhaps death.

"Had I been a man," her Highness naively observed afterwards, "I should have felt very much afraid." The remark did not impute lack of courage to the male sex, but was merely expressive of a belief in Dyak chivalry, which, upon this occasion, was rather misplaced. The Ranee refused to give the chief one cent, and his "eyes blazed with anger" as he advanced in a threatening attitude. "You forget," he hissed, "that I have a thousand men below, and you have none here. Take heed," he added expressively, "this evening by sunset that money must be mine. If not——"

And then, at this dramatic moment, there

was heard the sound of the war chant of the victorious warriors of the Rajah's expedition, who returned just in the nick of time, and thus probably saved the life of the Ranee.

It is a striking tribute to the personality of the Rajah and his wife, however, that they are treated with every respect, although they live in the midst of 600,000 people of various nationalities, all of whom still possess, more or less, under the veneer of law-abiding habits imbued by European influence, certain savage instincts; and, although the Rajah is still forced at times to make expeditions inland to quell small rebellions, he rules his kingdom without the aid of warships and 12-inch guns. "Trust in my people is the great safeguard of my position," he says. "You would be astonished to see how simply it is all done. I am accessible to all, and the people come to me at any hour of the day. The one thing which appeals to them all is that I give them my personal attention, advice, and even friendship."

And this is exactly the secret of the affection and admiration which is bestowed upon the Ranee by the women of Sarawak. "You and all your race are among the most charming people that God has put into the world." These are the words which the Ranee said one day to her great friend, Datu Sahada, the wife of the eldest son of Datu Bandar, one of the chiefs of the council which assists the Rajah in his government of Sarawak, as, taking the native woman's hands in her own, she took her leave of Sahada after a walk through one of the Malay suburbs. Is it surprising, when she holds such sentiments as these, that the Ranee occupies pride of place in the hearts of the women of Sarawak?

#### The Story of a Friendship

It was when she went to Sarawak as the bride of Sir Charles that the Ranee became friends with Datu Sahada, and this friendship has never changed. "Whenever I return to Sarawak, after however long an absence," says the Ranee in an interesting account of "A Day Spent in Kuching," which she has written, "I meet with the same affection and kindness as in former years. The same subjects interested us both, and together we learned to read and write in the Arabic characters. In our youthful days she taught me to embroider raised flowers in gold on silk and satin cuffs, and to thread the blossoms of the Cape jasmine in intricate patterns to wear round our necks instead of gold or jewels. Sometimes we made tassels of the same flower to wear in our hair. But, alas! those days are gone with the flowers of yester-year, and our grandchildren now fashion those fragrant chains. In these later days, when I am at Kuching, my friend and I are content to potter over knitting-needles, teaching the young girls to knit woollen jerseys to preserve husbands and fathers from the evil effects of morning and evening dew. Sometimes we decipher Malay legends written in Arabic with spectacles on our noses."

It is a delightful description, beautifully worded, of the simple, homely life of the Ranee of Sarawak. But it is not easy to imagine this lady, who still retains much of her youthful beauty and grace, and who is known in this country as a skilled musician, clever linguist, and brilliant conversationalist, sitting cross-legged on the carpet of her boudoir in the Malay costume, surrounded by attendants to whom she is explaining the intricacies of some fancy knitting stitch. To the Ranee, however, the society of Malay women is far more fascinating and attractive than that of the women of her own country. They may not be beautiful, but there is much to compensate, in the opinion of the Ranee, for their lack of good looks.

#### The Malay Women

"For instance," she says, "a Malay woman's hair is superb, and remains so until she is somewhat advanced in years. Her hands and feet are almost always beautiful, with delicate wrists and ankles, and long, tapering fingers. She is graceful and noiseless, and, when young, a Malay woman's walk has the flowing easy movement of a panther. The dress is also very pretty. A gold-spangled veil is thrown over the head, and a gaily coloured petticoat reaches to the ground. It is worn under a satin jacket, dark in colour, upon which are sewn ornaments of pure gold. The jacket is closed at the neck by great wings of pure gold, and out of doors a silk scarf, wide and long, envelops the head and shoulders, and can be worn to hide the face at the wearer's will.

The older women adopt sombre clothes, but the younger ones look like brilliantly coloured butterflies. The veils are red, blue, pink, or green. The colours of the jackets are also exceedingly bright, and the petticoats are made of dark or of light red silk. One of the delightful signs of a Malay woman's presence is the pretty music made as she moves about a room. Her silk draperies rustle like the fronds of an areca palm stirred by the breeze, and her gold and silver bangles tinkle like little bells."

The Ranee tells an amusing story of a reply made on one occasion by some of her women attendants, who, when they are out walking with her, regard it as etiquette to walk in single file. Conversation is not easy under such circumstances, but the Ranee endeavours to enliven these walks as much as possible. "Tired?" she asked on one occasion, in a tone of polite inquiry. "Oh, no," they all answered, at once bending low; "it is delightful to eat the air."

Another amusing story told concerning the Ranee is connected with a visit she paid to this country some time ago. She is a strict vegetarian, and was asked by the secretary of a vegetarian society to open their bazaar. The Ranee kindly consented, and the fact was duly announced. Judge of the secretary's surprise when he received a note from one of the members of the society saying that he did not think the Ranee was a suitable

person to perform the ceremony. The secretary was too busy to worry over everybody's little fads, so he thought no more about the matter until, just after the Ranee had declared the bazaar open, he was buttonholed by the complaining member. "I'm glad you thought better of it," he said. "Thought better of what?" asked the secretary. "Why, of getting the Ranee of Sarawak to open the bazaar." "But she did open it," the mystified secretary exclaimed. "Good gracious! Was that the Ranee?" gasped the other. "I expected she would be black!"

Kuching is a town of bazaars, a typical Oriental market, where one can buy almost anything and everything, for the country is rich in agricultural produce and minerals. Coal exists in large quantities, as well as gold, silver, diamonds (one of the largest in the world, known as the "Star of Sarawak," was found here), antimony, and quicksilver. And the mention of Sarawak coal recalls a story told by Mr. de Windt of an incident which occurred when he was at Irkutsk, in Siberia, and was consulting a map of Asia with the governor of the province. The latter was unaware that Mr. de Windt was in any way connected with Sarawak. "That's a curious place," said the Russian, pointing to it on the map. "It belongs to a private individual, a mad Englishman; I forget his name. Of course, in the event of war with England, we should occupy it at once. There is coal there."

#### The Rajah Governs; the Ranee Reigns

Mr. de Windt is no less enthusiastic about the beauties of Kuching than his sister. "Never have I beheld such a fairyland of flowers," he says, in regard to the environs of Kuching. "There are places where the rarest orchids grow like nettles in an English meadow, and where overhanging palms, clear, rushing streams, and brightly hued birds and butterflies resemble a transformation scene at Drury Lane."

There is, however, another side to the picture. In spite of its picturesque people and natural beauties, Kuching is apt to prove somewhat dull and monotonous after a while to the European visitor. It has its English club, while at the Rajah's palace one may meet the *élite* of the European residents or distinguished visitors who are travelling round the world, for Sarawak is on the track of such tourists. But the climate is too warm to venture out of doors before afternoon or evening, and the visitor finds little to do beyond riding or driving. Nevertheless, although she has passed so many years in this far corner of the globe, the Ranee of Sarawak desires nothing more than to spend the remainder of her life there. She has many friends in this country, but far more among the people who regard her as their Queen. "The Rajah governs, but the Ranee reigns—in our hearts." And in this tribute, expressed by a Malay councillor, the reason of the Ranee's voluntary exile reveals itself.



## ETIQUETTE FOR GIRLS

By "MADGE" (MRS. HUMPHRY)  
THE FIRST DINNER PARTY

*Continued from page 1710, Part 14*

**Knives and Forks—Finger-glasses—Conversation—In the Drawing-room—The Art of Talking “Nothings”—Taking Leave—Thanking the Hostess**

THE old fashion of placing a whole array of knives and forks for each person at the beginning of dinner is dropping out, particularly when there are two or more servants to wait on half a dozen diners. As the plates are changed, the necessary implements are brought for the dish to be handed next. But when the older fashion is followed, should any doubt exist as to which knife or fork to take up first, it will be safe to select that put furthest from the plate. On the outside is the tablespoon for soup, then the fish-knife, and then steel knives, while on the left the fish-fork is the most distant.

### Finger-bowls

A finger-glass is placed on the dessert-plate laid before each diner. A d'oyley covers the centre of the plate. The original purpose of this was to protect the table, always uncovered for dessert in the olden time, from stains of wine. Nowadays the finger-glass is placed on the d'oyley when both are removed from the plate. The use of the water should not be too obtrusive. Grapes make the fingers sticky, and it is pleasant to immerse the tips for a few seconds to rid them of the stickiness. At restaurants one sometimes sees men washing their grapes in the finger-bowl before eating them. To do this in a private house would be a reflection upon the hostess. The idea in washing the fruit is that it may have been handled, but grapes should be served with the bloom on. If they have been handled they lose their bloom. A careful hostess sees to it that they are sent to table with the bloom on them.

### The Art of Conversation

It may be as well to suggest to the inexperienced that the art of conversation does not consist of a series of questions, as so many seem to imagine. "What do you think the best picture in this year's Academy?" "Don't you adore Wagner?" "What are your favourite plays?" A series of this kind, when the soup and fish are being dispensed, are apt to make a hungry man feel discouraged. Better keep quiet for a bit, with just a little murmur of talk, not interrogatory, till the edge has been taken off his appetite. After the first entrée one's reward will come in finding one's dinner partner brisk and ready for talk.

One must not expect the exclusive attention of one's escort during the meal. He may speak with the lady on his left, and in this case the girl guest may address herself to the man on her right, should he be disengaged in the matter of conversation. That they may not have been introduced to each other matters nothing. Light topics should be chosen. Small-talk is suitable to the occasion. There are many good, worthy persons who have none, some of the very worthiest in the world probably.

To talk nothings in a pleasant way is a social gift. These nothings are like the bubbles on a stream that make it sparkle and glitter.

A pretty laugh comes next to a pretty voice in lending charm to small-talk, but the laugh must not be overdone. It becomes wearisome, particularly if it always starts and ends on exactly the same notes.

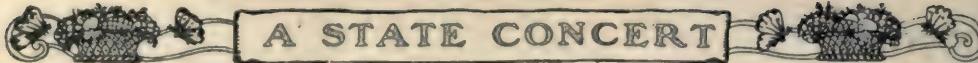
Loudness of voice or laugh cannot, much as one could wish it, be regarded as in bad form, as so many of our high-bred women and girls laugh and talk at the top of their voices. But there is a great charm in a sweet, low voice, provided it be not indistinct. It is a part of politeness to articulate clearly. To be slovenly in pronunciation is rude, since it shows a lack of consideration for those to whom one speaks.

### An Old-fashioned Custom

There are still left in the world some old-fashioned persons who ask for "the pleasure of a glass of wine with you." The response to this is to bow and smile, and sip a little from one's glass. But more usual—though far from being an established custom in our islands—is the foreign fashion of merely raising the glass before drinking, and conveying good wishes to some particular individual by bow or smile. It is a friendly act.

When rising from table the diner should not put her napkin on the table, but merely let it drop anywhere. A French critic has observed that "to fold your napkin carefully and put it beside your plate is involuntarily to intimate your intention of partaking your next meal at the same table." Such a suggestion should be avoided carefully.

When taking leave, it is usual and graceful to say a few words of thanks to one's hostess for the pleasant evening one has spent. If the evening should have been the reverse of pleasant, this duty becomes perfunctory, but it has to be fulfilled.



## A STATE CONCERT

By "MADGE" (MRS. HUMPHRY)

Invitations—Dress and Uniforms—A Beautiful Scene—How Royalties Enter—Supper—Orders and Jewels

THE essential difference between Courts and State Balls and Concerts is that the King and Queen permit subjects to attend Courts, whereas they invite a few of them to ball or concert.

Until King Edward came to the throne the Sovereign regarded Courts—then called Drawing Rooms—as so absolutely apart from any question of host and guest that no hospitality in the form of food whatever was offered to those attending.

### A Feast of Colour

Since the evening Courts were instituted there have always been refreshments after the presentations have been made, and those who have partaken of the Royal hospitality speak in highly appreciative terms of the delicious food, the splendid fruit, and the famous hock-cup, the recipe for which is a secret very jealously guarded by the individual to whom it has been entrusted.

The Lord Chamberlain sends out the invitations to a State Concert, and it is understood that in all such cases an invitation is regarded as a command to be obeyed, except in such circumstances as bereavement, ill-health, or the dangerous illness of a near relation. Answers are sent without unnecessary delay and are couched in similar terms to those of the invitation.

Full dress and jewels are worn by women, and, with the exception of one man, either uniform or levée dress is worn by men. The exception is the American Minister, who wears ordinary evening dress. Men wear their orders and ribbons. The Diplomatic Body make a glittering group in the seats set apart for them, their wives and daughters. Their uniforms outshine the feminine millinery in splendour of colour and the splendour of gold and silver embroidery, to say nothing of the glittering stars and other orders. The Turkish Ambassador is a figure out of the Arabian Nights in the golden sheen of his coat and the masses of jewelled embroidery lavished on it.

### The Royal Procession

When Indian rajahs attend the Concert they form a gorgeous note of colour with turbans in bright yellow, vivid green, metallic blue, orange or pure white, and afire with gems. Over their richly embroidered coats they wear wonderful jewels and sometimes necklaces of splendid pearls.

The seats in the ballroom are arranged to face the Royal dais, and a wide space is left down the centre for the procession of the Royal Family. Everyone is seated and ready some ten minutes or so before the hour

mentioned on the invitation card—and here it may be mentioned that it is very necessary to take that card to the Palace—and punctually to the moment the strains of "God Save the King" are heard, and the dazzling procession enters, preceded by the great officers of State and of the household, walking backwards. The Royalties walk in couples. Should there be a relative or guest of Royal or Imperial rank in the party, he would walk first with our Queen. If the wife of this guest were present she would walk first with our King.

The procession passed, all eyes would now be turned to the orchestra, where the "children" of the Chapel Royal St. James's catch the eye in their coats of scarlet laced with gold. The programmes are printed on large sheets of lace-edged paper, and the items are headed by the Royal Arms in their heraldic colours.

At the conclusion of the programme the Royal party rises, leaves the dais, and, forming in procession as before, passes down the room, everyone standing the while and bowing as the procession passes. This is a very pretty moment, for though the English, neither men nor women, know how to bow, yet the gradual bending of necks down the room has the effect of a breath of wind swaying the stems of wheat or barley in a field, the poppies and cornflowers, with their foliage, representing rubies, emeralds and sapphires, the dew-drops, diamonds.

Not until the last figure in the stately procession has disappeared, does anyone move. But immediately after, the whole assembly makes its way to the supper-room.

### Food and other Questions

Their Majesties sup in a private room, and generally invite a few of their friends to accompany them. The corridors are filled with guests bent on food, for as midnight approaches most people grow hungry.

The Royal servants are so well trained, as may be imagined, that no one is neglected. At other balls a woman without a male escort has occasionally some difficulty in getting what she wishes; but in the Palace of the King and Queen of England no one need fear this; whether sitting at one of the tables or standing at the buffet, each individual is waited on as though none other were present.

Usually there are two State Balls and two State Concerts in every season. Hitherto anyone receiving an invitation for the first Court Ball might count on being invited to the second State Concert, or *vice versa*. Whether this will hold good in the present reign remains to be seen.



GUTHRIE

## WOMAN'S DRESS

In this important section of **EVERY WOMAN'S ENCYCLOPÆDIA** every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

### Home Dressmaking

*How to Cut Patterns*

*Methods of Self-measurement*

*ment*

*Colour Contrasts*

**Boots and Shoes**

*Choice*

*How to Keep in Good Condition*

*How to Soften Leather, etc.*

*Home Tailoring*

*Representative Fashions*

*Fancy Dress*

*Alteration of Clothes, etc.*

**Furs**

*Choice*

*How to Preserve, etc.*

*How to Detect Frauds*

### Millinery

*Lessons in Hat Trimming*

*How to Make a Shape*

*How to Curl Feathers*

*Flowers, Hat-pins, Colours, etc.*

**Gloves**

*Choice*

*Cleaning, etc.*

*Jewellery, etc.*

## TUB FROCKS

By MRS. F. NEVILL JACKSON

Author of "*A History of Hand-made Lace*"

(SEE COLOURED FRONTISPICE)

Freshness the Keynote of the Simple Frock—Few Embellishments Desirable—Hand Embroidery—Decorative Beauty of the Grape Vine—The Right Belt—Safety in Simplicity—The Sailor Collar Fashion—Embroidery for Linen Hats

THE tub frock has usurped a large proportion of the affections of those women who desire the maximum of smartness in dress with a minimum of expense.

Not that washing dresses are always the cheapest investment in the end, for frequent visits to the laundry cannot be achieved without cost, nor do such visits tend to prolong the life of a gown whose lightness and fragility are amongst its many charms.

There is a decided vogue for plain little dresses, but they must be just right, or they will look dowdy, and they must possess a freshness that is almost crisp, for on this dainty simplicity all their charm depends.

The tub frock ranges from the simplest blouse suit made of zephyr, gingham, or casement cloth, guiltless of trimming, and depending solely for success on its simple cut and the *chic* way it is worn, right up to the elaborate confection of lace and cambric or broderie and muslin which is correct for a Royal garden party or the lawn at Ascot.

A moment arrives in every summer, though in some years it is long delayed, when we feel that we have positively nothing

to wear, unless we have had the forethought to provide ourselves with tub frocks. Even blue serge fails to please, and flannel, though it be striped and suggestive of cricket, feels oppressive.

Our thoughts fly to crisp linen, soft casement cloth, cool cambric, muslin, mull, and zephyr. If we go on the river or to tennis in the sunshine, the woman is not well dressed who wears a ten-guinea tailor-made cloth, however light, but she who is clad in a cotton which has probably cost a few odd shillings.

Needless to say, it is the accessories that tell in this simple type of gown. Woe to the girl who is too prodigal of embellishment when planning her linen or cambric gown. Embroidered buttons form one of the safest trimmings. The fact that they are there for utility as well as effect ensures their striking the right note.

This is essentially an embroidery epoch, and it is not only the girl with little money to spend who makes her own trimmings by dainty stitchery, but also the woman who patronises the most expensive dressmakers in the world who has her gowns embellished



Embroidered buttons form one of the most suitable trimmings for a linen or cambric tub frock

with hand-made embroideries. Buttons can be adorned in various simple ways; some charming examples were shown in detail on page 240. Vol. I., of *EVERY WOMAN'S ENCYCLOPÆDIA*, amongst which the spider and star designs in linen thread, matching the material or in contrasting colour, are very useful. Another method is to embroider a miniature section of the pattern that adorns the collar, cuffs, or skirt of the dress.

#### The Grape Pattern

In our grape pattern, which is specially designed for broderie anglaise, a very attractive button design is given, and the practical worker will at once wonder how the holes of broderie anglaise work should be filled up.

There are two ways of tackling this difficulty, either to embroider the little grapes solid, as is done in our illustration, or else to make the eyelet-holes to match the rest of the ornament on the dress, and cover the mould with a piece of the material first before stretching over the embroidered cover. Then the material shows up and not the wooden mould.

It will not greatly signify if the main embroidery is in the perforated broderie anglaise, and the buttons worked in satin-stitch, provided the fabric and embroidery threads are identical.

#### Its Possibilities

If our pattern is studied, the merest tyro will see that it is full of possibilities. The vine itself, so beloved of the Italians, master artists of the world, has a decorative effect second to none in the realm of nature. The sprays, which are represented as a running pattern, can be separated if desired. The single piece in the section with the button will be found very useful where a small *motif* is required. If great width of embroidery is desired, the sprays can be repeated side by side, or a more elaborate border of parallel lines or scalloping combined with lines.

Such a pattern, measuring six to eight

inches in width, worked in broderie anglaise would make a superb trimming for a mull, muslin or white linen frock of the garden party type, and at the edge of a skirt or tunic would make any dress look effective; the pattern should be repeated on the bodice, and would probably work out best in pale blue thread in imitation of the Madeira work, pale blue on white, or in white thread on white mull.

#### How to Work It

All the grapes should be in open eyelet work. A large-sized stiletto will be required to make the holes, and in the case of the largest sized grapes a small round hole must be cut with sharp-pointed scissors, and the edges snipped and folded under. These folded edges form a nice firm border that can be worked simply in oversewing, or, if preferred, in buttonhole sewing.

In the example shown in our picture the smaller grapes at the tip of the bunch are simply oversewn, the larger ones done with buttonhole-stitch.

It will be noticed that in this specimen piece the leaves are worked in satin-stitch outline, the veins of the leaves being done in the same way. If liked, the leaves can be worked solid by the painstaking embroiderer, but we do not recommend this plan. The leaves of the vine are broad and heavy, and though Nature knows her business well enough to make us feel they are right when growing, such breadth when embroidered solid would be somewhat overwhelming and look clumsy.

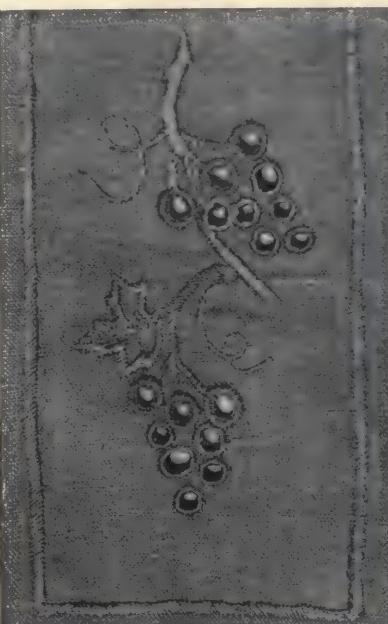
#### The Frock Itself

It is a safe rule that all tub frocks should be short, a trying doctrine perhaps for those who are not blessed with slim ankles, but fashion is never kind to the thickly made girl, and if she feels her weak points keenly, she had better keep out of boats and off tennis-lawns, where neat footgear is all-important.

It is not fashion alone that decrees an off-the-ground length for the tub frock; it is

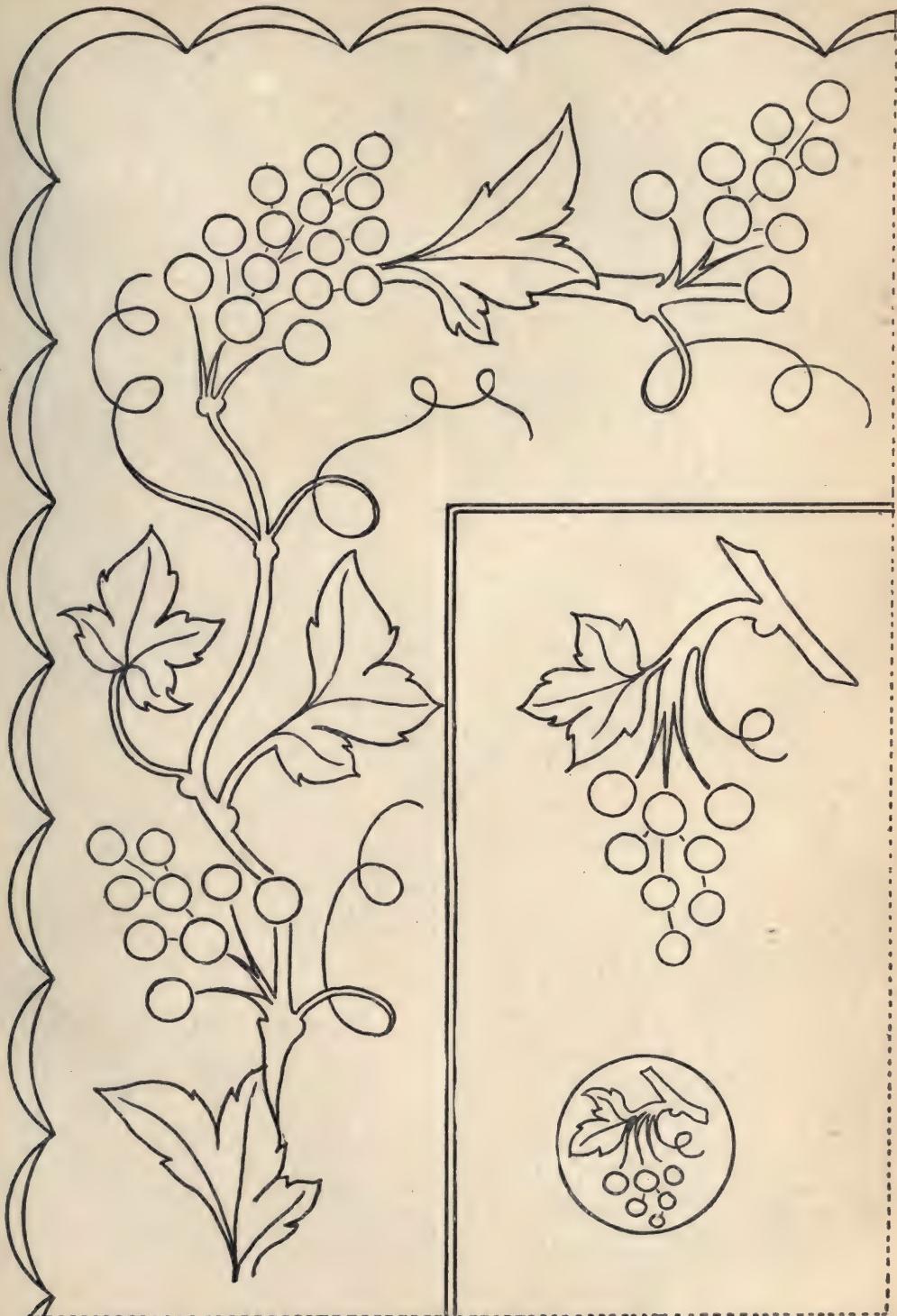


The grape pattern in which the grapes are worked solid. The leaves, being large, are better worked in outline only.



The grape pattern in broderie anglaise, the smaller holes being oversewn, and the larger ones worked in button-hole-stitch

commonsense as well, and when these two unite in making a decree—which very seldom happens—their law is as that of the Medes and Persians.



A vine pattern corner and border, which may be repeated for additional length if required. If placed side by side, the two repetitions will form a wide border. The single spray and the button also illustrated make suitable dress decorations. This pattern is easily transferred by placing carbon paper under the page and running over its lines with a blunt stiletto or sharp-pointed pencil.

The dress that depends on its spotlessness for its charm must certainly not trail—in fact, for the youthful wearer ankle length is permissible and very smart.

Many wearers of tub frocks come to grief over their waist-belts. They achieve a becomingly simple frock of rose linen with a fleck here and there of white hand embroidery, and so far all is well. But they will put on an elaborate stamped leather belt, with gold fastenings of the tinsel description, or, worse still, some ornamental elastic horror with steel studs, or, deepest degradation, sequins.

#### Belts for Tub Frocks

How the wearer would groan if she saw some man on whose self-respect she depended assume a frock-coat and brown boots or bowler hat. Yet her crime is no less. Many a tub frock is ruined by the wrong waist-belt.

The tub frock for morning wear should never have a "dressy" belt (detestable word, yet useful for lack of a better). The belt should be of the "simple life" order. Unadorned leather is always useful and safe; if the strands are thin and plaited by some village worker, all the better. If the linen can be matched exactly the wearer is indeed lucky.

The most delicate shades are reproduced in suède, and when dark blue, greens, or old rose are chosen, the fittings, clasp, and eyelets are nice in gun-metal. When a good match is beyond the purse or the powers of the wearer to obtain, a soft dun-coloured belt is a useful possession, as it goes with many shades, and if a wisp of the same coloured shades in leather is used for the trimming of the linen hat a good effect is obtained. If this is not possible, the gloves of loose leather should match.

#### Simplicity the Keynote

Those who do not care for leather belts can have one made of the linen of the dress. This should be made upon stout webbing, and have eyelets oversewn on the tab in the same way as the leather belts. If a working saddler or cobbler is near, he will punch metal eyelets for a penny each on to any stuff belt. The silver or gun-metal buckle from a worn-out belt can be sewn in easily. Old silver clasps are sometimes worn, especially on the more elaborate frocks of muslin and lawn. These latter are pleasing when finished off with a swathe of ribbon at the waist.

Beware, however, of thinking that the simple effect is easy. Care should be taken to mount the ribbon or webbing, and adjust a serviceable hook and eye, so that the effect is trim, then the seemingly simple bow can be tied, and the uninitiated are pleased to admire the good effect of a simply tied bow round the slim waist of the wearer.

The correctly made tub frock is never iussy. No flapping draperies should be allowed, merely trim lines and adornment of hand embroidered work. A wisp of

ribbon at the waist or a swathe of lawn at the throat are permissible, if the pretty Peter Pan, sailor, or straight up and down collar is too severe for the wearer.

There must be no undue stiffness, no tailor's canvas and linings, which are impossible to launder. Afternoon "washables" may have more elaborate lines and a few fichu folds on the bodice; but, as a rule, the cut and freshness of the tub frock gives its best style.

The corner in our pattern suggests many possibilities in collars of the sailor type, which are a very pleasing detail in the tub frock.

These collars are not necessarily white—in fact, they are more effective when made of the same material as the dress. A repetition of the corner motif will be found sufficient without the next spray, and the amount of pattern placed upon the pieces in front of the dress will depend very much on the time at the disposal of the worker.

Large buttons covered with linen, and embroidered either in plain satin-stitch or open eyelets, as suggested above, would be quite sufficient decoration for the dress, worn with this sailor collar.

#### River Hats

Many people wear embroidered strips on their plain straw or linen river hats. Our pattern of grapes is eminently suited for hat embroidery, and may be transferred direct on to a soft linen hat and embroidered on it. In such case the broderie anglaise should be left alone, and satin-stitch used in preference. A white linen hat so embroidered in pale rose, blue, or green, flourishing thread to match the green, rose, or blue linen frock, would be very charming, simple, and fresh.

It is quite easy to transfer the pattern by placing carbon paper in black or blue beneath our page, and then running over the lines with a blunt stiletto or a sharp-pointed pencil. If it is wished that the page should not be defaced, it is best to first draw the pattern on to tracing cloth, and use this instead, the advantage of the plan being that the tracing cloth can be used a dozen times without tearing.

#### Essential Details

In conclusion, it should be noted that the perfection of finish of a costume such as is under consideration depends very much upon the details that seem least in evidence—that is to say, the shoes, stockings and underskirt of the wearer. It is the exception to find a Frenchwoman forget this important fact, but, alas! it is sadly common amongst our countrywomen. See to it, then, that these adjuncts, if they do not match—and in some cases it would be well that they do not—at least blend harmoniously with the frock. Let them be as immaculate and well-fitting as the dress itself, and your reward will be great—the feeling of contentment that is deserved only by the true artist to whom no detail comes amiss.

# DRESS FOR BUSINESS WEAR

*Continued from page 1839, Part 15*

## THE UPKEEP AND RENOVATION OF DRESS

The Convenience of "Ready to Wear" Costumes—The Upkeep of the Wardrobe—Dyeing and Cleaning—Renovations—The Repair of a Coat

READY-MADE garments of all kinds, particularly costumes, have now been improved both in cut and quality, and are sold at such reasonable prices that, if of "stock size," the matter of dressing is much simplified for the busy woman. Then there are the skirts and costumes that only require the back seam to be joined, a comparatively simple matter.

If, however, such "ready to wear" garments are not of correct size for the wearer and require much alteration, it is better to buy material and have it made up by a dressmaker.

One drawback to the ready-made suit is that it is usually made by the dozen, if not by the hundred, from one design, the only variation being in its colour; it is, however, often possible to add an individual note by the alteration of the neck and sleeve fitments, or, if originally plainly made, by the addition of some garniture.

Always remember that a well-made and well-cut coat or dress in a becoming colour, even if not in the latest fashion, looks infinitely superior to an attempt to follow the most recent innovation in a style which was really only designed for a woman who has carriages and motors at her disposal, and not for everyday wear in the streets.

### Dyeing and Cleaning

Having secured the wardrobe, the next question to solve is that of keeping it in order, in good repair, and as up-to-date as possible consistent with economy.

Two of the principal means of renovation at a woman's command are dyeing and cleaning.

Chemical cleaning and dyeing have been brought to such perfection that advantage may well be taken of these processes. It is wise, however, to ascertain how the fabric is likely to stand the dyeing process, as some materials shrink badly, and others are rendered rotten, and therefore useless. All responsible firms who undertake dyeing are only too willing to give any advice they can as to the most suitable shade to select for the particular material, and information as to any risk of spoiling.

Tweeds, and other of the thicker woollen cloths, especially repay the cost of their cleaning, and, if sent to a reliable firm, will come back to their owner almost as good as new; and if of a good material, it is a real economy to send a coat or costume to be cleaned, as not only is it freshened and purified, but it should be properly pressed into shape before its return.

A wise precaution to take when sending articles to be cleaned or dyed is to remove all fastenings, such as hooks, buttons, or

patent fasteners, as in the pressing they undergo such are almost invariably damaged, if not broken, and have to be replaced. Another point is that, even in cleaning, there is a certain amount of shrinkage, so it is better to unpick the bottom of skirts. They can then be re-hemmed, when clean, ready for wear.

### The Stitch in Time

But the chief difficulty of the busy woman, after all, is not the want of means at her disposal for the economical purchase and upkeep of her wardrobe, but the lack of time in which to avail herself of such means. For this reason, if for no other, her clothes should be of as good a quality as can be afforded, and in styles that will not be dated by changing fashions, in order to avoid their too constant replacement.

There are the numberless stitches to be made in keeping her garments in repair, the hems of skirts to be renovated, neck-wear to be kept in order, a fastening to be readjusted. If she be fortunate, a home-keeping member of her family may come to her assistance, but if not, she should endeavour to discover a dressmaker or needlewoman who is not above undertaking such renovations. They are to be found, and some really understand how best to carry out what is required of them. It is better to pay a few shillings occasionally than to discard a garment and buy fresh.

### The Renovation of a Coat

If it can be afforded, the best plan is, of course, to send a coat to a working tailor, but if this is impossible, much can be done by the home worker, especially if she follows the Lessons in Tailoring given in *EVERY WOMAN'S ENCYCLOPÆDIA*.

The cuffs can be removed, their worn edges and those of the sleeves at the wrist turned in, and the cuff replaced. If the coat be double-breasted, and the original buttonholes are worn, wear it folded over the reverse way, and if new buttonholes are rather too formidable to undertake, fix on patent press-fasteners, sewing the buttons on the right side in the orthodox double row. When closed, only the wearer will know the secret of the fastening. The old buttonholes should be neatly sewn together. With a new facing to the collar, and, if liked, to the cuffs to correspond, last year's coat will do yeoman service. If braid is being worn, it may be utilised to hide stitching that have worn shabby.

If the coat be fastened or trimmed with covered buttons, they must be replaced as they become worn at the edges, or others of bone or pearl substituted.

*To be continued.*

# PRACTICAL MILLINERY

By MRS. ERIC PRITCHARD

*Continued from page 1713, Part 14*

## THE COVERING OF A WIRE SHAPE

### The Covering of the Shapes—The Manipulation of Straw—Different Makes of Straw

In the last lesson the wire frame was complete and ready to be covered with straw. Packets of straw in various makes and patterns are obtainable at the majority of drapers'. Two packets are usually required for a fairly large shape, and care should be taken to select a light, pliable straw that will not be likely to break or split in the working. The pattern chosen must be in accordance with the season's fashion, although "Yedda" or "Tagel" straws are generally safe selections. A good Yedda costs from 2s. 11d., and Tagel, which is the better straw, from 4s. 11d. to 5s. 6d. per packet. Packets of straw can, however, be bought from 1s.

Untie one packet of straw, and proceed to bind the edge wire, commencing from the back. When the edge wire has been bound, do not cut off the straw, but continue sewing it round the top of the shape (Fig. 1).

Sew the straw round and round the shape until the top brim has been completely covered, taking great care not to drag or pull it. Allow it to fall quite easily and flatly, or by the time the hat is finished the brim will have lost its original shape. Take small, even stitches, and lap the straw over just sufficiently to hold it in place. (Fig. 2.)

When the top brim has been covered, cut off the straw, and commence the under brim, starting from the back. Proceed on the same lines as the top brim, handling the wire

frame lightly, as it is more apt to develop unsightly curves.

It is often advisable to cover the wire crown with net before working on the straw. This makes it firmer, and more able to stand the strain of the hatpins. Cover with net as plainly as possible, or it will make the straw look clumsy (Fig. 3).

Bind the bottom of the crown, starting from the back, as seen in Fig. 3. Do not cut off the straw, or it would make an ugly join, but continue working up the crown, gradually drawing the straw inwards so that it fits over the crown.

Arriving at the extreme centre-top, cut off the straw, leaving just sufficient to neaten. This is done by making a hole in the net and pushing the straw through.

The brim and crown having been covered separately with straw, now sew the crown on to the brim. Place the front wire of the crown to the front wire of the brim, back to back, side to side, etc., and slipstitch on.

The hat now is quite finished, with the exception of the headlining. A headlining can be bought from any draper's for 3d., and is sewn in, starting from the back.

After stitching the headlining all round firmly, then *slipstitch* it up the back (see Fig. 4). Make a small hem at the top, then thread a bodkin with baby ribbon, which is slipped through the hem and drawn up.

### DIAGRAMS THAT WILL SIMPLIFY THE COVERING OF A WIRE SHAPE

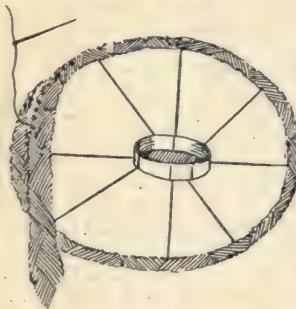


Fig. 1. Bind the edge wire with straw, commencing at the back

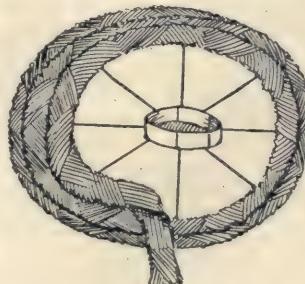
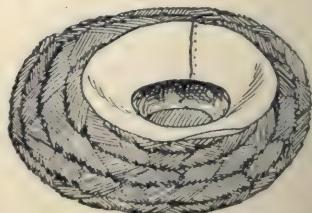


Fig. 2. Continue to sew the straw round and round the top brim, but do not drag or pull the straw



Fig. 3. Cover the crown with net, then bind the edge with straw continuing to carry it round the crown till the top is reached

Fig. 4. The under side of shape covered with straw, and headlining sewn in position



# PRACTICAL LESSONS IN DRESSMAKING

*Continued from page 2081, Part 17*

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

## EIGHTEENTH LESSON. A LADY'S DRESSING-GOWN—continued

How to Cut the Sleeves—The Fronts of the Gown—The Back—The Making of the Gown—Lining the Yoke

### To Cut the Pattern for the Sleeves

Diagram 1

PLACE and pin the pattern of a dress or coat sleeve on a sheet of paper, in the position shown in the diagram; the space between the two pieces is to allow for the fulness at

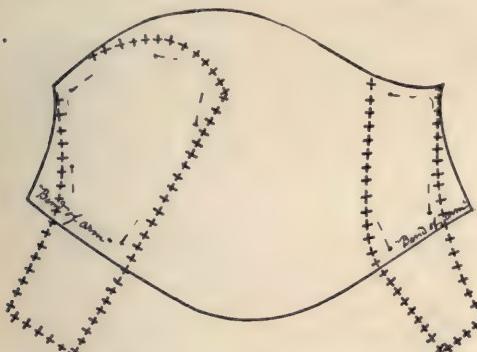


Diagram 1. Place and pin the pattern of a dress sleeve on a sheet of paper as here shown

the top and at the bottom of the sleeve—the space can therefore be regulated according to the amount desired.

The sleeve in the finished sketch reaches only to the bend of the arm; the outline

must be sloped down towards the back, as shown in the diagram, to give extra length.

Draw the shape for the sleeve according to the diagram, remove the coat-sleeve pattern, and cut out the pattern for the sleeve for the dressing-gown.

### To Cut the Fronts

Diagram 2

Open the cashmere, fold the two cut edges together (right sides facing) and place it on the table. From the cut edge measure along the selvedge ten inches (for the hem, tucks, and turning), make a mark, or stick in a pin; from it measure the length the dressing-gown is to be when finished, and make another mark. Place the "front" and "side front" of the bodice pattern on the cashmere, in the position shown in Diagram 2—*i.e.*, with the neck point of the shoulder on a line with the second mark.

From the first mark, or pin, measure across the material the width desired for the fronts, plus two and a half inches for the front hems, and one inch for turnings.

*E.g.*—If the fronts are to be 27 inches each, three and a half inches must be added for the hem and turnings, and the cashmere must be cut  $30\frac{1}{2}$  inches.

Place the patterns of the collar, back yoke, and sleeve on the material, as shown

Selvedge.

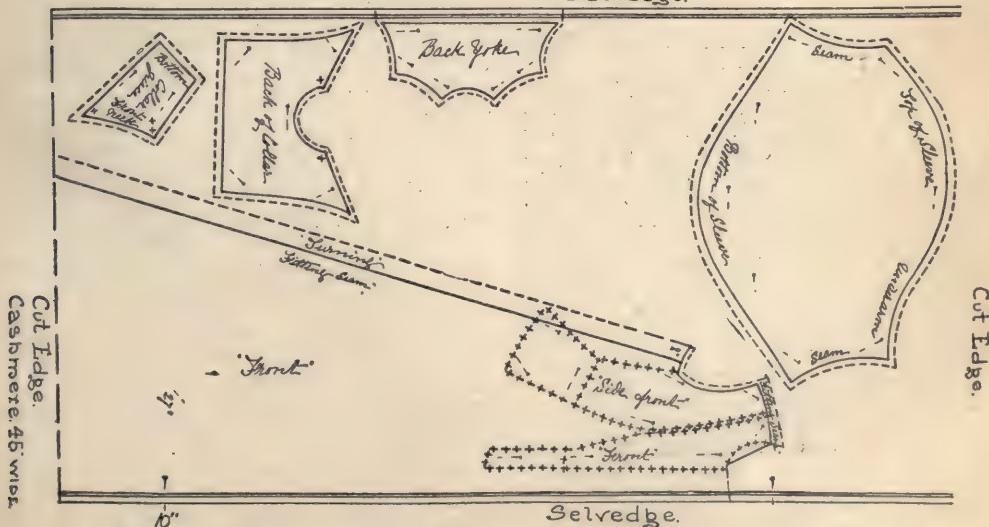


Diagram 2. Place the "front" and "side front" of the bodice pattern on the cashmere, and cut the fronts as here shown

in the diagram. The back of the collar is placed *across* the material, so that the grain of the cashmere may match that on the gown, all shading alike. The front pieces of the collar must be placed *on the cross*, as it would be if the collar were cut in one with the fronts, and turned back. The back yoke must be placed along the *selvedge*, as, for strength, yokes should always be cut—on the straight—selvedgewise.

Outline all the patterns with chalk and cut out the pieces, allowing turnings as shown in the diagrams, and extra turnings on the "fitting seams," which are the under-arm and shoulder seams.

### Fold of Material.

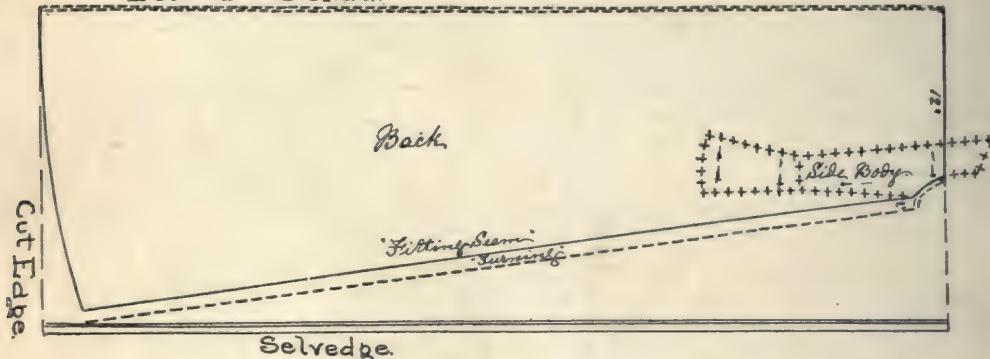


Diagram 3. Place the "side body" pattern on a folded length of cashmere for the back of gown

Remove the patterns of the front piece of the collar, and place it again on a spare piece of the double material, *on the cross*, in exactly the same position as before; outline, and cut out these two extra pieces for the lining.

If it is preferred to line the yoke and collar with silk, the yoke and the *back* of the collar must not, of course, be cut double, but through *one* fold of the material only; and, of course, only two front pieces for the collar will be required.

### To Cut Out the Back

#### Diagram 3

Deduct the depth of the back yoke from the length the back of the dressing-gown is to be when finished, add ten inches for the hem and tucks, and cut off a length of the cashmere (the whole width) to that measure.

Fold this length in half, selvedges together, and right sides "facing," and on it place the pattern of the "side body," twelve inches from the fold, and with the row of wheel-marks (which were traced across the pattern to cut out the yoke) *on the cut edge*.

N.B.—The distance (twelve inches) from the fold is left to allow for the fullness in the back, which is to be gathered up and put into the yoke, under the collar.

Measure the length of the side seam of the front piece of the dressing-gown, and mark that length on the material for the side seam of the back, from the bottom of the armhole to *near* the selvedge; and, with two squares, draw one long line for the side seam, and from it draw a curved line to the

cut edge, for the bottom of the dressing-gown.

Outline the curve of the armhole with chalk, and cut out the back of the dressing-gown, allowing half an inch for turning round the armhole, and two inches down the side or "fitting seam."

### To Make the Dressing-gown

Remove all the patterns and commence by turning in the bottom of one of the pieces for the back yoke. This must be done quite evenly, neatly tacked, and pressed on the wrong side, *but not damped*.

Next gather along the top of the back of the dressing-gown, draw up the gathering

thread to the width of the yoke, stick in a pin, and twist the thread over and under it several times to keep it firm. Fold the yoke in half, and place a pin to mark the centre-back, and pin the centre-back of the yoke (over the gathers) to the centre-back of the dressing-gown. Arrange and pin the gathers equally across the yoke, or, if preferred, rather more fulness can be placed at the centre than at the sides.

Tack the yoke down firmly, over, and just covering, the row of gathering stitches. Machine-stitch it down as near as possible to the edge of the yoke.

Place the back of the dressing-gown flat on the table, wrong side uppermost, and one front over it, right side uppermost, and fix the side seam together, making the turnings of the front and back *perfectly level* at the armhole, pin and tack them together *from the armhole* to the bottom. Fix the other front on in the same way. Pin and tack the shoulder seams of the fronts to the shoulder seams of the yoke—also on the right side.

Turn down, pin, and firmly tack the hem on each side of the front.

Try on the dressing-gown, and make any necessary alterations at the shoulder and under-arm seams.

Take off the dressing-gown, and mark the shoulder seams by "tailor tacking"; make a notch through the double material, at the edge of the turning of each seam, so as to put them together again correctly on the wrong side. Carefully tack and machine-stitch the shoulder seams, and press them

with the *double turnings* turned back on to the yoke.

In cashmere or similar materials, the under-arm seams can be joined by a "French seam"; it is therefore unnecessary to reverse these turnings. After the necessary corrections have been made, the seams must be neatly run together on the right side, about a quarter or three-eighths of an inch *outside* the line of tacking. Cut off all superfluous turning to within about an eighth of an inch of the running stitches, remove the tacking, and turn the material *right over* to the wrong side, crease the edges as flat as possible (to bring the stitches which are inside near the top), and tack down the folded edge of the seam. This tacking must be neatly done to hold the edge firmly down; and if an iron is available, it is a help to press the turning down flat before stitching the seam. Machine-stitch each seam—from the top downwards—about a quarter or three-eighths of an inch from the edge.

Press the seam down flat, but do not damp it. Cashmere and similar materials must not be damped.

The hems down each side of the front must now be hemmed, or machine-stitched, or, if the dressing-gown is to be invisibly fastened, cut a strip of the cashmere—selvedgewise—the length of the front, and double the width of the front hem. Fold this strip in half—lengthwise, right side out—tack, and press it flat down the fold, and tack the raw

edges *just inside* the hem, so that when the edge of the hem is hemmed or stitched down the folded strip will be stitched in with it.

Turn the folded strip over the hem, tack, and press it flat in this position.

This will form a double hem down the front, the inner one slightly narrower than the outer hem.

#### To Line the Yoke

Tack the cashmere (or the silk) which was cut to line the yoke over it, on the wrong side, turn in the edge of it across the back, and tack it down to cover the raw edges of the gathers, turn it in at the shoulder seams to cover the turnings, tack, and hem it neatly with silk to match, being careful to take none of the stitches through to the right side.

Fold the dressing-gown in half, pin it together round the bottom, near the edge, place it flat on the table, and cut off any unevenness at the bottom to make it quite level all round before the hem is turned up. Turn down a narrow turning all round, then cut a piece of card, or stiff paper, the depth of the hem is to be made, and with it measure and mark at intervals, with chalk, the depth to turn it up for the hem.

Turn up the material on these marks, pin and securely tack the hem all round, making small pleats wherever the slope of the gores make it necessary.

*To be continued.*

## PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

*Continued from page 2083, Part 17*

By M. PRINCE BROWNE

### EIGHTEENTH LESSON. DOUBLE-BREASTED COAT AND SKIRT—*continued*

How to Cut the Pattern for Coat—The Sleeves—Lining of Coat and Sleeves—Tacking the Seams—Preliminary Fitting of Coat

THE coat illustrated in the finished sketch in Vol. 3, page 1717, is double-breasted; it only reaches about eight inches below the waist, and is made without a seam down the centre-back—the back being cut in one,

forming a panel. The coat-sleeve is buttoned at the cuff, the revers reaches almost to the waist, and is "faced" in one with the collar. The diagram for cutting out this coat, therefore, varies in all these

*Fold of Material.*

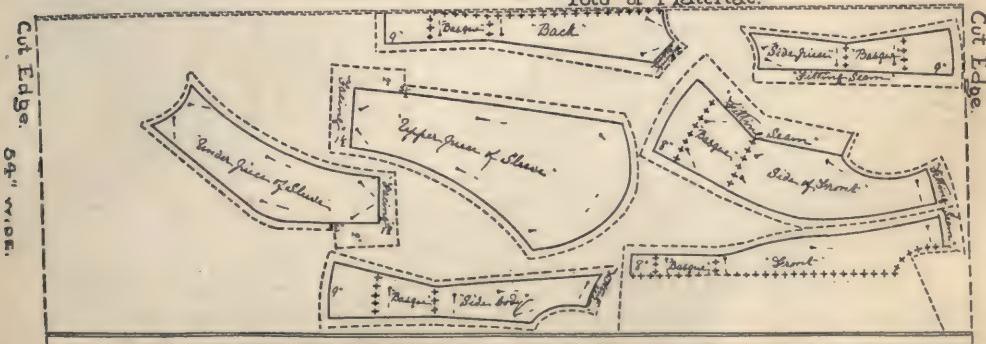


Diagram I. To cut the pattern for the coat place the pieces of the bodice pattern in the positions here shown

respects from the one for the single-breasted coat given in Vol. I, page 758.

Lay the serge—folded double, the selvages together—on the table, and place the front of the bodice pattern on it, with the centre-front five inches from the selvedge, as shown in Diagram I. Pin it to the serge in this position. Measure from the waist eight inches, for the length of the basque, make a mark, and draw a line across the serge, the width of the pattern, for the bottom of the coat.

#### Placing the Pattern Pieces

Outline the pattern all round with chalk, and make a mark at each side of the waist-line. Draw with the square a straight line to connect the side of the bodice pattern with the line for the bottom of the coat. Complete the centre-front line in the same way. Draw a broken line all round, for turnings, about one inch beyond the edge of the pattern at the side seam, and along the bottom, and two inches at the shoulder, or "fitting-seam."

Place the "side front" near the front, in the position shown in the diagram, and pin the pattern to the serge; measure from the waist eight inches, for the length of the basque, make a mark, and draw a line for the bottom of the side of the coat; outline the pattern all round, and make a mark at each side of the waist-line. Draw a line with the square, to complete the line for the seam, on each side of the pattern; draw a broken line all round for the turnings, about one inch beyond the edge of the pattern at the seam to shoulder, and at the bottom, half an inch round the armhole, and two inches at the shoulder and under-arm seams.

Place the back on the serge with the centre-back down the fold, as shown in the diagram, and pin it to the serge; measure from the waist-line nine inches, for the basque; outline the pattern, etc., as instructed for the fronts, allowing one inch for turning at the seam to shoulder and at the bottom, half an inch at the neck, and two inches at the shoulder seam.

N.B.—The reason the back basque must be an inch longer than the front is that a coat always requires to be longer-waisted than a dress bodice; therefore extra length is required, that the waist-line may be lowered, and one to one and a half inches is allowed, according to the figure for whom the coat is being made. The waist of a stout figure cannot be lengthened as much as a slight one.

#### The Waist-line

In placing the pattern of the back, the side body, and the side piece on the material, great care must be taken to ensure the waist-line in each piece being *perfectly straight*, or the coat will not "balance," and the back or side pieces will probably "drag," instead of setting smoothly over the figure.

Place, pin, outline, etc., the side body and side piece, as shown, allowing the extra inch for the length of the basque for each of these.

N.B.—The waist-line at the under-arm seam can be lowered, if necessary, when the coat is being fitted.

Contrary to the back pieces, the side of the front will always set and look better if the waist-line is on the cross of the material. It can be cut in this way for a short coat, but it is not advisable for a long one, as it would bring the side of the skirt of the coat completely on the cross, and cause it to drop at the bottom.

#### For the Sleeves

Place and pin the pattern with the *bottom* of it *straight* across the serge, so that the twill may run correctly and match in the cuff part of both sleeves; outline the pattern all round, and draw a broken line for the turnings, allowing one inch for the inside seam and round the top.

Allow two inches at the bottom of the back seam for three and a half inches; then one inch to the top, and allow one and a half inches at the bottom, to turn up for the facing. This extra width at the cuff, on both the under and upper parts of the sleeve, is clearly shown on the diagram.

Cut out all the pieces for the coat and sleeves on the broken lines, denoting the turnings, the *centre-front close to the selvedge*, not on the chalked outline.

*The fold up the centre-back must not be cut.*

Remove the pattern, and carefully mark the waist-line; make another mark about an inch below, and lengthen the waist to this second mark. After all the lines have been correctly drawn, "tailor tack" on them through to the second half of the serge.

Next cut out the lining for the coat by the serge. As the fronts are faced back with cloth, it is only necessary that the lining should meet that facing.

It is only necessary to cut the lining for the sleeves to meet the facing of cloth, which is turned up all round the bottom, but allow a little extra length at the top of the sleeve to prevent any "drag" caused by too short a lining.

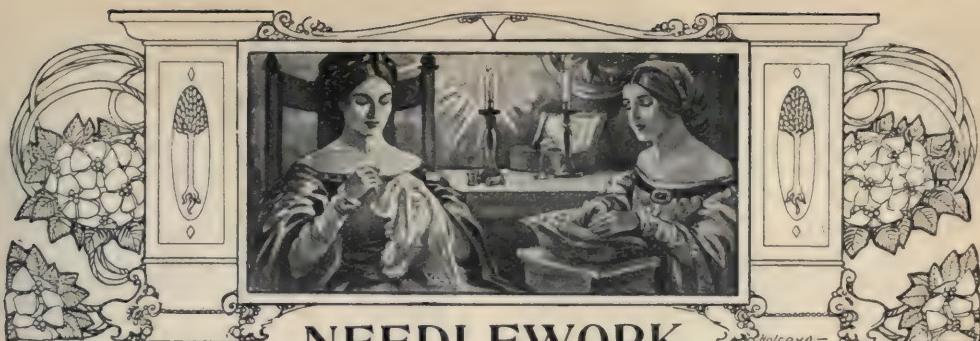
Next cut the French canvas to interline the fronts; this, contrary to the lining, must reach quite to the outer edge of the coat, so as to stiffen it through the revers and down the front—it can therefore be cut the same size as the serge front.

The "side front" can be cut the same as the serge at the top—*i.e.*, shoulder, neck, and front of armhole—and then sloped gradually down to reach to a short distance only beyond the "seam to shoulder" at the bottom of the coat.

From the remaining pieces of canvas, cut two strips, perfectly on the cross, about three and a half inches wide, to go round the bottom of the sleeves; also a strip about the same width for the collar.

Small pieces of canvas joined together can be used for these strips.

*To be continued.*



## NEEDLEWORK

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

*Embroidery  
Embroidered Collars and Blouses  
Lace Work  
Drawn Thread Work  
Tatting  
Netting*

*Knitting  
Crochet  
Braiding  
Art Patchwork  
Plain Needlework  
Presents  
Sewing Machines*

*Darning with a Sewing Machine  
What can be done with Ribbon  
German Appliqué Work  
Monogram Designs, etc., etc.*

## SEED EMBROIDERY

By CROMER BOULTON

Effective Designs Procured from Simple Seeds—Materials Required—Instructions for Working—Suggestions for Colours

A NOVEL and fascinating method by which dried seeds can be used with simple embroidery stitches is here shown.

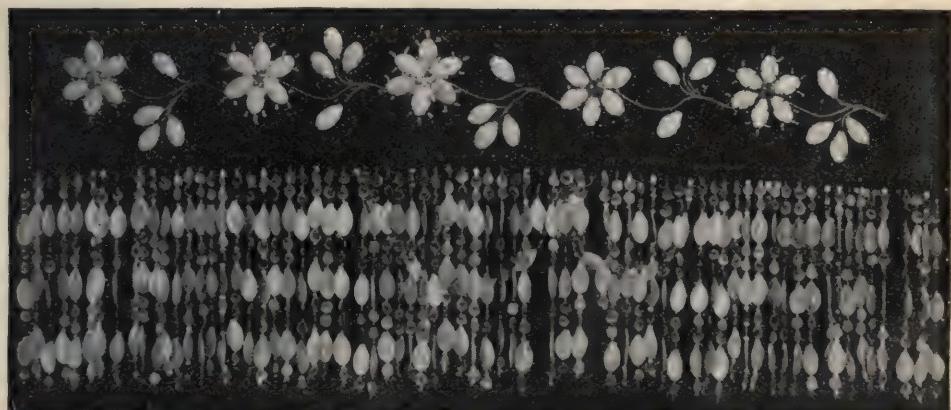
This work may have the appearance of being somewhat fragile, but in reality it wears well, and there are many purposes for which it can be applied, and the Oriental effect obtained is quite unlike any other kind of needlework.

The seeds employed are melon, obtainable in the summer time; vegetable marrow, which can be obtained in winter; and hollyhock, to be gathered in the late summer. Pretty effects can also be obtained with hemlock seeds.

When collecting the marrow seeds, it is not necessary to wash them, but each seed should be wiped separately from the pulp. Place them on a rug or tray to dry in the wind, but if dried before a fire, great care should be taken that the heat is not too intense.

When thoroughly dry, the seeds will cast a thin, clear skin, and doubtless this will also occur during the process of working, but it will be found to separate quite freely, thus causing very little trouble.

When drying the hollyhock seeds, it will be observed that some of them turn almost



No. 1 Border for a projecting shelf worked with marrow seeds and embroidery silks. The fringe is composed of marrow and hollyhock seeds and small coloured beads



No. 2. Marrow seeds arranged to overlap each other form an effective flower spray

black, while others dry pale, and full of shade. The discoloured and imperfect seeds should at once be thrown away, and only the perfect ones retained.

These seeds are not susceptible to splitting by heat, and, in consequence, can be used for gas or lamp shades.

Dusting this class of work will not cause any harm if it is done with a soft brush, and the hand is placed at the back as a support.

The best and most effective results are gained when varying shades in coloured silks are employed, thus there is an opportunity to use up silks left over from previous work. The chief colours suggested for the stems are green and brown, as they are nearly always safe in harmonising with practically any flower.

No. 1 shows an illustration of a border suitable for a bookshelf, using marrow seeds.

Many workers will be able to draw their own patterns, but those who are unable to do so will experience no difficulty if transfer designs are procured. These can be bought for a few pence at a fancy work or draper's shop. Transfers of sprays of a running nature are the most pleasing to the eye, and are therefore to be recommended.

The materials on which the designs are shown are soft, smooth baize and cloth, but velvet or satin could be employed, and would look very handsome.

After the length and width of the

material has been arranged, and the pattern selected traced or stamped thereon, place the seeds in position by a few stitches of silk, one at the top of the seed, two at each side, and one firmly in the centre of the bottom.

The needle is brought up from the wrong side of the material to the right side, then the stitch is made by putting the needle through the rind of the seed, and pulling it through on the other side.

When a sufficient quantity of seeds have been fixed in their places to each flower, at the end of every stitch make another short one of a deeper colour, and add a French knot of a contrasting colour. Each flower should be worked in a different shade of silk.

From the centre of the flower, and between each petal, make a long stitch, with French knots at the ends of different coloured silks. The middle of the flower is filled in with French knots and a tuft of silk formed of loops.

The stems are done in the ordinary stem stitch, two shades of green being used, the top line dark green, and the bottom line with green of a paler shade.

The bottom edge of the material is folded over once only, and the edge is buttonhole-stitched with a dark green silk. This stitching should not be done too closely, and one stitch is made alternately longer than the other. French knots of contrasting colours are made at the end of each stitch,



No. 3. A charming design for hollyhock seeds, the soft colouring of which harmonises most artistically with a dark green or black background. A few stitches of crimson silk in the centre of two or three of the clusters is an improvement



No. 4. Another suggestion for utilising hollyhock seeds

the purl edge of the buttonhole-stitching coming, of course, at the entire edge of the border.

The fringe can be made any depth on to a narrow strip of material, then stitched on to the back of the border; or it can be carried up into the thickness of the double cloth and securely fastened.

The small seeds are hollyhock, and are very strong, the edge being double, giving them the appearance of a buttonhole-stitch.

Each strand bears different coloured beads, but the qualities should be the same, either glass or china.

Although the strands should not appear deficient, they should not be placed too closely together, and each one should have full play.

A close silk machine-twist is required, and a very fine needle. Make a firm knot at the end of the silk, then thread a bead; run the needle up the seed, between the double edge, bringing the needle out by the small cut that will be observed. Thread another bead, and then a marrow seed, bead, hollyhock seed, bead, marrow seed; continue in this way, with a bead between each seed, until the length required is attained, then carefully fasten off.

If the shelves are not too wide apart, the top shelf would look well, and prove very convenient, if the border consisted of a fringe of six or eight strands at the ends only, reaching to the lower shelf. Should the shelves be too wide, the strands could be of different lengths of, say, alternate twos or threes, to form a definite link with the others. The edges of a glass cabinet would look extremely pretty done in this manner.

No. 2.—The marrow seeds in this case do not require stitching at the edge. The centre stitch is begun about three-sixteenths of an inch from the top of the seed, and is passed through at the bottom. Two more stitches are made at each side of the centre one, and each stitch is arranged a little below the other.

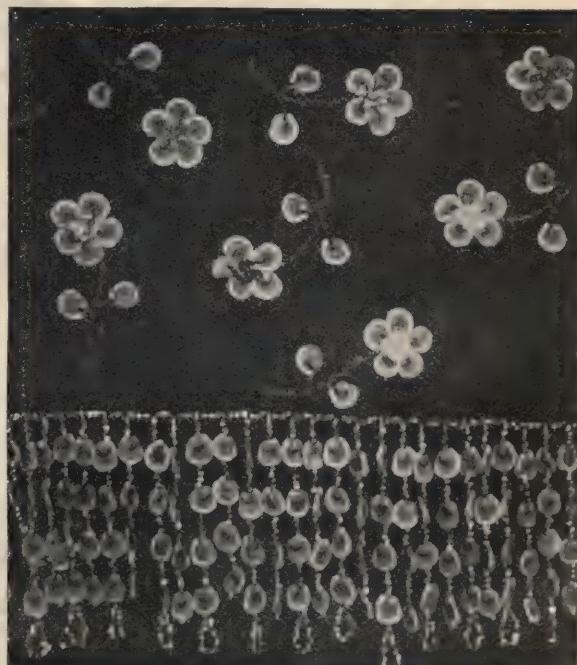
No. 3.—This design is particularly adaptable for photograph frames, the fronts of wall brackets for papers, banner screens, and duster tidies.

It is composed of the hollyhock seed, which could easily be worked on silk. Bring the needle up at the small opening in the seed, then take the needle down again through the rise in the seed. The leaves are sewn with green and brown silks to match the stems; and the blossoms should have a tuft of silk in the centre of a contrasting colour.

No. 4.—Hollyhock seeds closely overlapping in rounds form this quaint flower. A few stitches of crimson silk, with a central French knot of yellow, gives a charming contrast to the fawn colour of the seeds. The spray is completed by working the stem in shaded green silks, with single seeds, and a group of five to represent buds.

In the next example (No. 5) hollyhock seeds also form the tiny sprays, the centre stitches of silk in the groups of five seeds being in various colours, such as crimson, orange, pale blue, white, pink, and so on. When worked on a dark green background such sprays are most effective, or can be utilised separately for filling in spaces in other designs.

*To be continued.*



No. 5. Tiny sprays of hollyhock seeds that form a scattered design, or could be employed separately



## THE MENDING OF HOUSE LINEN



Thorough Mending Necessary—A Method of Fixing an Invisible Patch in Linen—The Repair of Broken Buttonholes—Replacement of Buttons—Torn Hems—Storage of Mending Materials

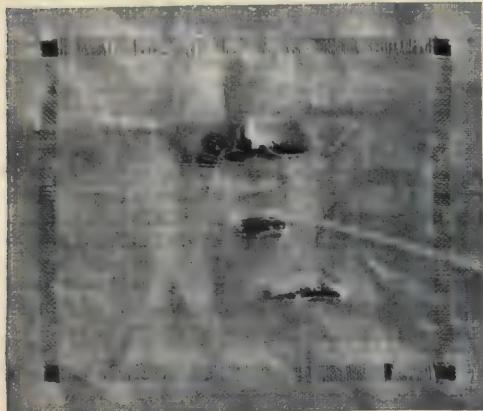


Fig. 1. Draw threads from both ways of the material to form a square around the damaged portion

THE care of the linen-cupboard occupies a considerable amount of the time and thought of the household needlewoman.

The call for supervision is constant, and the only way of keeping the work under control is to deal promptly with the signs of wear and tear directly they appear.

As a rule, it is quite worth while to mend linen to the very best of one's power. The articles have no small strain upon their durability by being continually in use and in the wash, therefore a weak mend is almost as useless as no mend at all, as it only dis-

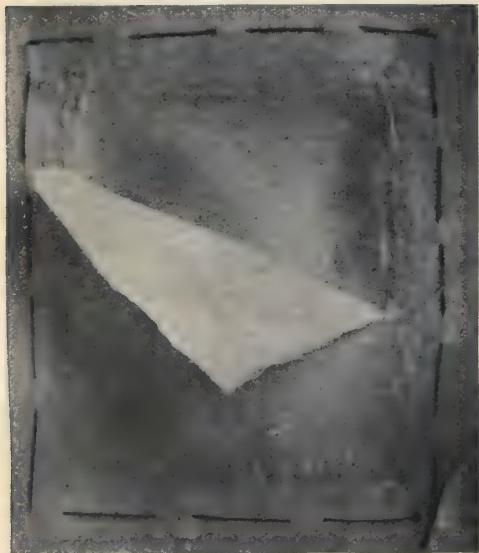


Fig. 2. When the darn has been carried round the whole square, cut away the damaged material with sharp scissors

places the surrounding threads, and hurries the material on its way to the rag bag.

Small holes and thin places can always be repaired with tiny, invisible darns; but if the damage extends over an area of any size, it is better to put in a patch, especially if the surrounding linen is still strong and good.

A neat and almost invisible method of fixing a patch into position is the following. First, a number of threads are drawn from both ways of the material in such a manner that they form a square around the damaged section (Fig. 1).

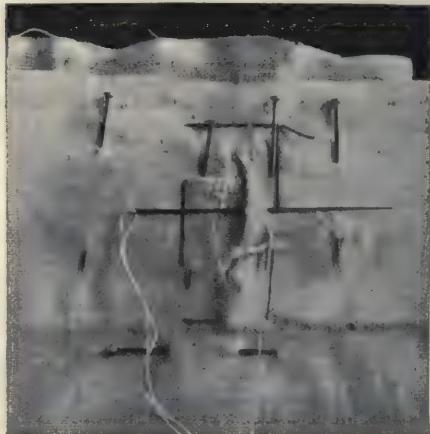


Fig. 3. Tack a small piece of material under the broken buttonhole, to which its edges can be sewn

A piece of linen of suitable fineness, and cut rather larger than the square, can now be tacked underneath. It is important to notice that the threads of the patch run exactly parallel with those in the original material. The patch will be neatest darned in by linen threads, which may be drawn from a long strip of old, but perfectly sound, linen. Each thread should be taken in and out as nearly as possible in the exact track of that which was previously drawn, but it must, of course, also be carried right through on to the under patch to make it quite secure. The small holes left at the corners of the square by the drawing of the threads will have to be completely filled in by taking the darn first one way and then the other. When the darn has been carried round the whole square, the injured material can be cut away close to it with a very sharp pair of scissors, thus leaving the sound piece in its place (Fig. 2). At the edge of the cutting it is better to run a neat finishing thread, so that the raw edge is quite covered.

Buttonholes often get broken and frayed

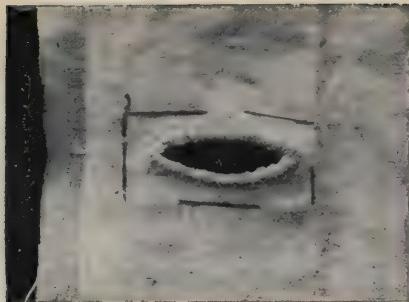


Fig. 4. The buttonhole by this means will be made quite strong and good. All that remains to be done is to cut away the spare pieces of the patch on the reverse side.

during their sojourn at the laundry, and to make them good again it is sometimes necessary to re-work almost all the stitches. In order to do this successfully, a small square of material can be tacked under the buttonhole, to which the broken edges may be sewn (Fig. 3). A slit is then cut through, to correspond exactly with the buttonhole, and the two pieces of material can then be covered in with a strong buttonhole stitch, thus providing a perfectly firm rim, as strong and as good as new (Fig. 4). The spare material at the back of the buttonhole will, of course, be cut away close to the edge of the stitches.

Before replacing a button which has been torn away, it is often a good plan to insert a tiny circular patch. This may be made about the size of the button, so that it will not show, and it can be darned or run very neatly into place. To make it stronger, it can be cut from double material, thus ensuring a neat repair instead of the untidy bundle of material at the back of the button, so often seen if the button has been replaced without taking this precaution.

When pillow-cases get torn or frayed down at the side of the hem, it is best to adopt the following means of mending (Fig. 5). The tear may be cut down to the



Fig. 5. A tear through the hem of a pillow-case can be repaired by inserting a folded piece of material into the hem.

edge of the hem, and frayed a little quite evenly. A folded piece of material, just the right depth, is inserted into the hem on both sides, and darned down very neatly in position over the frayed threads (Fig. 6). In the fold of the pillow-case, this mend will be scarcely visible if carefully placed.

It is a good plan when fixing either a difficult or a very large patch, to fray the edges of the material very neatly. The darning threads can be carried over this, and will make considerably less thickness of material.

Sheets generally wear the most badly in the middle. When they are past mending, and the sides are still good, the weak place may be cut away entirely, and the portions joined up to make a small under-sheet. If it is hopeless even to do this, the sheet should be folded up and put away for mending purposes.

It is an excellent rule to keep a special cupboard, or a large shelf, for all mending materials. Old linen should seldom be thrown away, even when it seems to be altogether beyond using. Of course, if for nothing else, it is invaluable in the case of accidents, and small, sound strips can often be cut out to unravel for darning threads.

By way of ensuring as much as possible against the effects of wear, the linen-cupboard proper should be arranged so that the

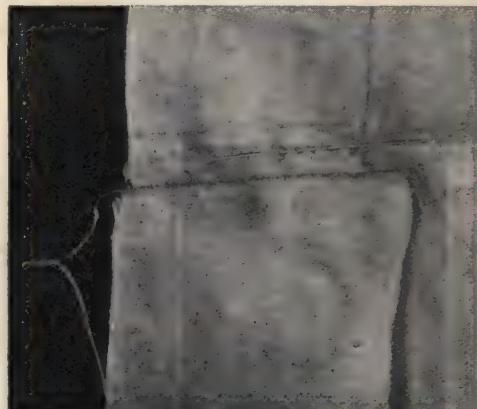


Fig. 6. The material inserted into the hem and the frayed edges neatly darned down.

articles are used strictly in rotation. Every week, when the things return from the laundry, those last used should be inserted at the bottom instead of at the top of their respective piles. Then they will have, as it were, a "rest," it probably being many weeks before they are taken out again.

If linen is very badly torn, perhaps from some mishap, it is sometimes wiser to mend it before it is properly laundered. Before attending to the damage, the linen may be gently slipped through boiling water and rough-dried indoors, so that the tear may not suffer further harm from being buffeted by the wind, when hung out on the line to dry.

THINGS MOST  
PEOPLE THROW  
AWAY: OLD  
MAT-BASKETS



When flowers are not plentiful, a gay Chiné ribbon printed with rosebuds may be used for embellishing a mat-basket wall-pocket, in which a graceful fern may be placed



Mat-baskets, generally used for fish or game, can be twisted into a hanging wall-pocket for flowers, arranged in a tumbler of water

A useful darning-bag or needlework-basket for out-of-door or beach purposes can be made of a clean mat-basket, lined throughout and with a drawn-up top of pretty print

A useful marketing-basket or a bag for bathing-dresses, or picnicking purposes, can be made with a mat-basket fitted with strong braid handles





# KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in **EVERY WOMAN'S ENCYCLOPÆDIA**. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

*Ranges  
Gas Stoves  
Utensils  
The Theory of Cooking  
The Cook's Time-table  
Weights and Measures, etc.*

**Recipes for**  
*Soups  
Entrées  
Pastry  
Puddings  
Salads  
Preserves, etc.*

**Cookery for Invalids  
Cookery for Children  
Vegetarian Cookery  
Preparing Game and Poultry  
The Art of Making Coffee  
How to Carve Poultry, Joints,  
etc.**

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

## THE A B C OF JAM-MAKING

Choice of Fruit—Sugar—The Best Preserving-pan—General Hints—Table of Times

Most people agree that home-made jams, if properly prepared, are far superior to bought ones, except, perhaps, one or two makes, and these are by no means cheap.

It is a wise plan to arrange, at the beginning of the season, what varieties of fruit to preserve, with the approximate quantity of each. In this way it will be possible to secure a good selection, instead of being overstocked with one kind, while having little or none of the others.

### PRICE OF PRESERVING-PANS

Capacity	Copper	Aluminium
10 pints ..	12s. 3d. ..	9s. 6d.
13 .. ..	13s. 3d. ..	15s.
20 .. ..	17s. 6d. ..	17s 6d.

### Useful Hints

1. Use only good, dry, ripe fruit, at the same time being careful that it is not overripe.

2. Purchase good sugar, whether lump or preserving; inferior qualities will spoil the flavour of the jam, and often certain impurities have to be skimmed off, thus causing considerable waste.

3. A copper preserving-pan is best, but a cast-iron, enamel-lined stewpan does excellently. If the former is used, be careful to make sure that it is in perfect condition, otherwise it may cause verdigris poisoning.

4. Fill the pan barely three parts full, the jam will then have plenty of room to boil.

5. Let the jam boil quickly the whole time, otherwise it will not be a good colour.

6. If the fire is very fierce, or the pan at all thin, it is a wise plan to place the pan on a trivet over the fire, so that it does not come in direct contact with it; or, if cooking over a gas fire, use an asbestos mat under the pan.

7. To keep the fruit whole, boil the sugar and water to a syrup before adding the fruit; otherwise, put all in together.

8. Keep the jam well and constantly skimmed.

9. If two kinds of fruit are being preserved together—e.g., blackberry and apple, cook the harder variety a little first.

10. When the jam looks decidedly less in the pan, test it—that is, pour a little on to a plate, leave until cold, and if it then forms a jelly, the jam is sufficiently cooked; if not, cook it longer. While testing it, be careful to remove the jam from the fire, otherwise it may get over-cooked.

11. When done, pour the jam into clean, dry jars, then either cover them at once with parchment paper, or leave them until they are quite cold before covering.

12. Keep the jam in a cool, dry place.

There is much difference of opinion as to the proportion of sugar to be used with various fruits, but take, as a general rule, a pound of sugar to a pound of fruit, although this must be varied to suit individual tastes. Then, again, some fruits require less. The accompanying table will be of great assistance until knowledge has been obtained from actual experience.

**Patent Jam Jars**

There are now some excellent jars on the market, which are most convenient, doing away with the need of parchment covers and string. The best ones consist of a glass jar, with a grooved neck to take a screw top. A glass plate fits the top of the jar, and between

this and the jar is a rubber band, which makes the jar absolutely air-tight. Over this a metal lid is screwed.

They cost about 2s. a dozen for the pound size, and, with careful usage, should last for years. Before putting away, label each jar with the name of the jam, and date of making.

**GUIDE TO JAM-MAKING**

Kind of fruit	Season	Amount of Sugar	Water
Apple .. ..	Sept. to Nov.	$\frac{1}{2}$ lb. to 1 lb. of fruit when peeled and cored	1 gill to 1 lb.
Apricot .. ..	Aug. .. Sept.	Equal weight after stoning .. .. .. ..	1 gill to 1 lb.
Barberry .. ..	Sept. .. Oct.	1 lb. to each pint of juice .. .. .. ..	None
Blackberry .. ..	Aug. .. Sept.	Equal weight .. .. .. ..	
Cherry .. ..	June .. Aug.	1 lb. to 1 lb. of fruit after stoning .. ..	1 gill of red currant juice to each lb.
Carrot .. ..	Aug. .. Oct.	1 lb. to each lb. of pulp .. .. .. ..	Enough to cover carrots
Currant, Black .. ..	June .. July	Equal weight .. .. .. ..	$\frac{1}{2}$ gill to 1 lb.
" Red .. ..	June .. July	" .. .. .. ..	None
Damson .. ..	Sept. .. Oct.	$\frac{1}{2}$ lb. to each lb. .. .. .. ..	"
Grape (unripe) .. ..	April .. Sept.	Equal weight .. .. .. ..	1 gill to 1 lb.
Gooseberry .. ..	June .. Aug.	$\frac{1}{2}$ lb. to each lb. .. .. .. ..	None
Greengage .. ..	Aug. .. Sept.	$\frac{1}{2}$ lb. to each lb. .. .. .. ..	
Plum .. ..	Aug. .. Oct.	$\frac{1}{2}$ lb. to each lb. .. .. .. ..	
Quince and apple .. ..	Sept. .. Oct.	1 lb. to each $\frac{1}{2}$ lb. of quince, and same of apple .. .. .. ..	Water to cover bottom of pan
Raspberry .. ..	June .. Aug.	Equal weight .. .. .. ..	None
Rhubarb .. ..	Mar. .. July	" .. .. .. ..	$\frac{1}{2}$ gill to 1 lb.
Strawberry .. ..	June .. July	" .. .. .. ..	None
Tomato .. ..	All year round	" .. .. .. ..	$\frac{1}{2}$ gill to 1 lb.
Vegetable marrow .. ..	July .. Oct.	" .. .. .. ..	$\frac{1}{2}$ pint to each 3 lb. of fruit
Whinberry .. ..	Aug. .. Sept.	$\frac{1}{2}$ lb. to each lb. .. .. .. ..	None

**JAM RECIPES**

Cherry Jam—Black Currant Jam—Raspberry Jam—Red, White, or Black Currant Jelly—Rhubarb Jam—Grape Jam—Gooseberry Jam—Gooseberry or Damson Cheese—Strawberry Jam

**CHERRY JAM**

**Required :** For each pound of stoned fruit :  
Quarter of a pint of red-currant or apple juice  
One pound of loaf sugar.  
Two sweet almonds.

will probably take from thirty to forty minutes, but this depends largely on the fruit. When cooked, pour it into dry jars and cover when cold.

**RASPBERRY JAM**

**Required :** Equal weight of fruit and sugar.

Stalk and carefully examine the fruit, put it in a preserving-pan, and let it boil gently for five or six minutes, then crush the sugar slightly and add it. Let the jam boil until some of it will set stiffly when it is allowed to become cool ; it will probably take half an hour. Keep it constantly stirred and skimmed.

**N.B.—**If preferred, use equal weight of raspberries and red currants, or, what is almost nicer, two pounds of raspberries to one of currants.

**RED, WHITE, OR BLACK CurrANT JELLY**

**Required :** The fruit.  
To each pint of juice allow one pound of loaf sugar.

Stalk the fruit, put in a jar and place it in a pan with boiling water to come half way up it. Let the water boil until all juice is extracted from the fruit. Strain the juice off, measure it, and allow sugar in the above proportion. Put the juice and sugar in a preserving-pan, let the sugar dissolve, then boil it to a syrup until some of it "jellies" when it is allowed to get cold.

**BLACK CurrANT JAM**

**Required :** For each pound of fruit allow one pound of sugar.  
Half a gill of water.

Remove all stalks and leaves from the currants, and put the fruit into a preserving-pan with the sugar, which it is advisable to slightly crush, and the water. Put the pan at the side of the fire until the sugar has dissolved, then bring the jam to the boil, skim it well, then boil it gently until some jellies when allowed to cool on a plate. It

Pour it into small, dry jars and cover when cold.

#### RHUBARB JAM. No. 1

Later-grown rhubarb should be used for making jam; it keeps better, and its flavour is superior to that made from forced rhubarb, or when it is first in season.

*Required:* Equal weight of fruit and sugar.

To each pound of fruit, half a gill of water and the rind of half a lemon, or one or more pieces of whole ginger, according to taste.

Wipe the rhubarb and cut it into pieces about  $1\frac{1}{2}$  inches long. Put it in a pan, crush the sugar slightly, sprinkle it over the fruit, and let it stand until next day. Then add the ginger or lemon-peel; if using the latter, cut it thinly off the lemon, and cut it into thin strips. Boil it quickly for about one and a half hours, stirring it constantly, but being careful not to mash up the pieces. Keep it well skimmed. If liked, remove the pieces of ginger and pour the jam into clean dry jars. Cover when cold.

#### RHUBARB JAM. No. 2

*Required:* Six pounds of rhubarb.

Two pounds of dried figs.

Five pounds of sugar.

One pint of water.

Wipe and cut up the rhubarb, carefully examine the figs, and cut them into fairly small pieces. Put rhubarb and figs in a basin, sprinkle over the sugar, after crushing it slightly, and leave them until next day. Then put them in a preserving-pan, and proceed as directed in No. 1.

#### GRAPE JAM

*Required:* Three-quarters of a pound of sugar to each pound of fruit.

This jam should be made either from the tiny green grapes which grow out of doors in many parts of England and never really ripen, or from the grape-berries which have to be trimmed off vines. Wash the fruit, put it in a preserving-pan with the sugar; when the latter has dissolved slowly by the side of the fire, bring it to the boil. Skim it

## SUMMER

Gooseberry Huff Cap—Gâteau de Framboise—Flan of Cherries—Rote Grutze—Raspberry and Currant Custard—Junket—Fruit Meringue—Gooseberry Amber—Red Currant and Cream Tart—Raspberry Charlotte—Semolina and Cherry Pudding—Raspberry and Claret Jelly—A Light Steamed Batter

#### GOOSEBERRY HUFF CAP

(A Recipe Beloved of Our Grandmothers)

*Required:* One quart of green gooseberries.

Three whites of eggs.

One ounce of sweet almonds.

A sixpenny stale Madeira or sponge cake.

Half a pound of lump sugar.

A quarter of a pint of water.

Home-made wine, or custard.

"Top and tail" the gooseberries, put them into a jar with about two ounces of sugar, and cook them either in the oven or on the stove till soft.

Boil the rest of the sugar with the water till it looks thick and ropy. Rub the goose-

carefully, then let it boil steadily until some of the juice, when allowed to get cold, will set in a jelly. Pour it into dry jars and cover when cold.

#### GOOSEBERRY JAM

*Required:* Equal quantities of fruit and sugar.

Quarter of a pint of water to each pound of fruit.

"Top and tail" the gooseberries. Break up the sugar slightly, put it in the pan with the water, let it dissolve slowly, then bring it quickly to the boil. Add the fruit and boil it quickly until some "jellies" when cold. Keep it well skimmed during the cooking. Pour into clean, dry jars and cover when cold.

#### GOOSEBERRY CHEESE

*Required:* About a dozen pounds of gooseberries.

One pound of loaf sugar to each pound of fruit and juice.

"Top and tail" the gooseberries, wash them, put them in a large pan with about a teacupful of water—just enough to prevent them from sticking to the pan—cook them until they are quite soft, stirring them occasionally. Then rub them through a wire sieve. Measure the pulp and juice, put them back into the pan with sugar in the given proportion. Stir all well together and let it cook for about half an hour or longer, until the cheese will set quite firmly when a little is cooled on a plate. Put it into small, dry jars and cover when cold.

N.B.—Damson and bullace cheese are made in exactly the same manner.

#### STRAWBERRY JAM

*Required:* Equal weight of fruit and sugar.

Crush the sugar slightly. Put it in the preserving-pan with about a teacupful of water, let the sugar dissolve slowly, then bring it to boiling point. Put in the stalked fruit and boil the jam gently, skimming it well. Be careful not to mash the fruit when stirring it. Boil until a little of it "sets" when cooled. Pour into dry jars and cover.

## SWEETS

Flan of Cherries—Rote Grutze—Raspberry and Currant Custard—Junket—Fruit Meringue—Gooseberry Amber—Red Currant and Cream Tart—Raspberry Charlotte—Semolina and Cherry Pudding—Raspberry and Claret Jelly—A Light Steamed Batter

berries through a sieve, add to the pulp the sugar and water, and the stiffly whipped whites of the eggs. Whisk all together till very frothy.

Cut off the top of the cake, and hollow out the inside till it forms a case, and soak this slightly with wine or custard. Heap the "Huff Cap" in the middle, and stick all over it the almonds cut in long shreds. Serve on a pretty cake-plate.

NOTE.—The almonds must first be blanched. To do this, put them on the fire in a saucepan of hot water, and allow them to boil from three to five minutes. Then they can be easily skinned.

Cost, is. 6d.

## GÂTEAU DE FRAMBOISE

*Required : For the case or savarin :*

Half a pound of Vienna flour.  
Half an ounce of compressed yeast.  
Five ounces of butter.  
Four eggs.  
One gill of milk.  
Half an ounce of castor sugar.

*For the filling :*

One pint of raspberries.  
Three ounces of castor sugar.  
Half a pint of cream.  
Three-quarters of an ounce of leaf gelatine.  
Half a lemon.

*For the decoration :*

Ripe raspberries.  
Whipped cream.  
Angelica.

Well butter a rather high mould. Mix the yeast and sugar together with a spoon until they are liquid. Warm the milk and add it to them. Sieve the flour with a pinch of salt into a basin, make a well in the middle and strain in the yeast and milk. Stir a little of the flour into it and stand in a warm place until the surface of the mixture is covered with bubbles, then beat in the rest of the flour. If the dough seems too stiff add a little more tepid milk. Then put the mixture in a warm place until it has risen to quite twice its original size. Next add two of the eggs, beating them well in with the hand. Beat the butter to a cream, add it and the other eggs and beat the mixture until it looks stringy and can be easily pulled out of the basin.

Half fill the mould with the mixture, put it in a warm place until it fills the mould, then bake it in a moderate oven for about three-quarters of an hour. Turn it carefully out of the tin and let it get cold. Next carefully cut a slice off the bottom and scoop out the inside so that only a case of cake is left.

Next prepare the filling :

Stalk and look over the fruit carefully. Rub it with half an ounce of sugar through a sieve. Melt the gelatine in three tablespoonfuls of hot water, then add to it the

lemon-juice and the rest of the sugar. Whip the cream until it will just hang on the whisk, and stir it into the fruit purée. Lastly, strain in the gelatine. Mix all well together, leave the mixture until it is slightly set, then pour it into the cake and leave it until quite set. It is a good plan to place the cake top downward in a jug; this keeps it upright while the cream is setting.

Next turn the cake over on a pretty dish. Hollow out the pointed end, pour over it some nicely flavoured syrup. Decorate it with whole raspberries and leaves of angelica, and pipe it prettily with whipped and flavoured cream.

The design used must depend on the pattern of the mould.

N.B.—A tall sponge cake may be used instead of the savarin, if more convenient.

## FLAN OF CHERRIES

*Required : Half a pound of flour.  
Six ounces of butter.  
Half a teaspoonful of baking-powder.  
One yolk of egg.  
One ounce of castor sugar.  
Half a pint of cream.  
One pound of cherries.  
Angelica.*

This dish will require a plain tin "flan mould" about six inches in diameter, or a "cake-ring," as it is sometimes called.

Begin by making some short crust. Mix together the flour, castor sugar, and baking-powder, and then rub the butter lightly in with the tips of the fingers. Beat up the yolk of the egg with about one tablespoonful of water, and mix the flour, etc., to a paste with this, adding more water if



Gateau de Framboise

needed. Turn the paste out on a floured board, and roll it out about a quarter of an inch thick.

Next well grease the inside of the flan mould, and also a baking-sheet, and place the ring on the baking-sheet. Lift up the pastry carefully, drop it inside the ring, and gently mould it till the part of the baking-tin and the sides of the ring are lined with pastry. With a pair of scissors trim off any pastry that stands above the ring

Grease a round of paper just big enough to line the inside of the pastry. Put it in and fill it with rice, lentils, or split peas, in order to keep the pastry in shape while it is being baked. Now bake in a slow oven about three-quarters of an hour or till the pastry is a delicate brown. Carefully lift out the paper and rice, gently pull off the ring, and you will have a neat round pastry case.

Fill up the inside with stewed cherries. Arrange them so that they are raised in the centre, and dust them freely with castor sugar. Lightly whip half a pint of good cream till it will just hang on the whisk, flavouring it with vanilla and castor sugar; and then heap it all over the fruit, but not over the edge of the pastry. Decorate it with a few cherries and strips of angelica.

Serve the flan on a lace paper.

Cost, 2s. 2d.

### ROTE GRUTZE

(A North German Pudding)

**Required:** Half a pound each of red and black currants, cherries, and raspberries.

One pint of water.

A quarter of a pound of loaf sugar.

Two large tablespoonfuls of ground rice to each pint of juice.

Good boiled custard or cream.

Stalk and prepare the fruit, put it into a pan with the water and sugar, and stew gently till soft. Then strain off the juice through a hair sieve, and measure it. Put it back in the pan, and bring it to the boil. Mix the ground rice (in the above proportion) with a little cold water. When the juice boils pour it in, and let it well boil for a minute or two to cook the rice.

Rinse out a mould with cold water, pour in the mixture, and leave it till cold. Turn it out, and serve with cream or custard. Cost, 1s. 6d.

### RASPBERRY AND Currant Custard

**Required:** One pint of raspberries.

Half a pint of red currants.

Three eggs.

Half a pint of milk.

Four ounces of castor sugar.

A quarter of a pound of any kind of light pastry.

Roll out the pastry, cut a strip, and with this cover the edge of the pie-dish. Stalk and carefully look over the raspberries and currants. Put them into the pie-dish with half the sugar.

Beat up the yolks of the eggs, and add to them the rest of the sugar. Lastly, whisk the whites of the eggs stiffly, and add them lightly to the custard. Now pour it into the dish, and bake in a moderate oven till the custard is set.

Cost, 1s. 4d.

### JUNKET

**Required:** Half a pint of milk.

Half a teaspoonful of castor sugar.

Junket powder or tablets (in which case the amount required will be given in the directions on the bottle), or half a teaspoonful of rennet.

Nutmeg.

Make the milk just lukewarm, put it into a glass bowl or dish, add the sugar, and then the junket-powder or rennet.

If the powder is used, mix it first with a little cold milk, or dissolve the tablets as directed.

Allow the mixture to stand perfectly still until set, which probably will take an hour. Then have it carried very steadily to the table, otherwise it separates and quickly becomes curds-and-whey.

Directly the spoon is put in to serve, it begins to separate; but, at any rate, let it be whole when it first appears on the table.

A dust of nutmeg over the top gives a nice finish, but this, of course, can be left out if the flavour is not liked. This dish is both nutritious and digestible.

Cost, 2d.

**N.B.**—In Devonshire it is usual to add a dessertspoonful of brandy to the junket if it is wanted particularly nice.

### FRUIT MERINGUE

**Required:** Two pounds of any fruit in season.

Sugar to taste.

About half a gill of water to each pound of fruit.



Flan of Cherries

**For the meringue:**

Four whites of eggs.

Half a pound of castor sugar.

Clean and prepare the fruit. Put the water and sugar into a saucepan, bring these to the boil, add the fruit, and stew gently until tender. Then turn it into a pie-dish or pretty fireproof dish to cool.

Beat the whites of eggs very stiffly, adding the sugar lightly to them. Spread this roughly all over the fruit, and put it in a very slow oven till the meringue feels crisp and is of a delicate fawn colour.

Let it cool, and serve cold with sponge fingers or wafers. As any kind of fruit can be used, it is quite easy to give variety to this sweet, which is always a favourite one in hot weather.

Cost, 1s. upwards.

**GOOSEBERRY AMBER**

*Required:* One pound of gooseberries.  
 A quarter of a pound of castor sugar.  
 Two ounces of butter.  
 Three eggs.  
 One ounce of crumbs of bread or cake.  
 Essence of vanilla.

"Top," "tail," and wash the fruit. Melt the butter in a clean saucepan, and then add the fruit and sugar. Let this mixture cook gently till the fruit has become a soft, thick mass. Stir in the crumbs, which must first be rubbed through a wire sieve, or, if they are very stale and hard, they may be grated. Separate the yolks and whites of the eggs, and beat the yolks well into the gooseberry pulp.

Slightly butter a pie-dish, and pour in the mixture. Put the dish in a moderate oven, and bake for about half an hour, or till the mixture seems set.

Then beat up the whites of the eggs to a very stiff froth, adding lightly to them three small tablespoonfuls of castor sugar, and a few drops of essence of vanilla. Heap this meringue roughly all over the top of the baked mixture, and sprinkle with some castor sugar. Put it in the coolest part of the oven till crisp on the outside, and a very pale brown.

Serve at once, with a pie-dish frill round it.  
*Cost, 8d.*

**RED Currant AND CREAM TART**

*Required:* One and a half pounds of red currants.  
 Vanilla and sugar.  
 Half a pound of any nice pastry.  
 A slice of bread.  
 Threepennyworth of cream.

This is a somewhat uncommon recipe, and forms a nice change from the ordinary fruit tart.

Wash and pick over the currants, and put them in a pie-dish with sugar to taste—no water will be needed. On the currants lay a slice of bread, thick enough to fill the dish when the currants have sunk, as they will do with cooking. This is to prevent the pastry slipping in and becoming sodden.

Cover with pastry, and bake in a quick oven till the pastry is a nice brown and the fruit is sufficiently cooked. Then with a sharp knife lift off the lid of pastry, take out the slice of bread, and in its place put the cream, after first whipping it till it will just hang on the whisk, and then adding to it sugar and vanilla to taste. Put on the lid again, and brush round the edge of the pastry with beaten white of egg. Put the dish back in the oven for a minute or two, so that the



Junket and Cream

white may set and keep the pastry in place. Serve it either hot or cold.

If more convenient, a good boiled custard can be used in the place of the cream.

*Cost, 1s. 6d.*

**RASPBERRY CHARLOTTE**

*Required:* One pound of breadcrumbs.  
 Two pounds of raspberries.  
 Half an ounce of butter.  
 Sugar to taste.

Stalk and look over the raspberries carefully and prepare the breadcrumbs.

Well butter a pie-dish, and cover the bottom with a layer of crumbs. Next put in a layer of raspberries, then a dust of sugar, then another layer of crumbs, and so on, till the dish is full, ending with crumbs. On the top of the crumbs put a few tiny pieces of butter.

Lay a cover or plate over the dish, and bake it in a quick oven for half an hour. A few minutes before it is finished take off the cover, and let the top brown nicely.

Serve with it either some good boiled custard or cream.

*Cost, 1s. 2d.*

**SEMOLINA AND CHERRY PUDDING**

*Required:* Two ounces of semolina.  
 One pint of milk.  
 Two eggs.  
 Two tablespoonfuls of Demerara sugar.  
 Half a pound of cherries.  
 A little nutmeg.

Stalk and stone the cherries, and place them in a well-buttered pie-dish. Put the milk on to boil, and, when boiling, shake in gradually the semolina, stirring all the time. Cook slowly till it is thick, and the grains of semolina are quite clear. Put half the

sugar over the cherries, and the rest with the semolina. When the latter is a little cool, beat up and add the eggs. Pour this mixture over the cherries, and grate a little nutmeg on the top. Bake till a delicate brown in a moderately hot oven.

Any other fruit could be used instead of cherries.

*Cost, 9d.*

**RASPBERRY AND CLARET JELLY**

*Required:* Half a pint of raspberries.  
 Three-quarters of a pint of claret.  
 A quarter of a pint of lemon-juice.  
 The rind of one lemon.  
 Four ounces of sugar.  
 Two cloves.  
 Two and a half ounces of leaf gelatine.  
 Half an ounce of pistachio nuts.

Pick over the raspberries carefully; put all the ingredients into a clean, bright pan, and boil them well. See that the gelatine is

melted. Next strain it through a piece of muslin or a clean cloth.

Rinse a mould in cold water, pour a little jelly into it, and let it set. Put in a decoration of pistachio nuts, either chopped or shredded, and pour in a little more jelly to keep them in place. When that is set pour in the rest of the jelly, and leave it till set.

Before turning it out, dip the mould into tepid water, and then turn the jelly out on a glass dish.

Cost, 1s. 6d.

### A LIGHT STEAMED BATTER

*Required:* Two ounces of flour.

Two raw eggs.

One gill of milk.

A good pinch of salt.

Mix the flour and salt together, make a well in the centre and break in the eggs. Add to them a little of the milk, and stir in the flour gradually and quite smoothly. Continue adding the milk till half of it is used, beating the batter briskly.



Red Currant and Cream Tart

### REFRESHING BEVERAGES

Lemonade—Clear Barley Water—Ginger Beer—Burgundy Cup—Cider Cup—Currant Water—  
Koumiss—Hop Beer—Hock Cup—Lemon Squash—Lemon Dash

DURING the hot weather, cool, refreshing beverages are in great demand; home-made varieties are always popular, and are far more thirst-quenching than the bought kinds of fizzy ginger beer and lemonade.

Most summer beverages are quite simple and easy to make; perhaps the most popular one is

#### LEMONADE, No. 1

made from fresh lemons. For the recipe, see EVERY WOMAN'S ENCYCLOPÆDIA, page 771, Vol. I.

#### LEMONADE, No. 2

*Required:* Two quarts of boiling water.  
Two pounds of loaf sugar.

One ounce of citric acid.

About half a teaspoonful of essence of lemon.

Put the sugar into a large basin, pour the boiling water over it, leave it until it is nearly cold; then add the lemon essence and the citric acid, stir these well in, and leave the liquid until it is quite cold; then bottle, and cork it tightly.

Allow a wineglassful of lemonade to a tumbler of cold water, the addition of a few pieces of ice being a great improvement.

N.B.—Be sure and purchase the best essence of lemon possible, otherwise it sometimes has a very disagreeable flavour.

Cost, 7d.

#### CLEAR BARLEY WATER

This is greatly advocated by doctors, is refreshing, and, at the same time, contains a

till the surface is well covered with bubbles. Add the rest of the milk, and let the batter stand for an hour, if possible. This softens and swells the starch grains in the flour.

Well grease a pudding-basin, pour in the batter, twist a piece of greased paper over the top, and steam the pudding for about one hour, or till it feels firm and spongy when lightly pressed in the middle.

Allow the pudding to stand for a second or two, turn it out carefully on a hot dish, and serve at once with a plain sweet sauce.

Cost, 5d.

large amount of nourishment, an important point, for often appetites are poor in very hot weather.

*Required:* Two ounces of pearl barley.

One lemon.

Cold water.

A pint of boiling water.

Four or more ounces of sugar.

Put the barley in a saucepan, cover it with cold water, let it come to the boil, and boil it for five minutes. Then strain out the barley and pour away the water; this is done to remove the slightly bitter taste characteristic of barley.

Put the barley in a jug, with the thinly pared rind of the lemon and the sugar, pour over the boiling water, cover the jug, and leave it until cold; then strain off the barley water, and serve it as cold as possible.

N.B.—If a strong flavour of lemon is liked, add part or all of the juice.

Cost, 2d.

#### GINGER BEER

*Required:* Three gallons of boiling water.  
Two large tablespoonfuls of brewers' yeast, or two ounces of compressed yeast.  
Three pounds of loaf sugar.  
Two lemons.  
One ounce of ginger.  
One ounce of cream of tartar.

Put the thinly pared rinds of the lemons and the strained juice in a large earthenware pan, slightly bruise the ginger, add it with

the cream of tartar and sugar. Pour over the boiling water, then add the yeast—if compressed yeast is used it must be mixed until it becomes liquid with two tablespoonfuls of castor sugar.

Stir all well together, cover the pan, and let the beer stand in a warm place until next day. Then skim off the yeast carefully, pour the beer into clean bottles, cork them tightly, and in four days the beer will be ready for use.

Cost, 1s.

### BURGUNDY CUP

This is excellent for garden parties, picnics, etc.

*Required:* One bottle of red burgundy.  
Two bottles of soda-water.  
The juice of one orange and lemon.  
An inch of cucumber.  
Castor sugar to taste.  
(If liked) A wineglassful of Chartreuse.

Slice the cucumber into a large jug, strain in the orange and lemon juice, and add all the other ingredients. Place the jug on ice, or in the coldest possible place, for an hour or longer; then take out the cucumber, and the "cup" is ready.

Cost, from about 2s. 2d.

### CIDER CUP

Doctors advocate the use of cider; it is very wholesome, and served in this way is most refreshing.

*Required:* One quart of good cider.  
Half a wineglass of sherry.  
Two bottles of soda-water.  
Two inches of cucumber.  
One ounce of castor sugar.  
A sprig of mint.

Slice the cucumber thinly, put it in a jug with the sugar and mint; then pour in the sherry, cider, and soda-water. Cover the jug, and place it in ice, or in a very cold place, and leave it for about two hours. Then strain out the mint and cucumber, and serve it as cold as possible.

Cost, 1s. 2d.

### CURRENT WATER

*Required:* One pound of ripe red currants.  
Half a pound of lump sugar.  
Half a pound of castor sugar.  
Three pints of water.

Pick over and stalk the currants, then mash them with a wooden spoon, adding half a pint of water. Next put the fruit into a preserving-pan with the castor sugar, let it cook gently until it begins to simmer, stirring it all the time; then pass it through a hair sieve.

Put the lump sugar in a saucepan with three-quarters of a pint of boiling water; let the sugar dissolve, then boil it to a syrup. Pour this on to the fruit juice, adding one and a half pints more water. Leave it until cold, then serve.

Cost, 7d.

### KOUMISS

This is most wholesome and refreshing.

*Required:* Two quarts of sweet milk.  
One quart of buttermilk.  
One tablespoonful of sugar.

Mix the buttermilk and sweet milk together, add the sugar, and stir until it is dissolved. Cover the basin with a cloth, and put it at the side of the kitchen fire. Let it stand for twelve hours. Then bottle it; cork it tightly, using new corks. Tie them securely on with string, and lay them on their sides.

The contents of a bottle must be used straight off.

Cost, 9d.

### HOP BEER

*Required:* Four gallons of water.  
Two large tablespoonfuls of brewers' yeast, or  
two ounces of compressed yeast.  
Two and a half ounces of hops.  
One and a quarter pounds of brown sugar.

Put the hops and water in a large pan, and let them boil for about three-quarters of an hour; then add the sugar, and stir until it has dissolved; next strain the liquid into a large basin, and leave it to cool. When it is just lukewarm stir in the yeast; if compressed yeast is being used, mix it with a little castor sugar until it is liquid. Cover the jar, and let the contents work for forty-eight hours. Then skim it carefully, strain it, and pour it either into bottles or a small cask. Cork it securely, in the case of bottles, tying them down with string.

Keep it for five or six days, it is then ready for use.

Cost, 6d.

### HOCK CUP

*Required:* One bottle of hock.  
One bottle of soda-water.  
Two tablespoonfuls of castor sugar.  
Two slices of pineapple.  
Ice.

Put all the ingredients into a glass jug. Place it on ice for an hour or more. Just before serving add some small pieces of ice.

Cost, from 3s. 6d.

### LEMON SQUASH

*Required:* One lemon.  
Two teaspoonfuls of castor sugar.  
Soda-water.  
Small pieces of ice.

Half fill a tumbler with small pieces of ice, add to it the strained juice of the lemon and the sugar. Fill up the glass with soda-water. Mix all together, and serve at once.

Cost, 4d.

### LEMON DASH

*Required:* Equal quantities of ale and bottled lemonade.

A few small lumps of ice, if possible.

Mix the ale and lemonade together, add the ice, and serve at once.

Cost, 3d. a glass.

*To be continued.*



# THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

*Woman's Who's Who  
The Queens of the World  
Famous Women of the Past  
Women's Societies*

*Great Writers, Artists, and  
Actresses  
Women of Wealth  
Women's Clubs*

*Wives of Great Men  
Mothers of Great Men,  
etc., etc.*

## WOMAN'S WHO'S WHO

### THE MARCHIONESS OF BUTE

THE marriage of the Marquis of Bute, in 1905, to the daughter of Sir Henry Bellingham was one of the greatest social events of the year, for the Marquis is one of the richest of peers, having inherited between five and six millions sterling on the death of his father, in 1900. Like her husband, the Marchioness, who conceived the idea of a gift for Queen Mary subscribed for by the Marys of the British



The Marchioness of Bute  
Thomson

Empire, is rich in ancestors, for the Bellinghams can point to an unbroken descent from the days of the Conqueror. Of Irish birth, the Marchioness, by her charm and beauty, has gained much popularity in Wales and Scotland, particularly amongst the inhabitants of the Isle of Bute, where her husband exercises an almost feudal jurisdiction. Both the Marchioness and her husband are passionately devoted to sport, but, needless to say, even more devoted to their four children—two sons and two daughters.

### MISS VIOLET HUNT

THE daughter of the well-known landscape painter, the late Alfred William Hunt, Miss Hunt began to write when she was twelve years of age, and with such success that she earned several payments of three guineas for lyrics published in the "Century Magazine" ere she reached her 'teens. She was brought up in a literary atmosphere, however; among her mother's personal friends were Ruskin, Rossetti, Blackmore, Browning, and William Morris. Mr. Theodore Watts Dunton also tried to foster her talent as a

poet. Inheriting a taste for art from her father, she worked in art schools for eight years. "But I never had any intention of becoming a painter," says Miss Hunt, although a portrait of Mrs. Andrew Lang which she painted brought her in ten guineas. Then she tried journalism, and eventually wrote "The Maiden's Progress," a novel in dialogue, which was the forerunner of such books as "A Hard Woman," "The Human Interest," "Sooner or Later," and "The Cat" (animal autobiographies). The latter book, in which Miss Hunt assumes the character of a little Blue Persian, is considered, not only by Miss Hunt herself, but also by Mr. H. G. Wells, to be the best thing she has ever done. Needless to say, Miss Hunt is a great cat lover, and in her study at her delightful home at Campden Lodge four or five feline favourites are usually to be seen even when she is working.

### MDLLE. ANNA PAVLOVA

IN her infancy this famous Russian artiste decided to become a dancer. She had been taken by her mother to see a ballet. The dancers fascinated her, and she exclaimed enthusiastically, "Oh, mother, that's what I want to do! I want to be a dancer, too. I must dance. I'll never do anything else when I grow up." And it was this determination which led her parents, when she was ten years of age, to send Mdlle. Pavlova to the Imperial School of Dancing in St. Petersburg, where she studied under M. Petipa, who danced with Taglioni and other great dancers of the past. And when the curtain fell after her début



Miss Violet Hunt  
Russell



Mdlle. Pavlova  
Underwood

in the Russian capital her teacher put his hand on her head and said, "My child, you are the only woman fit to dance in Taglioni's shoes," so impressed was he with her performance. Since then Mlle. Pavlova has astounded Europe with her genius, although it was not until 1908 that

she made her first tour. She created a *furore* wherever she went, and it will be a long time before London forgets the sensation caused by her dancing when she first appeared at the Palace Theatre in 1910.

### MISS MARIE LÖHR

THE fact that she was leading lady at the Haymarket Theatre when she was

only seventeen years of age illustrates the remarkable cleverness of this young actress, who was born in 1890. A year after her *début* at the Haymarket, she was playing Margaret in "Faust" at His Majesty's Theatre, with Sir Herbert Tree. Miss Löhr had the advantage of being trained by an exceedingly clever mother, who, as Miss Kate Bishop, long reigned as a favourite with the public. Her uncle, too, is that sterling comedian, Mr. Alfred Bishop, who for so long was one of the bright stars at the Criterion with Sir Charles Wyndham. Miss Löhr first appeared on the stage at Sydney—she was born in Australia—when only six years old, and five years later first appeared in London at the Garrick in "The Man Who Stole the Castle." When she was sixteen she toured with the Kendals, and then came her successes at the Haymarket and His Majesty's. She was the youngest Margaret on the English stage. "I love Margaret," she says; "it is a wonderful part."

### LADY BURTON

THE only child of the late Lord Burton, head of the famous firm of Bass, who died in 1909, Lady Burton succeeded to the peerage by special remainder. As Miss Nellie Bass she was much courted, and rumour has it that she received half a dozen proposals at her first ball. She ultimately married, in 1894, when she was twenty-one years of age, that handsome and wealthy Scotsman, Mr. James E. Bruce Baillie, and is the mother of three children, two of them boys. Lady Burton lives for the greater part of the year at Dochfour, Inverness, and is very fond of country life and Scotland. She rides well to hounds, shoots, fishes, and dances a

Highland reel with the best. She is also fond of dogs, and shares with Lady Kathleen Pilkington the credit of having started the boom in French bulldogs, which are much smaller than the British variety. She is almost as deeply interested in poultry as in dogs, and her Cochin - Chinas and Black Orpingtons are famous.



Lady Burton  
Thomson

### MISS CHARLOTTE MANSFIELD (Mrs. Vladimir Raffalovich)

ON January 11, 1909, Miss Charlotte Mansfield, the distinguished lady novelist, whose books, "Torn Lace," "The Girl and the Gods," and "Love and a Woman," have run into many editions, started from

London for one of the most venturesome expeditions ever undertaken by a woman. Landing at Cape Town, she traversed Africa to Cairo, covering 16,728 miles in seven months. What is more, she accomplished this journey unaccompanied by any other white person. She took natives only with her, and travelled many hundreds of miles on foot or in a hammock slung on a pole carried by native bearers. She went out, to quote her own words, "as an independent writer and perhaps critic, without any axe to grind, or bias, only to see the country and write of it from a woman's point of view." She was treated everywhere with the greatest veneration, and she told with some amusement on her return how the people called her the "White Donna," and signalled with drums from village to village that she was on the road. On her return Miss Mansfield married Mr. Vladimir Raffalovich, a mining engineer of South Africa, in which country she has now made her home.

### MADAME NORDICA (Madame Zoltan Döme)

ONE of the best-paid singers in the world, it is an interesting fact that the first fee which Madame Nordica received was not for singing, but for consenting not to sing. As a little girl, at her home at Farmington, U.S.A., she used to love to try her voice at all times, and, much to the annoyance of her elder sisters, would persist in joining in with them whenever they sang duets together. So, in order to silence the future *diva*, they resorted to bribery, and gave her some money on condition that she promised to keep quiet. Born in 1859, Madame Nordica came to England in 1878 with an American orchestra known as Gilmore's band, to whose programmes at the Crystal Palace she contributed vocal numbers and won a big success. Returning nine years later, she appeared at Covent Garden with equal success, and since then has gone from triumph to triumph. Madame Nordica has been twice married—first, in 1882, to Mr. Frederick A. Gower, who lost his life in a balloon accident eighteen months later;

and again, in 1896, to Herr Döme, an Hungarian tenor. Madame Nordica is intensely patriotic, and is reported to have asserted that it is in no way necessary for an American girl to study the art of singing abroad. Her own early training was received in her native city under that excellent master, Mr. J. O'Neill.



Miss Charlotte Mansfield  
Elliott & Fry



Madame Nordica  
A. Dubont



# QUEENS of the WORLD

## No 11. Queen Olga of the Hellenes

Her Betrothal at the Age of Sixteen—A Happy Marriage—The Beautiful Girl-Queen—Troubles and Political Disturbances—War—How Queen Olga Helped Her People—Ceremony and Etiquette

HER Majesty the Queen of the Hellenes was born in 1851. She was the eldest daughter of the Grand Duke Constantine of Russia, and niece of the Emperor Alexander II. Her childhood was uneventful, and probably not very happy, for the children of the Russian Royal Family were and are brought up under an excessively severe and strict discipline.

Implicit and unquestioning obedience to those in authority over them is the keynote of the early training of Russian Royal children, and the slightest offences against the rules of the nursery or schoolroom are visited with heavy penalties. Therefore, when, at the age of sixteen, the Grand Duchess Olga of Russia, who had barely emerged from the schoolroom, was told that she was to marry King George of Greece, whom she had never seen, she expressed her willingness to fall in with the arrangement, as readily as she would have agreed to go out for a drive or walk with her governess, if bidden to do so.

The betrothal of the young Grand Duchess to the King of Greece was publicly announced on May 16, 1867; and a couple of months later the two met at the Court at Denmark. The result of the meeting was a happy one, for the King and his future bride undoubtedly fell in love with one another, and the story of their love-making furnished a

Danish writer with the theme for a very romantic novel, a copy of which was accepted by the King and Queen of Greece on their marriage, which took place in October, 1867. On the 24th of the following month their Majesties were accorded a great public reception at the Piraeus in Athens.

The kingdom of Greece was then and for some time afterwards much disturbed by political dissensions, but the advent of the

beautiful young Queen was hailed as an augury of better and happier times; and when her Majesty, standing beside her husband on the steps of

the palace, raised her clasped hands and cried, "I thank you all from the bottom of my heart for your kind welcome, and shall ever pray to God for your happiness and welfare," opposing factions rivalled each other in raising cheer after cheer for the beautiful girl-queen.

A year later Prince Constantine was born, and the birth of an heir to the throne was received with universal joy throughout the Greek kingdom. From that

time onwards for several years Queen Olga devoted herself almost entirely to her duties as a mother, renouncing all social and public engagements except those that it was absolutely imperative for her as the consort of the Sovereign to keep, and gave herself up to the care of her children.

Her Majesty had a set of six spacious



H. M. Queen Olga of Greece, who is devoted to the people of her adopted country, and is interested in charitable and educational enterprises

*Photo, Stanley*

rooms, adjoining the Royal apartments in the palace, converted into the nurseries, and the Royal children were reared and brought up under the constant and close vigilance of their mother.

When Queen Olga's eldest born was three years old he was attacked with bronchitis, and for several weeks his life hung in the balance. He was nursed through the whole of his illness by his mother, who slept in the nursery until the little prince was quite out of danger; but the sleepless nights and anxious days which her Majesty had endured during her baby son's illness told on her own health, and she was stricken with an attack of low fever shortly afterwards, which lasted for several weeks. Six children—five sons and one daughter—were born altogether to the King and Queen of Greece.

#### An Unconventional Girl-Queen

On April 19, 1869, King Edward VII. and Queen Alexandra, who were then Prince and Princess of Wales, visited Athens, and became the guests of King George and Queen Olga. It was the first occasion on which Queen Olga had acted in the capacity of hostess. She was, it must be remembered, at this time only eighteen, and the reception of such important visitors as the heir to the English throne and his consort was an event that may be readily imagined was calculated to make her feel rather nervous, even though she was a queen.

When the Royal visitors drove up to the palace Queen Olga was seated in the throne-room, where the etiquette of the Court required she should receive them, but when she heard the wheels of the carriages outside she jumped up, and, to the horror of her ladies in attendance, rushed downstairs and greeted the English Prince and Princess on the steps of the palace with outstretched hands. This unconventional and rather unexpected mode of receiving them greatly pleased the Royal visitors, who were delighted with the girl-queen's unaffectedly warm welcome. The Prince and Princess of Wales were eager that King George and Queen Olga should pay a return visit to them in London at once, and it was arranged that their Majesties should do so, but the political troubles that followed soon afterwards in Greece necessitated the visit being put off.

With the causes of the political dissensions that were so constantly disturbing the kingdom of Greece it is unnecessary to enter, for this article is intended to deal only with the life story of Queen Olga, and not with the history of the country over which her husband ruled.

In October, 1875, the then Prince of Wales visited Athens again, but was not accompanied on this occasion by the Princess. The object of the visit was really to arrange definitely if possible a visit of the King and Queen of Greece to England, and his Royal Highness was successful in his mission. In July of the following year King George and Queen Olga came to

London and were enthusiastically received. Among the social events held in honour of the Royal visitors was a ball given by Lord and Lady Cowper at their house in Grosvenor Square. It was the first time that Queen Olga had been at such an entertainment in England. Polkas were at that time very popular in this country, and there were always several on the programmes at dances given at Marlborough House; but their popularity had not spread to European Courts, where they were apparently regarded as being of rather too lively a character for Royal personages to indulge in. Queen Olga was, however, greatly taken with this particular dance, and one result of her visit to England was that she learned to polka.

After the return of their Majesties to Greece the kingdom became again much disturbed, and for the next ten or twelve years Queen Olga lived in a stormy atmosphere, from which she sought shelter from time to time in Russia and in Paris. In the early eighties a very strong anti-Royalist feeling arose in Greece, and there were rumours of King George's abdication.

"Really, I do not think anyone in Greece seems to want us to stay there now," wrote the distressed Queen from Paris to a friend in England. But a few years later the Royalist party was again in the ascendancy, and early in 1889 the engagement of the Duke of Sparta, the heir to the Greek throne, to Princess Sophie of Prussia was announced. The news was received with enthusiasm in Greece, and the marriage took place at Athens in October.

#### A Royal Love Match

The Duke and the Princess were notoriously in love with each other, and had Queen Olga been left to select a bride for her son, she would certainly have chosen the Princess Sophie, for whom she had a great affection. Two years before, she had written to the Queen of Denmark, to say that if the Duke of Sparta married the Princess Sophie, she would be the happiest mother in her kingdom, "for I know," she wrote, "they love each other." And so her happiest wishes were fulfilled on that bright sunny day at the end of October when most of the great European monarchs assembled at Athens to witness the marriage.

Among the Royal visitors were King Edward and Queen Alexandra, then, of course, Prince and Princess of Wales. In the evening a brilliant State ball was given at the palace; at the supper the health of the bride and bridegroom was proposed by the German Emperor, and it fell to the Prince of Wales to propose the health of the happy parents of the bridegroom.

In 1897, war broke out between Greece and Turkey, and great distress occurred among the refugees in Eubaea and elsewhere. Queen Olga busied herself in doing all she could to alleviate the sufferings of these unhappy people. Her Majesty formed the Queen's Guild, each member of which

undertook to send in to the headquarters of the guild a certain quantity of clothing, food, or money every week, which were forwarded to the unhappy refugees. A great deal of relief was also sent from England.

The war ended in December, after lasting eight months, and peace was signed at Constantinople.

From that time onward Queen Olga has lived in a more peaceful atmosphere, though political disturbance is more or less chronic among the restless Greeks.

In a comparatively short sketch of this character it is only, of course, possible to outline the life of Queen Olga, which has been most eventful, and, if from time to time rather stormy, on the whole a happy one.

Her Majesty is a woman of strong character and considerable resolution, as she has evidenced on several occasions.

In the early part of 1898 King George and the Princess Marie, when driving through a street on the outskirts of Athens, were fired at. The incident caused the greatest excitement in Athens, and the members of the Royal Family were urged not to leave the palace for some days. The incident occurred in the morning, and it so happened that Queen Olga had arranged to open a charitable fête that afternoon, and her Majesty resolutely declined not to keep the engagement, and also refused to allow a military guard to accompany the carriage in which she drove to the fête. "I do not believe the people will do me any harm," she said, "and I will not let them believe I fear them." As a matter of fact, her Majesty was perfectly right, and the police, who imagined that the shooting incident was the result of a conspiracy against the Royal Family, were wrong in their conjectures; but it required, nevertheless, a woman of no ordinary courage in the prevailing circumstances to drive unguarded as she did to the fête that afternoon.

In 1894, when a slight earthquake caused a great panic among the people of Athens, Queen Olga again showed her courage and

presence of mind. King George wished that Queen Olga should leave the city, but her Majesty refused to do so. "It is my duty to stay here with our people," she said. A great earthquake occurred a few days later at Thebes and in other parts of Greece, causing many deaths, but, happily, Athens was scarcely affected.

Of late years Queen Olga has travelled very little, spending most of her time at Athens. Her Majesty is interested in innumerable charitable enterprises, and takes a specially keen interest in the education question. In 1907 she formulated an entirely new scheme of popular education. It was never adopted in its entirety, but some of the proposals it contained for the establishment of Kindergarten schools have been carried out.

Her Majesty also introduced many reforms in the Royal establishment. Many ceremonials of a very tedious character prevailed at the Greek Court when Queen Olga went to Athens, which she has been instrumental in abolishing. For example, it was customary for three Ladies in Waiting to be continually in attendance on the Queen, and etiquette demanded that they should always stand in her presence. Queen Olga required that only one Lady in Waiting should be in attendance on ordinary occasions, and her Majesty also made it a rule that the ladies of the Court might sit in her presence, except when her Majesty enters or leaves a room, when they are, of course, expected to stand up.

Queen Olga also made a number of alterations in the domestic arrangements at the palace. Her Majesty reduced the number of servants in some departments which were absurdly overstaffed, and increased them in others which were very much understaffed. Several antiquated and tedious ceremonies and customs, however, still prevail at the Grecian Court, but with these it would be impolitic to interfere. It took many years, as a matter of fact, before Queen Olga was able to carry out the reforms she has effected.



The Royal Palace in the beautiful city of Athens. Here Queen Olga has lived in the constant companionship of her children, to whom she is devoted.

*Photo, Photogravure*



## WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of **EVERY WOMAN'S ENCYCLOPÆDIA** only the simplest and clearest language will be used, so that readers may understand every aspect of the law with regard to :

*Property  
Children  
Landlords*

*Money Matters  
Servants  
Pets*

*Employer's Liability  
Lodgers  
Sanitation*

*Taxes  
Wills  
Wife's Debts, etc., etc.*

### LANDLORD AND TENANT

*Continued from page 1935, Part 16*

**The Law and Rent—Covenants—When a Covenant is Illegal and Impossible—Implied Covenants—The Landlord and Repairs**

RENT accruing due has often to be apportioned both in respect of time and in respect of estate. Apportionment in respect of time is entirely the creation of statute; at common law rent being in this respect unapportionable. Thus where a tenant for life who had demised died, no rent for the period which elapsed between the last rent day and the time of such death was payable at all. Or, to give another example, where rent fell due at fixed periods, as on the ordinary quarter days, and the tenancy was determined in the middle of the quarter, the rent for such quarter was altogether lost.

#### In Respect of Estate

When rent has to be apportioned in respect of estate, the basis of the apportionment should be one of value; it may arise either by the act of the parties or by act of law. Where the lessor grants away part of his reversion, an apportionment of the rent is made, for rent being incident to the reversion a proportionate part of it immediately passes with the grant, even though there be no mention of it therein. In the same way, if the lessee lose the possession of a portion of the demised lands by surrender or forfeiture, the rent will be apportioned.

#### By Act of Law

If the owner of lands in fee and lands for a term of years make a lease of both at an entire rent, upon his death the rent is apportioned between his real and personal representatives, according to the annual values of the two kinds of land respectively.

When lands and goods are let together at a single rent, and the tenant is evicted from the lands, no apportionment will be made with regard to the goods, because the rent issues out of the lands only. Where, however, the mortgagor of a house let it furnished, and the tenant upon receipt of notice from the mortgagee paid the whole rent to him, it was held that the mortgagor might still recover for the use of the furniture, on the ground that either the rent might be apportioned or that a new agreement might be implied to take the house at a reasonable rent from the mortgagee, and pay a reasonable amount to the mortgagee for the use of his furniture.

#### Covenants

Any words in a lease which show an agreement to do a thing, or a promise that something is done already, make a covenant; the use of the word is not restricted to a demise or lease under seal, and no special form is necessary. But to certain words a certain value is attached—for instance, the words "yielding and paying" amount of themselves to a covenant to pay rent; the words "at or under" a certain rent in a document not under seal, amount to an agreement to pay it; and the words "and the lessee shall repair," to a covenant to repair. From the use of the words "provided always and it is hereby agreed" a covenant is to be inferred.

It must be clear, however, that the words are meant to operate as an agreement, and not merely as words of qualification, and if this is the case, it matters not in what part

of the lease the covenant may be found. In an undertaking by the tenant to do certain repairs, the premises "being previously put in repair and kept in repair" by the lessor, it was held that there was an absolute covenant to repair by the landlord. But a covenant by the tenant to repair, "provided that the lessor finds timber," does not amount to a covenant by the latter to supply the timber; nor does a covenant by the lessee not to assign without the lessor's consent, "such consent not being arbitrarily withheld," amount to a covenant by the lessor not arbitrarily to withhold his consent.

#### **Joint and Several**

In construing a covenant, if the words are doubtful, the construction to be taken is that which is most strong against the covenantor. Where there is more than one lessee, the covenants are joint or several. If the words are expressly joint—that is to say, if the lessees covenant generally *for themselves*, or that they or one of them will do what is agreed—the covenant is joint, although they are described as tenants in common and not as joint tenants. On the other hand, if the words are not expressly joint, whether the covenant is joint or several will depend upon the interests of the parties concerned.

#### **Dependent and Independent**

When two or more covenants in a lease are set out together, the question whether liability in respect to one of them is contingent upon the performance of the other must be gathered from the whole document. A covenant by the landlord to renew the lease at the end of the term, "upon the lessee paying the rent and performing the covenants of the present lease," was held to be dependent upon such payment and performance. But if one party covenant generally to do one thing, the other party doing another, the covenants are independent. For instance, in a covenant by the lessor to give quiet enjoyment, the lessee paying the rent reserved by the lease, the payment of the rent is not a condition precedent to the landlord's liability for "quiet enjoyment."

#### **Impossible and Illegal**

A covenant in a lease to do something which is impossible by law is void, or becomes void when its performance becomes impossible. Where performance by the lessee of the covenant in the lease has become impossible through the act of the lessor, the latter cannot sue for a breach of which his own act has been the immediate cause. If a lease is made for the purpose of carrying out an object which is illegal, all the covenants in it are void. But a lease may be valid and contain a particular covenant which is void on the ground of illegality—as for instance, one which operates in general restraint of trade.

#### **Penal Covenants**

The performance by the lessee of the covenants of a lease is sometimes secured by a bond or a penalty. The landlord may in such case either sue for the penalty, or, disregarding the

penalty, proceed upon the breach of covenant. In either case, he can only recover the damages actually sustained, though, if he elect to sue for the penalty, he can obtain judgment for the whole amount, which remains as a security against further breaches. Actions or covenants are brought either to recover damages for a breach, or to obtain an injunction against its continuance. Where the owners of a block of buildings let out as residential flats undertook to employ a resident porter to render certain specified services to the tenants, and failed to do so, it was held that one of their tenants was entitled to damages, but not to an injunction to restrain the continuance of their neglecting to engage a porter. But where, in the lease of rooms in a flat, the tenant agreed to pay the gas rate, it was held, on a dispute between the landlords and the tenant as to the price of the gas, that, though the former might sue the tenant for what had been paid in respect of the gas on his behalf, the latter was entitled to an injunction restraining the landlords from interfering with the supply by disconnecting the pipe.

#### **Implied Covenants**

An express covenant always restrains and overrides an implied one to the same effect; but, in the absence of express covenants in a demise, certain covenants are implied in law from the use of words such as "let" or "demise."

Implied covenants on the part of the lessor or landlord are for quiet enjoyment, covenant for title, and for fitness. A covenant for quiet enjoyment is implied in leases whether by deed or not, and also in an agreement which operates as a present demise. It applies only to the lawful and not the wrongful acts of strangers, but extends to the acts of all persons and not merely of those claiming under the lessor.

#### **Covenant for Title**

This covenant is implied in the case of a demise by deed, but not in a demise by parol. In an agreement for to grant a lease, an undertaking will be implied at law on the part of the lessor that he has a good title to let at the time the lease is to take effect. But no implied covenant for title or for quiet enjoyment is to be made when the lessor stipulates that the letting is subject to the terms under which he himself holds from his own landlord.

#### **Covenant for Fitness**

The general rule in leases and agreements is that no covenant will be implied on the part of the landlord to do repairs of any kind. There is no implied obligation upon him to rebuild the premises in case of fire, even if he have expressly covenanted for quiet enjoyment, or even if the tenant's covenant to repair contain an express exception in case of fire. Nor does he undertake that the premises will receive proper support, or last during the term, or that they are fit for occupation, or for the purpose for which they are intended to be used.

*To be continued.*

**ACCIDENT INSURANCE**

*Continued from page 1866, Part 15*

If the natural result of an accident is to bring on some form of disease, such as hernia or erysipelas, which causes death, then it is obvious that the accident was the direct cause of death, although the patient survived the accident and died of hernia or erysipelas.

#### Accident or Disease

If the interposed disease is merely a link in the chain of circumstances, and not a separate and independent cause, the proper view to take is that the death or disablement was caused by the accident. Where a signalman saw that a collision was imminent, and from the consequent excitement and alarm suffered a nervous shock which incapacitated him from work, it was held that this was an accident within the meaning of the policy. Again, in the case of an assured person, who, while crossing a stream, was seized with an epileptic fit, fell in and was drowned, the company was held liable, although the insurance did not extend "to an injury caused by or arising from natural disease or weakness, or exhaustion consequent upon disease," because the assured sustained no personal injury which could occasion death except the drowning, which was accidental.

#### Employers' Liability

This is a form of accident insurance which of late years has become common, and which no one in the position of an employer can afford to neglect. Every master and mistress should be careful to have their servants and employees insured against accidents which they may receive while in their service.

The contract is one of indemnity, and is regulated by the same rules as govern the contracts of fire and marine insurance.

#### The Policy

The company undertake to indemnify the person effecting the insurance with them against any liability which he may incur for damages or costs or medical expenses in case anyone in his employ should be accidentally injured and claim compensation from his employer. The policy generally requires the employer to give immediate notice to the company at the head office of any accident causing injury to a person in his employ, and stipulates that time shall be of the essence of such condition.

Notice by telephone to the agent or person who introduced the employer to the company has been held not to be notice to the company as required.

The policy must bear a penny stamp.

#### Liabilities

All workmen, including indoor and outdoor servants, such as gardeners and chauffeurs, are entitled to compensation; the only exception being non-manual workers earning more than £250 a year.

For a fatal injury the employer becomes liable to pay three years' wages to dependants, the minimum being £150 and the maximum £300.

If there are no dependants, the liability is reduced to medical and funeral expenses up to £10.

For permanent total disablement half wages not exceeding £1 a week must be paid for the whole term the injury lasts, which may be for life.

For temporary injuries half wages during disablement, not exceeding £1 a week.

To women under twenty-one years of age earning less than 20s. a week, full wages are payable during disablement up to 10s. a week.

Should the workman be killed or seriously and permanently disabled by an accident caused by his own serious and wilful misconduct, his employer will still be liable for compensation, but not if the injuries received were of a temporary kind.

#### Premium

The premium payable varies with the liability which it covers; it is often calculated in the form of a percentage on the total amount of wages paid by the employer, and on various scales, according to the risks of the particular trade which he carries on.

For accidents to domestic servants the rate varies from 2s. to 30s. per head per annum. For example, an employer can insure against all liability under the Workmen's Compensation Act 1906, the Employers' Liability Act 1880, the Fatal Accidents Act 1846, and at common law for an injury to his cook or butler for 2s. 6d., or against the liability as above; full wages for first month and medical expenses up to £5 for a premium of 5s. Whereas the minimum premium for a chauffeur or a hunting groom would be about 20s. A coachman will be about a third less than a chauffeur, and a gardener about double that of a butler.

The company often insert a proviso protecting themselves against any change in the trade of the employer, of his mode of conducting it, and also a proviso obliging him to defend any action brought against him by his workman, if the company requires him so to do, and forbidding him to compromise the action or to pay any compensation to the workman without their consent.

Policies of indemnity may also be issued for loss sustained by breakage of glass in private houses, shops, offices, and public buildings, usually described as a plate-glass policy. Owners of private carriages and horses and motor-cars may insure their vehicles and animals, and may be indemnified against the carelessness of their coachmen or chauffeurs. Policies are also issued protecting employers against liability in respect of accidents to the public or to the workmen of other employers caused through the fault of their employees.



## WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of *EVERY WOMAN'S ENCYCLOPÆDIA*, therefore, will include, among thousands of other subjects :

*Famous Historical Love Stories*

*Love Letters of Famous People*

*Love Scenes from Fiction*

*Love Poems and Songs*

*The Superstitions of Love*

*The Engaged Girl in Many Climes*

*Proposals of Yesterday and To-day*

*Elopements in Olden Days, etc., etc.*

## TRUE LOVE-STORIES OF FAMOUS PEOPLE

### No. 16. JOHN KEATS

By J. A. BRENDON

**I**N the heart of London, near to Finsbury Circus, there was once a tavern called the Swan and Hoop, and adjoining it a livery stable. The latter was a prosperous concern, and the proprietor was a man of substance. His name was Jennings; that of his head stableman, Keats.

Thomas Keats was one of those mysterious beings who are described evasively as Nature's gentlemen. Frank, manly, honest, and unassuming, he was quite a delightful person, and, as such, won first the admiration, then the heart, of his master's daughter. Thereupon—for he was also wise—he asked for the lady's hand. She gave it to him. And so it was that he found himself upon the golden road which leads to self-advancement, or, at any rate, to comfort.

John Keats, the poet, was the first child of this marriage. He began his troubled life on October 31, 1795. And a troubled life it was, troubled and short. Perhaps it would be natural to assume that he must have been an infant prodigy, for he lived but twenty-five years, and in that short space of time, in spite of suffering, succeeded in engraving his name indelibly on the records of the immortals. But he was not an infant prodigy. As a child he was merely wild, pugnacious, and ungovernable, and as a boy he earned no greater reputation than that of "a very orderly scholar."

While still a pupil at the Rev. Clarke's school at Enfield he lost both his parents—his father in 1804, and his mother a few years later. Her death was a sorry blow to him. He loved his mother. She died of

consumption, and the relentless malady was inborn in her children. In John it did not manifest itself immediately, but he was always delicate and abnormally sensitive. In spite of an innate love for beauty, even as a child his outlook on life was morbid. Perhaps his sub-conscious self was aware of the heritage of birth, and saw the shadow of death lying across his path.

Keats began his career by studying medicine. He was apprenticed first to a surgeon of repute, one Mr. Hammond, and then he duly walked St. Thomas's Hospital. But his heart was not in his profession. All the time his genius was summoning him to the fields of literature. His friends and relatives refused to recognise the call. He himself was slow in hearing it, and, although he revelled in the glories of Nature, dreamed lovely dreams, interlined with grim scientific notes, and longed "for a life of sensations rather than of thoughts," he wasted many precious years before he understood that he was destined to be a poet. Not until his friendship with Leigh Hunt, then editor of "The Examiner," ripened into intimacy did the great truth dawn upon him.

He then undertook the writing of his first big work, "Endymion." This was in 1818, and it was in this year, the twenty-second of his life, that he fell for the first time under the influence of love.

The love story of John Keats is quite unlike any of the romances which have preceded it in this series. It is not the story of a great passion; it is essentially artificial, an idyll, a dream, the creation of a poet.

But it is, none the less, intensely sincere and full of pathos.

In the year 1818, while he was lodging at Hampstead with his friend Charles Brown, he became on friendly terms with two women, and in letters to his brother George he has left on record his earliest opinions of them both. Miss Cox, the girl whom he met first, was, it would seem, endowed with a very considerable power of fascination ; she impressed even the unimpressionable Keats. "She is not a Cleopatra," he wrote, "but is, at least, a Charmian ; she has a rich Eastern look ; she has fine eyes and fine manners. When she comes into a room, she makes the same impression as the beauty of a leopardess. . . . I always find myself more at ease with such a woman. . . . I am at such times too much occupied in admiring to be awkward or in a tremble ; I forget myself entirely. . . ."

#### The Rules of Love

The inference from this eulogy is obvious. Keats himself saw it, for the letter continued, "You will by this time think I am in love with her ; so, before I go further, I will tell you I am not." But the wise man wags his head and smiles. To him the symptoms are unmistakable. But this is where the wise man displays his folly ; he thinks he knows the rules of love. There are no rules. At any rate, by his infatuation for Fanny Brawne, Keats violated every principle which could be conceived as such. This is his first impression of the lady :

"She is about my height, with a fine style of countenance of the lengthened sort. She wants sentiment in every feature. She manages to make her hair look well ; her nostrils are very fine, though a little painful ; her mouth is bad, and good ; her profile is better than her full face, which, indeed, is not 'full,' but pale and thin, without showing any bone ; her shape is very graceful, and so are her movements ; her arms are good, her hands badish, her feet tolerable. . . . But she is ignorant, monstrous in her behaviour, flying out in all directions ; calling people such names that I was forced lately to make use of the term 'minx.' . . . I am . . . tired of such a style, and shall decline any more of it."

It may be easier to criticise than to abide by one's criticism ; but, none the less, this letter does not augur well as the beginning of a great romance. Cupid's methods, however, are many and mysterious. It was his will that Fanny Brawne, not Miss Cox, should become the object of Keats' devotion, and a source of inspiration to his genius. And, as he willed, so it was. Of Miss Cox we shall hear no more. This, perhaps, is to be deplored, for surely, unless Keats' description of her be false, a more splendid heroine for romance it would be hard to find.

What turned the poet's dislike for Fanny Brawne to love is a question which must remain unanswered. The evolution is wrapped in mystery, and Keats, the one man

who could explain it, is himself strangely reticent. He was not a sentimentalist. On principle he disapproved of human love, because he felt that its importance had been exaggerated.

"I hope," he declared once, "I shall never marry. . . . The mighty abstract idea of beauty in all things I have stifles the more divided and minute domestic happiness." And even so late as September, 1819, he wrote : "Nothing strikes me so forcibly with a sense of the ridiculous as love. A man in love, I do think, cuts the sorriest figure in the world. Even when I know a poor fool to be in pain about it, I could burst out laughing in his face ; his pathetic visage becomes irresistible."

And these views were sincere views ; they remained with him till death. Although he fell in love himself, he was never proud of his devotion ; he did not parade it before the world. He resisted love, but love mastered him. Then he yielded to it, but only as a man yields to a superior power. In theory love was to him a thing ridiculous ; in practice he found it to be very wonderful, idealic. This is a fact which perhaps helps also to explain his reticence. Love for Fanny Brawne was the most precious gift the world had offered him. It was much too precious to be exposed to the public gaze. He but rarely mentioned its existence, therefore, even to his closest friends.

And Keats' devotion was not unreciprocated. Fanny Brawne, according to her own standard, loved him truly. But she was not a *grande amoureuse*, and she understood neither her poet lover nor his love. Of his greatness and his genius she, even she, was sublimely ignorant. She was merely a normal, healthy-minded girl. Her thoughts but rarely soared above her clothes and the pleasures of the moment, and she loved Keats, not because he was a poet, but simply because he was himself. Perhaps this was why he idolised her.

#### An Unpromising Betrothal

He was not a good-looking man, and was small of stature, but a charm of manner compensated for his physical defects. He was quite different from the other men with whom Fanny Brawne had come in contact. Frail, sensitive, and witty, he possessed a personality ; it filled her with wonderment. The man interested her. She loved him.

And because she loved him, he deliberately blinded himself to all her faults. He set her on a pedestal before him, and there he crowned her as the epitome of female grace. "All I can bring you," he declared in one of his early letters, "is a swooning admiration of your beauty."

It was in the early part of the year 1819 that the lovers were definitely betrothed. It is impossible to fix the date exactly, for Keats strove hard to preserve his passion as a secret. This was in accordance with his principles. But there were other reasons. Mrs. Brawne did her utmost to discourage

the attachment ; she neither liked Keats, nor regarded him as eligible. The poet's own friends also disapproved. They were not aware of the halo of perfection which he had placed around his idol's head, and regarded Fanny merely as a shallow, empty-minded child. "God help them ! " said one of his friends when he heard of the engagement. "It is a bad thing for them both."

That his love, the most sacred and precious of his treasures, should thus be ridiculed, was more than Keats could tolerate. He concealed it, therefore, carefully in the recesses of his heart. It may have been artificial, but it was a great love, and he sincerely believed it to be what he imagined it. To him Fanny meant more than fame or life. The evidence of his letters is conclusive. The following was written a few months after his betrothal. It is a beautiful letter :

" This moment I have set myself to copy out some verses fair. I cannot proceed with any degree of content. I must write a line or two, and see if it will assist in dismissing you from my mind for ever so short a time. Upon my soul, I can think of nothing else. . . . My love has made me selfish. I cannot live without you ; I am forgetful of everything

but seeing you again ; my life seems to stop there—I see no further. You have absorbed me ; I have a sensation at the present moment as though I was dissolving. . . . I have been astonished that men could die martyrs for religion—I have shuddered at it. I shudder no more ; I could be martyred for *my* religion. I could die for that ; I could die for you. My creed is love, and you are its only tenet. . . . I cannot breathe without you."

This was his trouble. Fanny Brawne had become indispensable to him, and he allowed his soul to be tortured by its longing for her. He could not reconcile himself to a long

engagement. He wanted to marry her immediately, and then to set out on a tour round Europe, so that he could bask simultaneously in the sunshine of her love and the glories of the world.

But, for the present, Mrs. Brawne firmly refused to consent to the idea of marriage ; it was ridiculous. Owing to misfortune and mistakes, the poet's slender resources had dwindled almost to vanishing point. He had no profession, and now indeed no occupation save that of writing verses. And at his verses the world mocked openly. They were left for posterity to honour. It was very cruel. Love and his art were the sole purposes which he had in life, but he was unable to achieve either of them. Both as a poet and as a lover he was deemed a failure. But for fame, *qua* fame, he did not care a straw. He cared for it only because it would bring success, and success was essential to him, essential to his love. And so his two aims intermingled.

But as the months rolled by, instead of coming nearer to him, success slipped further from his grasp, further and further. His heart was filled with bitterness, and his body began to reflect the anguish of his

mind. Disease fastened a hold upon his weakened frame. Death called to him. He saw that he was doomed. He then had recourse to drugs, hoping thereby to alleviate his sufferings or to make himself forgetful of them. But laudanum served only to stimulate morbid views and to intensify his depression.

Then came the climax. It was on February 3, 1820. Lord Houghton has described the scene. "Keats," he wrote, "returned home in a state of strange physical excitement ; it might have appeared, to those who did not know him, one of fierce intoxication. . . . He was



John Keats, the poet, the last few years of whose short life were saddened but made beautiful by a hopeless love

*From a painting by Holton in the National Portrait Gallery*

easily persuaded to go to bed ; and, as he leapt into the cold sheets, he slightly coughed, and said, ' That is blood from my mouth. Bring me the candle : let me see this blood.' He gazed steadfastly some moments at the ruddy stain, and then . . . with an expression of sudden calmness never to be forgotten, said : ' I know the colour of that blood—it is arterial blood. . . . That drop is my death-warrant ; I must die.'

Consumption, the disease which killed his mother, at last had claimed him also. From the first onslaught, however, he rallied bravely, and April found him full of hope again. His mind was clearer now, and stronger, than it had ever been ; and bodily weakness, instead of diminishing, had magnified his love a thousandfold.

And his love it was, his insatiate desire, which eventually consumed him. He could not forget it. It was an agonising torture for him to see his beloved Fanny moving in a whirl of social gaiety and enjoying every moment of her life, whilst his was misery to him. He pined, he fretted, he brooded on his sorrows. Was she being admired by other men ? Was she fickle ? These were his thoughts, and for thinking them surely he can be pardoned. Poor bed-ridden invalid, perhaps he can be forgiven even for accusing Brown, his closest friend, of trying to rob him of her. His letters only too clearly reflect his fears.

" If my health would bear it, I could write a poem which I have in my head, which would be a consolation for people in such a situation as mine. I would show someone in love, as I am, with a person living in such liberty as you do. Shakespeare always sums up matters in the most sovereign manner. Hamlet's heart was full of misery, as mine is, when he said to Ophelia, ' Go to a nunnery, go, go ! ' Indeed, I should like to give up the matter at once—I should like to die. I am sickened at the brute world you are smiling with. I hate men, and women more."

#### A Sorrowful Parting

In June the trouble of February recurred, and the doctors declared emphatically that Keats could not live in England longer ; he must go to Italy. Forthwith, therefore, preparations were made for his departure, in order that he might leave so soon as he was strong enough. For the meanwhile the Brawnes received him in their home, and Fanny nursed and tended him devotedly.

Keats dreaded being separated from her ; he hated the idea of the journey, it was intolerable to him. But he could not be more miserable, separated from Fanny, than he was when with her. Away from her, he could not do more than long for her presence ; when with her he longed for what was impossible, and what he knew to be impossible. But wipe the memory of this woman from his mind he could not, wherever he was.

" Suppose me in Rome," he wrote. " Well, I should there see you, as in a magic glass, going to and from town at all hours. I wish I could infuse a little confidence of human nature into my heart. I cannot muster any. The world is too brutal for me."

It was on September 18 that the poet sailed from London, his heart heavy with sorrow. He tried not to think of Fanny, he felt he could not write to her ; and, as the " Maria Crowther " ploughed her way slowly down the Channel, he wrote to Brown instead, confiding his grief to him. It was a long letter, full of pathos, and less bitter than his other letters.

" I wish to write on subjects that will not agitate me much," he said. " There is one I must mention, and have done with it. Even if my body would recover of itself, this would prevent it. The very thing which I want to live most for will be a great occasion of my death. I cannot help it—who can help it ? Were I in health, it would make me ill, and how can I bear it in my state ? I dare say you will be able to guess upon what subject I am harping. . . . I think, without my mentioning it, you would be a friend to Miss Brawne when I am dead. You think that she has many faults, but for my sake think that she has not one. If there is anything that you can do for her by word or deed, I know you will do it."

#### "That Foolish Young Poet"

It was late in October when Keats arrived at Naples, and from there he proceeded straight to Rome. Shelley wanted him to stay with him at Pisa, but this he declined to do ; he decided to follow his original plans and go to Rome, in order that his case might receive the attention of Dr. Clarke. Of recovery he had but little hope. And now he no longer dreaded death ; he only dreaded leaving Fanny. " I can bear to die, I cannot bear to leave her," he declared in one of his letters.

But the end was slow in coming. He lingered on till February, and his love for Fanny remained firm and constant to the last. " I am afraid to write to her, to receive a letter from her," he wrote only a few weeks before his death ; " to see her handwriting would break my heart. Even to hear of her, to see her name written, would be more than I could bear."

At last, on February 23, his troubled, weary soul found rest.

Of Fanny Brawne but little remains to be recorded. In 1825 she married, but even as Mrs. Lindon the memory of the lover of her youth glowed steadfastly within her. And she was only trying to deceive herself when, in after years, she referred to him merely as " that foolish young poet who was in love with me." Keats meant much more to her than this. Her friends have said so ; them she was unable to deceive. For, in spite of all his faults, he possessed an immeasurable charm, did this sensitive young poet, whose tragedies and griefs inspired Shelley's " Adonais."

## THE GIRL IN LOVE

The Attitude of Parents Towards their Daughters—What the Wise Mother can Do—Two Kinds of Flirts—How to Retain Affection—The Basis of True Happiness in Married Life

FALLING in love may be considered a natural incident of most girls' lives, as inevitable as measles or whooping-cough. An Irish priest once asked a little girl, "What is the proper preparation for matrimony, my child?" and, with true Celtic wit, the girl replied, "A little courting, please, father." It is very true. If love does not make the world revolve, it adds very much to the interest of existence. So long as there are girls and boys, love-making will exist in the land, and the unfortunate fact is that the elder members of the community look at the matter as they do. Many parents seem to have forgotten, by the time their children reach the grown-up period, the days of their own youth, and it is the instinctive feeling of girls that their mother will not "understand" that prevents confidence between mother and daughter in so many cases. If only mothers would strive to remember that love-making must occupy a big place in the lives of all natural and attractive girls many mistakes might be averted, and in some cases tragedies too. The attitude of many elderly people towards the whole question is absurd.

### Where Mothers Err

Perhaps they ignore it altogether. The troubles and trials of twenty years of married life have obliterated all memory of what they will probably designate "silly romance."

Perhaps they are of the type which tries to guard its daughters from the pitfalls of love and marriage until they have reached a "sensible age."

In either case their mental attitude cannot be said to encourage that comradeship and confidence which would mean so much to the young girl beginning life. The very best thing a girl can have is a real, genuine friendship with her own mother, the sort of friendship that makes a girl talk naturally and simply of every incident in her life. The right type of mother can do much to help her daughter if she has understanding and tact. By wise and kindly guidance she will help her child to escape the pain which the unsatisfactory love affair inevitably brings. And how many mistakes girls can make, from lack of knowledge, from ignorance of the world as it is, only girls themselves know. But the mother ought to know. She should determine to keep in touch by every effort she can with her daughter's interests. She should know her friends and meet her acquaintances, even if it means considerable sacrifice of time and personal interests.

At the same time, it does not follow that the mother's advice is the best. It depends altogether on the type of mother, but if she has sufficient tact and love to win her

daughter's confidence, the probability is that her advice will be of the sound order. That the worldly mother exists is quite true. It is she who uses her influence to make her daughter choose the husband who will be the "good match" from the world's point of view. Money and social position are assets in a husband. It is a fact nobody can deny, but they are not the essential requirements. The "best match" is the marriage which promises happiness because the two prospective partners are alike in nature, sympathetic in temperament, and have a sound basis of mutual affection and friendship.

The question of money, of course, cannot be ignored. There is one thing more foolish than marrying for money, and that is marrying without any at all. The future income must bear a relationship to the social status and position of the girl. What would be comfort for one couple would be abject poverty for another, and here again character comes in. If the man is of the unselfish type, he will cheerfully give up superfluous luxuries in the shape of wine and unlimited smoking. If the girl is practical and economical, with a sound knowledge of housewifery, they can be perfectly happy on what their friends would declare a microscopic income. That is where the wise mother can guide them. If she is a reader of character she can give her daughter a good deal of sound advice as to the wisdom of venturing matrimony with a man who is very apparently selfish and self-indulgent, however charming and delightful in social life. After all, falling in love is something of an education. A girl rarely marries her first, or even her second love, and this is a fortunate thing in most cases. In early life mutual attractions are easily formed on very slight foundations. Mutual tastes, good looks, and propinquity suffice in themselves to produce many interesting love affairs which would never stand the test of married life.

### About Flirtations

The wise mother does not regard her daughter's love affairs too seriously. She knows that the bright, healthy girl flirts as naturally as the bird sings and the flowers open in the sun.

After all, there are two kinds of flirts. Many nice girls are called flirts when in reality they belong to the order of women who love life, who instinctively desire to be liked and loved, who cannot help making themselves sympathetic, and are consequently popular with both sexes. The girl who regards the occupation of flirting as a game, who *will* flirt, even when she knows that she will make half a dozen people miserable, who deliberately collects scalps wherever

she goes, is of a different type altogether. In all fairness, it must be said that thoughtlessness rather than intention to do ill may really prompt her. No woman worth the name desires to add one spark of unhappiness to the vast amount that already exists in the world. Mothers, with their maturity and greater knowledge of the real meaning of life, can do a great deal to guide girls and help them to regard life from the higher standpoint. Many a girl spoils her own life by a reputation for flirtation. The best type of girl is natural and sincere in her love affairs as in everything else. There is far too much artificiality and insincerity in such matters. That is where men are more admirable. They like a girl and try to let her know it, and they are hopelessly at sea when the girl is kind and responsive one day and actively disagreeable the next. "Don't let him see that you really like him" is the foolish advice of the mother or friend who imagines that a man must be "managed" into falling in love with a girl.

#### Liked for Herself

But, fundamentally, certain people attract each other. A man is drawn to a girl by some psychic cause irrespective really of looks, brains, even character. Many things, of course, influence him, but there must be this congenial relationship or strong attraction if any lasting love is to come out of it. A girl ought to be liked for herself, and if she cannot keep a man by being natural, simple, and sincere with him, she is better without him. Most girls who are honest about the matter will acknowledge that they would like to marry some time, and, after all, happy marriage is the ideal sphere for everyone.

Thus a mother ought to realise the importance of her daughters choosing a good husband in the best and highest sense of the term. She should teach a girl to admire character in man or woman, to grasp the truth that good looks are nothing, weighed

in the balance with good habits, that an upright, manly, energetic, clean-minded man who has his way to make in life is a far better match than the opulent, self-indulgent, selfish husband who can give his wife a good position, but whose record has not been one which would bear investigation.

Mr. Bernard Shaw believes that the woman chooses the man, and there is some truth in the idea. At least the attraction has to be mutual. The best results are to be expected when sound friendship as well as "love" exists. The wise girl makes sure that her love affair is a real thing, not a passing fancy which a short engagement and hasty marriage will give her no time to discover. Marriage is the most important incident in any girl's life, and it merits serious thought and consideration in every case. It may be that nowadays, with greater freedom and a more equal standard between man and wife, a girl's chances of happiness are greater.

The old ideal that the wife must be the obedient slave of her lord and master has practically died out. "Will you marry me?" said the small boy. "Yes," replied the little girl. "Then pull off my boots." The girl's reply is not recorded, but it would probably be more forcible than polite. The ideals of matrimony which were fashionable when primitive man clubbed his primitive wife when she demurred at doing her own work, and half of his into the bargain, are not likely to be tolerated by the modern girl. The happiest marriages are based on equality; that is why the right sort of higher education makes for happiness in married life. The wife who can be a good partner, who is what the French call as "intelligent" as her husband, who is in no sense his inferior mentally or in character, will keep her husband's love, respect, and admiration until the end. That is the basis of all true happiness in married life, and it ought to be the ideal of every girl who marries.

## LANGUAGE OF FLOWERS

*Continued from page 2113. Part 17*

By LYDIA O'SHEA

**Carnation (Dianthus)**—"I am but human."

The popular interpretation of this name is that it means a "flesh-coloured" flower, "carnis" being the genitive case of "caro"—"flesh," but in reality it means a "garland" flower, and has a far older origin. The name comes really from the Greeks, by whom it was called "the Flower of Jove," or "Dianthus," a name it still botanically retains. The real name is still kept in Sussex, where they are called "coronations," a corruption of "coronation." Spenser keeps the true expression in

"Bring coronations and sops-in-wine," the latter being pinks, a small species of dianthus. The word thus comes from "coronæ," and shows how largely these flowers were used in the formation of garlands and chaplets in former times.

**Carnation (red)**—"Alas! for my poor heart!"

**Carnation (striped)**—"Refusal."

**Carnation (yellow)**—"Disdain."

**Carnation (white)**—"Lasting beauty."

**Carnation (Malmaison)**—"Regal beauty."

**Caryophyllus (gaily flower)**—"Perpetual loveliness."

**Cass-weed**—"Plenty."

**Catch-fly**—"Snare."

**Catch-fly (red)**—"Youthful love."

**Catch-fly (white)**—"Betrayed."

**Catkin**—"Reconciliation."

**Catmint**—"Fragrance."

**Cedar**—"Strength."

**Cedar Leaf**—"I live for thee." Much diversity of opinion exists as to which tree furnished the wood of the Cross, the Venerable Bede giving four—"Nailed were His Feet to Cedar, to Palm His Hands, Cypress His body bore, title on Olive stands"—the four kinds of wood being supposed to represent the four quarters of the globe. The gipsies

maintain it was made of ash ; other authorities give aspen and oak, but the following tradition prefers the cedar. According to a very old legend, the actual tree was cut down by Solomon (possibly having been destined for use in the building of the Temple), and buried on the spot which afterwards became covered by the Pool of Bethesda. At the time of our Lord's trial, the wood floated, and was seized upon by the Jews for making the Cross.

**Cedar of Lebanon**—“Incorruptible.”

**Celandine** (*swallow-wort*).—“Joys to come.” So called because it is believed to flower with the coming of the swallow and to die with its going. The name is derived from the Greek “*chelidon*”—“a swallow.” The shining yellow petals of pointed form have caused this flower to be compared to a “Star-like disk of burnish'd gold.”

**Cereus** (*creeping*)—“Modest genius.”

**Centaury**—“Felicity.”

**Champignon**—“Suspicion.”

**Charlock**—“Showiness.”

**Chequered Fritillary**—“Persecution.”

**Cherry-tree** (*white*)—“Good education.”

**Cherry-tree** (*winter*)—“Deception.”

**Chestnut**—“Luxury.”

**Chestnut-tree**—“Do me justice.” Three or four chestnuts are often enclosed together in one green husk, “armed with spikes” that ward off people, even as a reserved disposition tends to solitude.

**Chickweed**—“Rendezvous.”

**Chicory**—“Frugality.”

**China Aster**—“Variety.”

**China Aster** (*double*)—“I share your sentiments.”

**China Aster** (*single*)—“I will remember.”

**China Pink**—“Dislike.”

**China Rose**—“Beauty ever new.”

**Chinese Chrysanthemum**—“Cheerfulness under adversity.” The word comes from “*chrysos*”—“gold,” and “*anthemon*”—“flower.”

**Christmas Rose**—“Relieve my anxiety.”

**Chrysanthemum** (*red*)—“I love you.”

**Chrysanthemum** (*white*)—“Truth.”

**Chrysanthemum** (*yellow*)—“Slighted love.”

**Cineraria**—“Ever bright.”

**Cinquefoil** (*white*)—“Maternal affection,” or “beloved daughter.” In wet weather the leaves of this plant contract and bend to form a little tent, as it were, to cover the flower, like a loving mother bending over her child.

**Ciræa**—“Magically (or fatally) infatuating” or “spell.” Hence the word Circean, from Circe, the sorceress who by her magic potions changed the companions of Ulysses into swine.

**Cistus** (*rock rose*)—“Popular favour.”

**Cistus Gum**—“I shall die to-morrow.”

**Citron**—“Ill-natured beauty.”

**Clarkia**—“Will you dance with me ?”

**Clematis**—“Mental beauty.”

**Clematis** (*evergreen*)—“Poverty.”

**Clot-bur**—“Ill-manners,” or “pertinacity.”

**Cloves**—“Dignity.”

**Clove-pink**—“Continued beauty.”

**Clover** (*four-leaved*)—“Be mine,” also “good luck.”

**Clover** (*red*)—“Industry.”

**Clover** (*white*)—“Remember me.”

**Clover** (*pink*)—“Love's awakening.”

**Clover-grass**—“Rural charms” or “charms unspoiled.”

**Cobaea**—“Gossip.”

**Cockscomb Amaranth**—“Affection,” “eccentricity.”

**Cockspur**—“Pride.” The white blossoming, or Virginian, hawthorn is thus called.

**Cock-weed**—“Conceit.”

**Coltsfoot**—“Justice shall be done.”

**Columbine**—“Folly.” The name is derived from Latin “*columba*”—“a dove,” on account of the resemblance the flower bears to a dove with wings outstretched. Some authorities derive its meaning of “folly” by likening the shape of the nectary, which turns over, to the caps of the old jesters, or the modern pictures of “Folly” in cap and bells. In that most interesting study, flowers and plants in heraldic badges, we find the columbine appeared in the crest of the old Barons Grey of Vitten. “His creste with the favon or (gold) sette on a left-hande glove argent (silver), out thereof issynghe caste; over thearde, a branche of collubyns blue, the stalk vert (green).”

**Columbine** (*purple*)—“Resolved to win.”

**Columbine** (*red*)—“Anxious and trembling.”

**Columbine** (*pink*)—“Pleasure.”

**Convolvulus**—“Bonds.” This pretty species of bindweed derives its name and meaning from two Latin words, “*con*”—“with,” “*volo*,” “*volutum*”—“to wind or roll up.”

**Convolvulus** (*blue*)—“Repose,” “night-rest,” or “night.”

**Convolvulus** (*major*)—“Extinguished hopes.”

**Convolvulus** (*pink*)—“Worth sustained by judicious and tender affection.” Some very quaint ideas and terms are connected with this flower. In Ireland it is called the “Devil's garters,” on account of its tendrils; in Wiltshire it is known as “our lady's nightcap”; and in Sussex, “old man's nightcap.” Its cousin, the convolvulus of the tropics, blooms only at night.

**Coral-wort**—“Safeguard,” coral being considered a powerful talisman against witchcraft, particularly for children.

**Corchorus** (*Crocus Japonica*)—“Impatient of absence.”

**Coreopsis**—“Always cheerful.”

**Coreopsis Arkansa**—“Love at first sight.”

**Coriander**—“Hidden worth.”

**Corn**—“Riches.”

**Corn** (*broken*)—“Quarrels.”

**Corn** (*straw*)—“Agreement.”

**Corn** (*bottle*)—“Delicacy.”

**Corn** (*cockle*)—“Gentility.”

**Cornflower**—“Kindness.” A Russian story tells that a certain poet was once dangerously ill, and the Tsarina sent him some of these flowers, which he so greatly prized that at his request they were buried with him. Longfellow has a dainty allusion in his poem “Flowers :”

“Everywhere about us they are glowing,  
Some like stars, to tell us spring is born;  
Others, their blue eyes with tears o'erflowing  
Stand, like Ruth, amid the golden corn.”

**Corn-parsley**—“Protection.”

**Corn-marigold**—“Brightness.” These bright golden flowers, which grow wild so abundantly in July and August, are first cousin to the familiar ox-eye daisy, and often called yellow ox-eye, as those are the white ox-eye, or “moon-daisy.”

**Corn-rose**—“Courage.”

**Corn-rocket**—“I aspire to thee.”

*To be continued.*

FAMOUS LOVE PICTURES

2234



*From the painting by J. Pettie, R.A.*

TWO STRINGS TO HER BOW

Copyright, Fannie May Flanagan



## WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

**Woman's Work in Religion**  
Missionaries  
Zenana Missions  
Home Missions, etc.  
**Great Leaders of Religious Thought**

**Charities**  
How to Work for Great Charities  
Great Charity Organisations  
Local Charities, etc.  
The Women of the Bible

**Bazaars**  
How to Manage a Church Bazaar  
What to Make for Bazaars  
Garden Bazaars, etc.  
How to Manage a Sunday-School

## WOMAN'S WORK FOR THE CHURCH IN WESTERN CANADA

Two Hundred Thousand Inhabitants Without Spiritual Helpers—The Work of Archdeacon Lloyd—What Boys and Girls in England Can Do—The Log Hut League—The Demand for Teachers

IN 1870, Winnipeg had a population of under 300. To-day it numbers nearly 200,000 inhabitants. Places which a few years ago were only inhabited by wild animals are to-day flourishing towns.

During 1910 the number of immigrants was about 350,000, a large proportion of these being English, Scotch, and Irish. The vast majority of these people are going out in order to find the means of livelihood for themselves and their families. It is not the rich who are going there, with money to spend on their needs and luxuries, but those who have to earn before they can spend.

There are no churches waiting to minister to their spiritual needs. Those whose needs in this direction are very great are absolutely unable to make adequate provision for themselves.

### An Urgent Appeal

A fear has been expressed that it may some day be found "that the reconversion of English heathens in Canada will prove a more formidable task than that with which St. Augustine and his fellow-workers were confronted when they first landed in England." Children may be born and may die without ever having seen a minister of religion. Mothers in England who send their sons out to make their way in the new country will, when they realise the need, be the first to rouse their fellow-women to

think of ways and means of providing Church privileges for the new country which they themselves enjoy in the old.

A parish in Canada is often as large as a diocese in England. More clergy and more churches are urgently needed. The Archbishops of Canterbury and York have inaugurated a fund for Western Canada. In a letter issued by them in January, 1911, they refer to the appeal they put forth in February, 1910—an appeal "unusual in its form and urgency." They add : "Western Canada—the region, that is, which lies east of the Rocky Mountains and west of the older Canadian Provinces—is being peopled with a rapidity which has no parallel in history. Ere long the new nation will be able to make provision for all its needs. Meanwhile, neither the immigrants nor the resources of Canada itself can cope with the overwhelming task of providing for the spiritual well-being of so great a people."

### The Importance of Immediate Help

"As the Archbishop of Rupertsland wrote : 'It is to supplement the efforts of the Canadian Church, and to fill up what is lacking in its power to help at this crisis in the history of the Canadian West, that I desire to see the Church in the Motherland make a supreme endeavour just now.' That endeavour we are making ; for, as we said in our former letter, the future history



A parish in Canada is often as large as a diocese in England, and the churches are few and far between. Built simply, the church of St. Thomas, Naseby, Sask., is typical of Canadian churches

of the world will largely depend upon what this multitude comes to be in character, in faith, and in life."

His Majesty the King, when Prince of Wales, was among the first to contribute towards the fund.

Many societies at work in Canada, and hampered for want of means, have received grants from the Archbishops' Fund. Further information with regard to it will be gladly given to those interested, and leaflets will be sent them on application to the secretary, Archbishops' Western Canada Fund, Church House, Dean's Yard, Westminster.

The splendid work of Archdeacon Lloyd in Saskatchewan has been assisted by this fund. The Archdeacon is a well-known worker in connection with the Colonial and Continental Church Society. When in England, in 1907, in search of men and women to carry on the Church work in Canada, Archdeacon Lloyd was asked repeatedly whether there was no field for women workers. He replied that there was any amount of work waiting to be done, but that there was no way of paying even the expenses of maintenance for such workers, as more money was needed to provide clergy alone than was forthcoming.

#### A Field for Church Workers

Four ladies then offered to go out at their own charges, and were accepted by the Colonial and Continental Church Society as members of their colonial staff. The Ladies' Association of this society undertook, with the help of Miss E. L. Newham, sister of the Bishop of Saskatchewan, to raise the money to provide a central Deaconess House in Saskatchewan, which would be the headquarters of the women's work; £400 was raised through the efforts of the association, and £100 was given by one of the deaconesses, so that the house has not cost the diocese a single penny. It is understood that all the work of the deaconesses and women workers is primarily of a diocesan character; but help is given in the

different parishes in parochial matters as well, in conjunction with the Woman's Auxiliary of the Canadian Church. It is difficult for those who are acquainted with the manifold activities of women in every branch of parish work in England to realise the difficulties of the vicar, who, unless he has a wife, is left to work single-handed in a parish which, even with a fast horse, he is unable to traverse in a day. There is any amount of work waiting to be done which only a woman can do. Every town in England contains numbers of Churchwomen possessing the necessary qualifications—*i.e.*, devotion to the Church of her forefathers, organising ability, good health, and an income of at least £100 a year.

From one district came a request for "a deaconess of a good all-round parish-work type—something of the good, level-headed female curate kind." Another of the same sort was required for another parish, and in a third a small band of Churchwomen badly wanted a leader who was not one of themselves, able to do what a good rector's wife ought to do. This was in 1908, but little response to these requests has as yet been forthcoming. Hundreds of workers are needed in places where only one can be sent.

#### A Noble Work

One of the most important pieces of work undertaken by the deaconesses—or, rather, by one of them—has been meeting the immigrant trains at Saskatoon in order to provide a friend in need for the numbers of girls arriving from the Old Country with practically no knowledge of the new—a country, we are told, being filled up so fast by new inhabitants that there has been no one with time and leisure and power to arrange for their finding even suitable lodgings, which are often, indeed, not to be found by strangers in the place.

Miss Simcox, who has undertaken this work single-handed for two years, but who now has an assistant in Miss Field, tells us that her day in summer begins by meeting the 5 a.m. train, which may be up to time, or may be many hours late. The trains are often hours behind time. It is quite impossible to get letters and telegrams to some of the homesteads, as the farmers only come in for letters about once a week. A girl's chance of being met is remote, even on the right day. Where is she to wait until she is called for, or sent for? Saskatoon is by no means the only place needing a "receiving house" for such girls along the 13,000 miles

of railway, but it is one of the specially important ones. Four railway lines now pass through Saskatoon, which ten years ago consisted of one long street.

Miss Simcox has opened a registry and inquiry office in the town, which is proving an inestimable boon to hundreds of women and girls. On Sundays she entertains any girls who care to go to the Deaconess House to tea. They sing hymns afterwards, and often go with her to the evening service.

#### Sunday-school by Post

A splendid piece of work among children is carried on by Miss Bolton—"Sunday-school by post." Many of the immigrants who arrive at Saskatoon are on their way to lonely farms miles from any place of worship. The children's names and addresses are taken, and each month they receive "lessons" by post. Prizes are offered for answers to questions, and the competition is very keen among these scattered children, who have never seen each other.

Boys and girls in England can help with this work by joining the Log Hut League. They are then provided with collecting-boxes in the shape of little log huts, and some of the money they collect pays for the lesson papers, Catechisms, etc. Many of them send various magazines when they have finished with them themselves. It does not matter in the least if they are a month or two old, the children are just as delighted with them. Each child is sent a Christmas-card, timed to arrive as near to December 25 as possible. Many of these are also contributed by members of the Log Hut League.

#### Openings for Teachers

The secular education of children in Western Canada is well looked after. The Government opens a prairies for every twelve children of school age. In one province alone schools are being opened at the rate of over three hundred annually. The demand for teachers increases almost daily. The field is thrown open to:

1. Properly certified teachers from Great Britain.
2. Those who can easily be trained.

English teachers are preferred by the Canadians to American ones. The salaries are good, being about £10 a month, rising to £25. This money has the purchasing value of about two-thirds of English money. Teachers usually board with farmers, paying from £4 to £5 a month.

The Committee of the Ladies' Association will be glad to hear from any

Church of England girl over twenty years of age, not trained already as a teacher, but holding either:

1. Oxford Senior Local Certificate.
2. Cambridge Senior Local Certificate.
3. London Matriculation Certificate.
4. King's Scholarship Examination Certificate.

N.B.—No others are eligible.

The Canadian Education Department requires all candidates untrained in teaching to pass through a normal training (of about two months duration) before being placed in the field. Teachers must pay their own passage out (about £20) and their board during training (about £5 a month, including books and stationery).

Bursaries of £20 each will be lent by the Ladies' Association to a limited number of Church of England girls who satisfy the Committee that they are suitable for this work, but are unable to pay for their own maintenance during training.

#### Trained and Certificated Teachers

The Education Department of Saskatchewan will accept certificated teachers who have taken a full two years' course at a recognised training college in England. Churchwomen who are already certificated, and who wish to take up teaching in North-West Canada as a directly missionary work, may have the great advantage of the guidance and help of the Bishop of Saskatchewan, Principal Lloyd (late Archdeacon), and Miss Simcox. The Bishop desires that all such should apply to and be accepted by the Women's Work Committee of the C. C. C. S.

All further particulars can be obtained from the secretary, Women's Work Committee, C. C. C. S., 9, Serjeants' Inn, Fleet Street, London, E.C.



Interior of St. Thomas' church, Naseby, Sask. Western Canada is in great need of the erection of churches to provide for the fast-growing population



## THE ARTS

This section of *EVERY WOMAN'S ENCYCLOPÆDIA* tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on :

### Art

*Art Education in England*  
*Art Education Abroad*  
*Scholarships. Exhibitions*  
*Modern Illustration*  
*The Amateur Artist*  
*Decorative Art*  
*Applied Arts, etc.*

### Music

*Musical Education*  
*Studying Abroad*  
*Musical Scholarships*  
*Practical Notes on the Choice of Instruments*  
*The Musical Education of Children, etc.*

### Literature

*Famous Books by Women*  
*Famous Poems by Women*  
*Tales from the Classics*  
*Stories of Famous Women*  
*Writers*  
*The Lives of Women Poets, etc., etc.*

## THE DIFFICULTIES OF PIANO-PLAYING

By MARK HAMBOURG

Practical Hints to Students—The "Capacity for Taking Pains"—Possibilities of the Pedal—Touch—Bad Methods of Teaching—Developing Memory—The Professional Pianist

To a great extent it must be admitted that there is no royal road to success in the learning of any business or recreation. At the same time, however, there are various methods which, if carefully borne in mind and practised, cannot fail to prove of value to those who will study them.

In particular, this rather trite remark applies with great force to the art of playing the piano, for, so far as pianoforte-playing is concerned, the acquisition of a good, not to say perfect, mechanism is of great importance, as, without it, it is impossible to give anything like adequate expression to real talent and culture.

Musical talent is a gift—let every student bear that fact in mind; while, on the other hand, mechanism is an acquirement, the successful study of which calls for that "infinite capacity for taking pains," in which words that indescribable quality "genius" has been so aptly described.

I am strongly of the opinion that the chief reason which makes the piano the most difficult of all instruments to play well lies in the fact that, unlike the violin, which becomes almost a living creature even in the hands of an amateur, the

piano is a "material" instrument, made of wood and steel and by the scientific calculation of man. But, alas! it lacks altogether that living individuality which is such a striking characteristic in—well, a Stradivarius violin, for example.

After all, there is no attribute of man, other than speech, to which music is quite so much akin. On that account, even to the greatest piano-players, it must always be a continual struggle as to how best to overcome the drawbacks of the material element in the piano—in other words,

make this instrument "speak," for sound that conveys no real meaning to the brain must inevitably resemble an inconsequent flow of empty words, which fall heedlessly on the ear, leaving little or no impression behind them.

Happily, however, as some slight compensation for this great drawback, the piano possesses a certain adjunct which, if handled properly, goes far to bridge over the gap that divides the inanimate from the living. That adjunct is the pedal. And I would earnestly counsel young pianists desirous of producing lasting and satisfying impressions when playing to devote



Mr. Mark Hamburger, the famous pianist, who gives herewith special hints on piano playing to readers of *Every Woman's Encyclopaedia*.

their most strenuous energies to a careful study of "the possibilities" of the pedal, by whose help alone can hard outlines be rounded off and soft tones be blended the one into another. No less a master than Rubenstein was wont to call the pedal the soul of the piano—a definition which cannot fail to appeal to every advanced student.

With regard to "touch," I am well aware that many people will tell you that it is entirely a natural gift. This, however, is not quite so. Touch is certainly an asset which can be acquired, although, obviously, some people are blessed with hands physically disposed to be more flexible and responsive to training than those of others, and on that account the gift Nature has bestowed upon them enables them to arrive more easily at that beauty of tone which their less bountifully endowed brothers and sisters can acquire only after long and protracted labour.

#### The Acquirement of a "Touch"

Still, I am none the less convinced that all intelligent students of the piano can obtain a fine touch if only they possess sufficient continuity of purpose to devote that amount of time and thought which its acquirement calls for. Experience has taught me that thus far, and thus far only, does Nature come into the matter—that some people possess "natural" hands, and others hands which by arduous training can be made "natural."

What is the secret of a fine touch? It lies a great deal from a practical point of view in the preserving of an absolutely flexible wrist when striking the notes, and, in a lesser degree, in effects of rhythm. By this I mean careful observance of the exact time one note should be held on before relapsing it for the next one. So far as the ear of the listener is concerned, these lengthenings cannot be consciously detected, for they are, of course, measured only in the merest fraction of seconds, and on that account the effects the pianist strenuously endeavours to produce may be said to be brought about entirely by subconscious means.

#### The Force of Example

It has frequently occurred to me that many players, if their methods of playing can be taken as a true guide, cherish the belief that, in playing, the fingers should assume the shape of a hammer. Many teachers believe that the fingers should be lifted high when striking the keys, but I do not agree with this.

No. On the contrary, I have found that the higher the finger falls, the less power has the pianist to control the force with which the key is touched. Of a great pianist, now long dead, a critic once wrote: "The notes seemed to just ripple off his finger-ends with scarcely any perceptible motion." Why was this so? Simply because this pianist, instead of striking the keys with an uncontrollable force from a height, poised them from a short distance, and so could regulate the force of his touch. It has always seemed to me that the

principal reason why the results of years of study are small with many students of talent lies in the manner of teaching, and subsequent practice. Much too early in this study the pupil often is occupied in learning pianoforte compositions of all sorts and kinds without obtaining any material improvement in that all-important quality—his technique. No; if really ambitious and intelligent pianoforte students would be content to learn fewer pieces, and to devote more of their time to technical study, they would acquire a command and mastery over the keyboard which later on could not fail to prove a gift of priceless value.

The cultivation of a good memory is an invaluable asset in the making of the efficient pianist. Personally, I have found the following a wonderfully useful method of getting music indelibly printed on the brain—to choose the evening for the study of some particular piece; then, having committed it roughly to memory, to retire to bed, and there mentally go over the whole work once more, not slurring over a single passage, but thinking it carefully over note by note, chord by chord, as if actually playing it. The next morning, after a little practice, those who follow this method will find that the music which was new to them the night before has become almost as familiar as an old friend. Another essential point to remember is—never learn more than eight bars at a time.

#### Bach's Compositions

"What composer's music is best adapted for developing the memory?" is a question the careful student is sure to be called upon to answer. Well, in my opinion, there is no composer whose works are so admirably fitted for developing the memory and, at the same time, encouraging a perfect independence of thought and execution as those of Bach. In these are to be found the most complicated forms of polyphonic writing, where the mind must ever be on the alert to decipher the many different voices, each of which possesses its own individual working.

And now let me warn the beginner not to be discouraged by the lighter contrempts which beset an artist. These are, after all, inseparable from every career. In my own case, I well remember a certain occasion when the wrong music arrived at the last minute at the concert. I was right on the platform, preparing to strike the first chord, when, at the last minute, the leader of the orchestra, inspired by a merciful Providence, leaned forward and whispered to the conductor that the band had got the wrong music on their desks.

Some untoward happenings, however, fall to the lot of every performer some time or other, and the young one must learn not to be disconcerted, but be ready for every emergency and face the situation with coolness and self-possession.

In conclusion, let me add a few words on the subject of the piano as a profession. To the lucky few it will mean a splendid and

inspiring career ; to the less fortunate many, a struggle full of miseries and disappointments ; at all times a life of arduous labour, both physical and mental.

#### The Professional Pianist

Therefore, to parents who turn to the piano to make a future for their child, and to people who rush with enthusiasm into the profession under the delusion that there is much fame and glory to be obtained with little hard work, to such one must say : " Do not be deceived into thinking of it as an easy life." For one cannot help feeling really sad when one hears of the very large batches of young students who, their first training finished with honours at the numerous *conservatoires* of Europe, are thrown upon life every year, all certain of success, thinking, each one, that, at any rate, he or she is going to set the world on fire ; and then one observes that, of all these thousands, few ever arrive at more than just making two ends meet during the rest of their careers. I think in the artistic callings, more even than in other professions, it is imperative that there should exist in him who wishes to follow such paths a real inborn disposition and natural talent. No cleverness can make up for their absence, no power of brain or capacity for hard work. They are the spring, without which the artist's work dries up and comes to nothing in the end.

It seems that a really clever man with a fine brain can distinguish himself in most other vocations according as circumstances may lead him. For instance, a great lawyer can be a successful Minister of State in whatever department he may be called upon to work ; but it is rare that any artist arrives at a great eminence by superior intellect alone. On the contrary, some of the greatest of them have not, I think, been exactly what one would term extremely clever people in the ordinary sense of the word. The mind of the artist must be endowed with imagination more than intellect, instinctive understanding of human emotions before logic, personal magnetism rather than clear reason.

Therefore, I would earnestly insist on the advisability of the aspiring candidate making quite certain that he or she possesses decided talent before venturing on the steep path of a pianist's career, for I have no doubt that, had this question of disposition been considered more seriously, in many cases much misery, bitterness, and disappointment might have been avoided to musicians. Optimists say that there is room in the world for everybody, and perhaps it is so ; but even the strongest must receive a great many hard knocks, bruises, and blows before he can even find a standing place. When once he is there, moreover, he has to keep there, and this is not easy in these days of keen competition.

MARK HAMBOURG.

## THE "SPENLOVE" SCHOOL OF LANDSCAPE PAINTING

By GLADYS BEATTIE CROZIER

*Continued from page 2122, Part 17*

**The Advantage of Students at Different Stages Working Together—Curriculum and Fees—The Outdoor Sketching Class, its Methods and Members**

STUDENTS who are already finished artists, but who, feeling they have still more to learn—as the true artist always must—return from time to time to the studio to put

in some more hard work. They will probably produce numerous drawings, paintings, and sketches, and will bring them to receive Mr Spenlove-Spenlove's criticism and advice towards the latter part of the lesson, when the class has been well started and he has at last found a few free moments to spare.

One of these, a beautiful study, full of poetry and imagination, showed a pool with nymphs bathing by the light of the moon, with a wonderful effect of the light shining through trees into the glimpse of dark water.

Mr. Spenlove-Spenlove finds that this plan of having students at all



A demonstration lesson out of doors. The master painting a landscape before a class of students

stages of progress working together in a single class-room is very helpful to beginners, for the advanced ones form a ladder leading them on and encouraging them to further efforts towards success.

Many of the students, who are anxious to be able to introduce figures into their landscapes, work from draped figure and costume models posed in the studio on one or two days a week. These models are chosen with a special view to their subsequent introduction into the students' landscape pictures. Elves, fairies, milkmaids, herdsmen, woodcutters, and harvesters all visit the studio in turn.

#### Fees, etc.

The school year is divided into three terms, or sessions, of twelve weeks each, the spring lesson beginning on the second Monday in January, the summer session on the third Monday in April, and the autumn session on the fourth Monday in September.

Classes for general painting and drawing, both elementary and advanced, are held on three mornings a week from 10 till 1 o'clock, for which the fees are four guineas a session. Pupils drawing or painting from the living model, either draped or in costume, pay half-a-guinea extra for the term.

The fees for the special landscape painting classes and landscape demonstration classes in the studio, which are held on Tuesday, Thursday, and Friday mornings from 10.30 to 1, and during the afternoon from 2.30 till 5, are as follows :

Per session of twelve weeks or twenty-four lessons, two mornings or two afternoons a week, £11 11s.

For a course of twelve lessons, two mornings or two afternoons a week, £6 6s.

For a half course of six lessons, one afternoon a week, £3 13s. 6d.

The fees for special private demonstration lessons at the studio on "the art of picture making," lasting for about an hour, are £11 11s for a course of twelve lessons, and £6 6s. for a half course of six lessons, while the fee for a single private demonstration lesson is £2 2s.

Lessons in landscape painting are also given by correspondence, for which the fees for a course of twelve criticisms is £5 5s., and Mr. Spenlove-Spenlove also gives special private lessons at his London studio, The

Corner House, 69, Addison Road. Mr. Spenlove-Spenlove also holds a series of special outdoor classes two days a week, during May, June, and July, at Eynsford, in Kent, which, though only a few stations beyond Beckenham, and but a half-hour journey from town, is one of the most picturesque spots imaginable, and boasts, besides a charmingly picturesque stone bridge, a stream with overhanging willows, meadows and orchards, haystacks and picturesque barns galore, and a row of real old Queen Anne cottages.

A picturesque cottage at the further end of the village, right out in the country, provides a pleasant rest house for students, and here simple meals can be obtained and easels and painting outfits stored, and it affords besides a very handy place of refuge in showery weather.

#### A Sketching Class

The members of the sketching class meet at Victoria soon after 11 o'clock, and on arrival at Eynsford scatter throughout the village to spend the whole day studying out in the open. Each student picks out her own subject for a sketch, and sits down to paint it, while Mr. Spenlove-Spenlove strolls briskly from pupil to pupil to give each one a brief but most pertinent and illuminating lesson on the piece of work in hand before passing on to the next.

The members of the class often range from finished artists, who are already successful exhibitors at the various picture shows of note, to young girls who are making their first tentative steps in the direction of landscape painting or sketching. Mr. Spenlove-Spenlove's keen interest and helpful enthusiasm over their work is the same for all, and the way in which he gives students confidence in their own powers and brings them on in their work is astonishing.

Good lodgings are obtainable at Eynsford, and Mr. Spenlove-Spenlove's students often spend a month or two down there during the summer months, joining the outdoor classes two days a week, and working by themselves between whiles.

The fees for the outdoor classes are £6 6s. for twelve meetings, and £3 11s. 6d. for six, and as the number of pupils joining each class is strictly limited, each one gets much individual attention.

## THE MUSICIAN'S HAND

THE importance of the hand in the production of musical sounds causes its study to be of the greatest possible interest, not only to teachers, but to every enthusiast and critic in the world of musical art.

There is much to learn about fingers, wrists, and palms in their immediate connection with music, for their possibilities and limitations are more of an open book than students are led to believe.

To study first the fingers and the way they are placed in regard to their span is a very important point. When the span is obviously

great between the first finger and thumb the piano is the best instrument to learn. Chords, octaves, and arpeggios always come easier at the keyboard if Nature has arranged for roominess at just this part of the hand, as illustrated in Fig. 1.

The thumb itself for piano work must be a well-developed one. The teacher who takes his profession casually overlooks this point, and tries, in consequence, to make good pianists where Nature has set a handicap. Octave playing, in particular, is most laborious with short thumbs, since their

curtailed length lessens the span already described as a need.

For the keyboard, long, tapering fingers are undesirable. Superficial knowledge about the hands has led many to believe that this type of finger denotes much artistic power. In this, power has been confused with appreciation, which is altogether another matter.

Skill at the piano is most easily attained when the second finger is of a length from tip to base equal to that between the base and the wrist. Longer than this is rarely good for executive purposes, though it shows delight in music in a dreamier kind of way.

Flat palms can only mean much laborious practice to attain even moderate proficiency as a pianist. When the underpart of the hand is arched, difficult passages are mastered by leaps and bounds, and listeners are electrified by the ease with which a strenuous *presto* is accomplished.

The width of the hand from knuckle to knuckle is another feature to find a place in these careful calculations. Rather curiously, many finished pianists, and violinists, too, show this measurement to coincide with that of the second finger, and the back of the hand from middle knuckle to wrist.

The very pronounced filbert finger tip is by no means the ideal one for the pianist, despite the exalted place the poet gives it. All those subtle changes of tone possible to the piano are drawn from it by the tip which is just prettily domed and nothing more.

The idea that the dome will flatten with practice is erroneous, for there is abundance of elasticity in the musician's finger-tips, a resilience, indeed, unknown in other spheres of artistic power.

In Fig. 2 is shown the position of the hand that every pianist should try to attain. When examined carefully, it will be seen that there is no exaggeration whatever in the pose, which is natural and beautiful.

The wrist is not unduly arched; it is, indeed, level along the arm with the elbow. The slight droop of the back of the hand is maintained by a little downward pressure at the base of the knuckles, a pressure which provides that perfect arch of strength on which the executive power depends.



Fig. 1



Fig. 2



Fig. 3

Of late, many professors have arisen at home and abroad who advocate a position in which the wrist droops in quite exaggerated fashion beneath the knuckles' level. Such a pose is ugly in the extreme, while the whole construction of the hand is against it in the matter of strength.

To return to the illustration, the fingers show very graceful curving; there are no prominent knuckles, no upheavals from base to tip that make the hand look gaunt or bony. In this attitude the fingers can take runs and shakes, turns, mordaunts, and *arpeggios* with accuracy and perfect finish of touch.

The hand and wrist, by this special poise over the keyboard, can attack chords and octaves without that objectionable sense of labour evinced by so many pianists, amateur and professional. Their power is a perfectly independent one, and needs no augmentation from bodily contortions and bendings. To watch their movements is to know to the full the poetry of motion, and to feel no apprehension of exaggerated action.

In Fig. 3 there is shown the span of the violinist. This should be rather an abnormal distance between the third and little fingers. Width in this direction, too, is necessary for playing the violoncello, an instrument which requires good strong fingers of a shapely type. A wan-looking hand is perfectly useless for strings, for very decisive pressure is needed in forming the notes; if the power to give this is absent, squeaky playing is the inevitable result.

The hand which has shortcomings, which lacks symmetry and good proportion, can, as a rule, never achieve much with any instrument, however great its owner's musical appreciation. In this connection a great deal of time, money, and labour are spent uselessly, both in schools and under private tuition in the home.

Good voices go with all sorts of hands, for the executive power here is with the vocal organs, which means, of course, that span, palms, and tips need not come under consideration.

The people who love music but cannot play could very well interest themselves in musical studies of a non-executive kind. Indeed, their appreciation is a talent awaiting development on its own peculiar lines.



## WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

*Practical Articles on Horticulture  
Flower Growing for Profit  
Violet Farms  
French Gardens*

*The Vegetable Garden  
Nature Gardens  
Water Gardens  
The Window Garden  
Famous Gardens of England*

*Conservatories  
Frames  
Bell Glasses  
Greenhouses  
Vineries, etc., etc.*

### JULY WORK IN THE GARDEN

By HELEN COLT, F.R.H.S.,

*Diploma of the Royal Botanic Society*

**The Flower Garden—Roses—Conservatory and Greenhouse—Stove and Fern House—The Vegetable Garden—Fruit Garden—Fruit under Glass**

EARLY bulbs can this month be taken up, cleaned, and stored, except those which are to remain in the ground for naturalising.

Much attention will be needed in flower-borders as regards hoeing, weeding, staking, tying, and watering. A top-dressing of good old manure is of great benefit to herbaceous plants during sultry weather.

As soon as carnations are in bloom, these should be layered, watering to complete the operation. They will then remain undisturbed until rooted, after which the layers should be transplanted to nursery beds. If the stems are very numerous, some pipings may be taken as well, putting them in gentle bottom heat. Where last year's seedlings are layered, only those should be chosen which have good flowers.

The weaker branches of dahlias may be thinned out, and the plants staked as needful. Double-flowered herbaceous plants may be propagated by cuttings. Seedlings of perennials and biennials sown last month should be pricked off into good soil. Seeds of plants for spring bedding may be sown, as last month, but the seedlings must be kept carefully shaded from hot sun. Look over the shrubbery, and prune back any overgrowing subjects.

#### The Rose Garden

Budding may be continued this month, in dull weather for choice. Give liquid manure to late-blooming roses, and plenty of water where required. Syringe for greenfly, and keep the trees as healthy as possible.

Lawns and walks must be rolled when damp enough, grass be kept neat by cutting, and paths weeded. If weed-killer is used, it must not be put on paths where there is

a box edging, and care must also be taken that it does not scorch grass edgings.

Peg down bedding pansies and violas. Keep the flowers picked off these and other plants. Strike cuttings of pansies and violas in a shady situation.

Some plants in the rock garden will need regulating this month, or the stronger growers will be apt to encroach on more delicate subjects. The former should be carefully cut or pinched back.

#### The Conservatory and Greenhouse

Chrysanthemums should be in their flowering pots by the end of this month, and the plants then kept well watered, overhead as well as at the roots in very dry weather. A little soot-water from time to time will prove an excellent stimulant. Attend carefully to staking, tying out the growing shoots.

Tuberous and fibrous rooted begonias, hydrangeas, and such decorative subjects as fuchsias, celosias, pelargoniums, etc., will keep the conservatory gay this month.

As indoor pelargoniums, etc., go out of flower, they should be stood out of doors, and induced to make strong growth, from which cuttings can at once be taken and struck out of doors in a shady place. Hydrangeas may now be propagated by layers and cuttings.

Azaleas and other hard-wooded plants, stood outside to ripen the wood, should be syringed at once if thrip or red spider appears, turning the pots on their sides.

Violets will require plenty of water at the roots, and should be syringed constantly as well. Hoe the ground between the lines, and see that all runners are pinched off.

If plants of schizanthus have been stood in a cold frame after flowering, and kept damp, seedlings will be appearing and the old plants must be removed. Fresh seed of schizanthus may also be sown this month for a succession.

Keep houses well shaded and ventilated during trying weather, and use the syringe freely morning and afternoon. Richardias should have abundance of water and be plunged in ashes. Keep all greenhouse climbers regulated and trained.

#### The Stove-House

The young wood of creepers should be trained near the roof.

Plants flowering in the stove-house may be brought into the conservatory for flowering.

Most plants will appreciate shade this month, except dracænas and crotos, which colour best in full sun. Shade the fern-house heavily, and preserve a very moist condition, but do not allow much water on the leaves of fine-leaved ferns, such as maidenhair.

#### The Vegetable Garden

Celery should be planted out this month for a main crop. Give plenty of water in dry weather.

Remove the weakly shoots from cucumbers, and any badly-shaped fruit. Copious watering will be needful.

Tomatoes must not be too freely watered, but a mulch of manure may be given to assist their growth, hoeing the ground before doing so. The plants should be kept to two stems, all side shoots being removed. Staking must not be done too tightly, to allow for swelling of the stems, but be careful that these are not left to blow about.

Cabbages sown in May may now be put out for winter use, planting them a foot apart. In favourable localities two or three sowings should be made towards the end of the month, either broadcast or in drills.

Plant winter greens in all vacant places, choosing showery weather for the work.

Cauliflowers sown in May will be ready for transplanting during July into rich, well-cultivated ground.

The plants should stand at least eighteen inches apart, the drills in which they are planted being two feet away from each other. Lettuces may be sown for a succession; the seedlings must have plenty of water, and the beds be hoed frequently. Sow parsley now for early next year.

A shady border should be used if possible for growing small salads during the hot season.

Stake peas, and earth up where needful. Dwarf varieties may suitably be sown for late succession.

Scarlet runner beans will also require staking; this should be done in good time, or the growth will become troublesome. Stout stakes, six feet in height, must be put firmly in the ground, and the tops crossed about eighteen inches down, with other stakes placed horizontally across the top.

French beans should now be sown at once for an autumn crop, and may suitably follow after early potatoes, as may also a crop of turnips for autumn use. Kidney beans may be earthed up slightly, and the last crop sown early in the month.

#### The Fruit Garden and Fruit Under Glass

Bush fruits, such as currants and gooseberries, should have some of their summer wood removed, where this is likely to shade the fruit. Gooseberries must be highly fed to produce large fruits, either by top-dressing with cow or sheep manure, or by supplying an artificial fertiliser.

Strawberries can now be layered, and the runners afterwards planted out in showery weather, so as to be in time for a good crop of fruit next year. Old beds which have become unfruitful should be cleared, manured, and planted with a different crop.

Give a little stimulant to peaches and nectarines which are fruiting, watering well afterwards.

Pears and plums trained on walls or as espaliers should have the strongest shoots stopped five inches beyond the old wood. Tie in strong shoots to take the place of old branches, and thin out weakly wood. Leave any good growths near the base of the spurs, as if cut back in winter these will in time form fruiting spurs. This can be done with any wall fruit-trees which bear on spurs.

Dessert plums should have the fruit thinned, to perfect individual fruits.

Outdoor vines should be looked to, and all useless shoots removed. Thin out the smallest berries regularly.

Trees which have been grafted should be looked over, and care be taken that the branches are not blown about. Remove shoots or suckers which might rob the scion of its proper nourishment. Continue budding fruit-trees this month.

In the vineyard, late grapes must be thinned to prevent decay later on, and the laterals of vines stopped as required. Rub a little sulphur on the grapes. Water outside and in, as necessary, and give plenty of air, especially to grapes which are colouring.

Pines should be treated as last month if the work is not complete. Shade during the hottest part of the day.

Figs may have nourishment, but do not syringe when the trees are bearing. Remove laterals to one leaf.

Pinch out the lateral growth of peaches, and keep ripening fruit on the dry side. Keep the soil moist, and ventilate early in the day. Allow the fruit two days to finish ripening after it is picked.

Melons and cucumbers should have their growth kept thin. Ventilate melons freely, but do not shade the house. Any plants which show canker should have the affected parts heavily dusted with slaked lime. Cucumbers suffering from mildew must be dusted with sulphur, and sprayed with nicotine if attacked by green-fly.

## SMALL HOLDINGS FOR WOMEN

By A. C. MARSHALL, F.R.H.S.,

*Author of "The Farmers' Friend," "The Family Gardener," etc.*

*Continued from page 2127. Part 17*

Market Weights and Measures—Hedges for Protection—French Gardening—Crops to Grow—Conclusion

If it is your aim to run a small holding on the Family Hamper lines so frequently discussed in this series, market weights and measures will not concern you; but if, on the other hand, it is your intention to dispose of your wares in a wholesale way, you will need to acquire a knowledge of local customs as regards both methods of packing and quantities.

### The Measure of Land

Obviously, the writer is not able to offer very definite assistance in this direction, for the standards vary in the extreme; and where a peck measure in one market may signify 1*4* lb., in a neighbouring town quite another interpretation may be put upon the term. Undoubtedly, the wisest method is to investigate personally, and there are certain to be kindly disposed officials ready to assist the tyro.

The measure of land will, of course, be familiar to my readers, for it is naturally the common square measure we learned as schoolchildren. Perhaps in our classroom days we doubted its true value, but from a market garden standpoint it is essential for accurate calculation. As a general rule, so many rods of ground should be allotted to each crop, for by following this plan the keeping of accounts will be very much simplified. For instance, let us suppose that you are growing 10 rods of winter onions. You will know that there are 40 rods in 1 rood and 4 roods in an acre. It will therefore be an easy matter to work out the actual rent of the piece of land, to which you will add cost of seed and of labour, thus gaining the net figure of production.

To the uninitiated this may appear a quibbling arithmetical problem, but every workmanlike market gardener does actually produce such figures, so that he may know the detailed profits of each individual crop. It is only by following this plan that one can determine which crops are the most remunerative and which are least worth growing. Incidentally, scrupulous accounts are the best safeguard against wastage.

### Spraying

Much has been written about the spraying of market garden plant life, the object of the operation being naturally to check the breeding of pests and to ensure healthy crops. So far as small holdings for women are concerned, spraying is a task that need not be followed, except in the case of

potatoes, which, through excessive rainfall or disease, may be expected to suffer in productivity. Even then it is doubtful if spraying is really profitable when one takes into account the cost of solution and of the spraying machine. If one possesses a sprayer for fruit-trees, then by all means use it for potatoes; but the operation might otherwise be left alone, though it is true it may be performed with a large garden syringe. In any case, I give the formula for those readers who may require it:



Ordinary chimney-pots costing 1s. 3d. apiece may be used for forcing early rhubarb, and are as effective as rhubarb pots costing 3s.

### Potato-Spraying Solution

10 gallons of water,  
2 lb. sulphate of copper, and  
2½ lb. washing soda.

In a market garden that is bleak, and exposed to the north and east, from which quarters our bitter spring winds usually come, shelter of some kind is essential, or many of the crops will inevitably suffer. Beech and hornbeam make as good a shelter hedge as is possible, and their brown leaves will brave many a winter storm and break the nor'-easterly gusts. Holly is, of course,

even better, but it is slow of growth. As for the privets, they extract so much goodness from the ground around them that they are not advisable.

An excellent shelter hedge can be made by employing the French withy. Its finer strands are in constant demand for tying the bunches of turnips and onions, and if the hedge is planted thickly and clipped twice a year it will assume quite a bushy habit. As a general rule, withy clumps are to be found in ditches along a country lane; but the French variety, with its bright-coloured bark, is preferable to the English kind, being far stronger. To make a withy hedge, collect the strands or cuttings, and divide them up into lengths, each length not to exceed 15 inches. Now set your garden line where the hedge is to be planted, and, starting at one end, drive your digging fork into the ground close up to the line. Withdraw the fork, and into each of the holes formed by the tynes place one length of the withy. Tread the ground firmly round the cuttings, and in a few weeks the bright, green leaves will appear. Withy will root almost anywhere, and if it is planted in this manner failure is practically impossible.

In dealing with market gardening for women, the writer has so far refrained from approaching the subject of Intensive Cultivation, or French Gardening, the term by which it has come to be universally known. Briefly, the system is to force along very early crops by means of bell-glasses and immense quantities of manure, or else by a system of hot water pipes running beneath the ground. It is a style of gardening that has been much discussed, and there are in this country lady gardeners who are finding it most remunerative. At the same time, the adherents of French gardening who are reaping striking benefits are they who have actually studied on the Continent or under Parisian exponents. Certainly the system is one demanding great financial resources, and the lady with slender capital and only a beginner's knowledge of the rudiments of horticulture should leave French gardening severely alone. After all, we cannot war against our fickle climate; and the Frenchman, with his thousands of cloches, or bell-glasses, has not only the experience of generations on his side, but the sunshine as well.

And now a word as to the etceteras of a

market garden. Besides the tools, already dealt with, there are seed-boxes, sticks for tying purposes, tying material, labels, and so on. All these materials should be purchased at dealers' or trade price, and ought not to be obtained from the sources drawn on by the amateur gardener. There is a weekly journal published under the title, "The Fruit Grower and Market Gardener," price 1d., and obtainable to order through any news-agent, in which publication will be found advertisements dealing with this class of business. A tabulated list of current market prices for flowers, fruit, and vegetables is also contained in the journal.

Seed-boxes, such as that illustrated in the accompanying photograph, are usually purchased packed "in the flat." That is to say, the various pieces of wood that go to make the box are sold cut to size and finished off, so that it only remains for the purchaser to nail the sections together. The price depends upon size, but the average box costs 1½d. Another photograph depicts a substitute for the rather expensive rhubarb-pots, the chimney pot costing less than half the price of the recognised receptacle, though it proves equally effective.

The finest school of all in which to learn market gardening is that of experience. There is no master to equal it. Commence your undertaking with the fixed intention of doing your best, and when the disappointments come—as some surely will—bear them bravely.

#### Crops to Grow

*(continued from page 2127.)*

**TURNIP.** The turnip requires to be grown quickly to bring it to perfection, as during protracted growth it is apt to become woody and strong. The ground should be in good tilth, but not freshly manured, and sowing should take place in March, April, and May. A sowing may also be made in the late summer for the sake of the turnip-tops, which are sold as winter greens.

**VEGETABLE MARROW.** Beds for vegetable marrows should be in an open situation, and should be made up with an abundance of well-decayed manure, thoroughly mixed with the soil. Seed should be sown singly in small pots late in March, and housed in a frame or under similar protection, and the first week in June the plants may be bedded out. There should be at least 15 inches between each plant, and room must be allowed for the vines to run in the case of free-growing kinds.



Tomato seed must be set an inch apart and if a table knife is used this tiny seed may easily be placed the correct distance asunder



## WOMAN'S RECREATIONS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that when the Encyclopaedia is completed the section will form a standard reference library on woman's recreation.

### Sports

Golf  
Lawn Tennis  
Hunting  
Winter Sports  
Basket Ball  
Archery  
Motoring  
Rowing, etc.

### Hobbies

Photography  
Chip Carving  
Bent Iron Work  
Painting on Satin  
Painting on Pottery  
Poker Work  
Fretwork  
Cane Basket Work, etc.

### Pastimes

Card Games  
Palmistry  
Fortune Telling by Cards  
**Holidays**  
Caravanning  
Camping  
Travelling  
Cycling, etc., etc.

## THE ART OF PUNTING

Written and Illustrated by GLADYS BEATTIE CROZIER

Reasons Why Punting is the Most Popular River Sport—When to Practise and How to Acquire a Good Style—Points to Remember—Rules of the River—The Stroke and Length of Reach, etc.

PUNTING is one of the most popular and delightful summer pastimes, and everyone will agree that there are few more charming up-river sights than a pretty, graceful-looking girl handling a punt with ease and skill.

Nowadays punting has become the accepted mode of river travel, and one sees half a dozen punts to one skiff or canoe going through the up-river locks on Saturdays and Sundays filled with gay, laughing, young people on pleasure bent.

### A Comfortable Boat

The reason is not far to seek, for a punt is quite the most convenient form of craft in which to spend a long day on the river. Being flat-bottomed, there is no necessity for trimming her every five minutes, and the occupants can lounge at ease upon the comfortable cushions with which every self-respecting punt is furnished. Then, too, a small table to fit across the punt, which folds up flat when not in use, does away with the necessity for finding a landing-place for meals; while at the back of the punt there is ample space for the storing of kettles—specially contrived to boil in the boat—picnic baskets, and last, but not least, coats and waterproofs for the entire party.

The rules for correct punting are very strict, and it takes quite a week or more of strenuous systematic practice before the

novice can steer a good, straight course with a couple of passengers on board in the eyes of a critical audience.

In the punting competitions for ladies, which are organised at the various regattas, style counts for at least as much as pace in the opinion of the judges, each lady competitor for this reason as a rule covering the course alone.

The choice of a suitable punt and punt-pole is most important, for it is impossible in punting to make a good effect with an inferior craft such as many watermen will hire out to the feminine would-be punter, who has evidently no idea as to what points to look for when selecting a boat.

### The "Points" of a Punt

First of all, then, the longer and narrower the punt is, the straighter the course it is possible to steer with it. A short, tub-shaped boat should be strictly avoided. A 2-feet 9-inch, or at most a 3-feet punt, fitted to carry two passengers, is the widest craft which can be successfully handled by a lady.

It should be fitted with two backs fitted into grooves made in the sides of the punt, and two mattress-like cushions made the right width to fit them, and long enough also to form comfortable seats along the bottom of the boat.

Four smaller cushions should also be provided, and the entire set of cushions—if the

—a piece of information which any waterman will be able to supply.

It is very important to acquire a good style in punting from the outset, for when once this is fixed, it is almost impossible to alter it, and for this reason if a lesson or two can be obtained from a really good amateur, or from one of the riverside punting coaches, who have been professionals in their day, so much the better. If this is impossible, however, much may be done by bearing the following rules in mind.

#### Some Rules

- When punting alone in the boat, stand almost in the middle of the punt, close to the right-hand side, in order to make a slight keel by means of your weight.

- Punt on the right-hand side of the boat, at least while learning, because this enables you to get the first pull on the pole with the right hand and arm—almost always considerably the stronger in a woman—and when the art of punting on that side has been mastered, by all means practise punting from the left-hand side also, for to be able to punt from either side is often a great advantage, especially for punt racing at regattas.

- Keep the hands quite close to each other on the pole, and never move them from their first position throughout the stroke. When turning the punt, the hands are placed a couple of feet apart, instead of within about six inches of each other.

- Steer entirely by means of the pole on the bottom of the river.* Never steer with the pole in the water behind the boat as though it were a rudder.

- Pick up the pole with three clean-cut movements, never draw it up hand over hand.



The stroke. The pole should pass close to the body of the punter, and the hands should be close together

punt is one's own—should be covered in linen, and embroidered with a large monogram.

Either green, scarlet, or red-brown sail-cloth-coloured linen look delightful on the water.

The choice of a good pole is all-important. The best form of pole is that made of white pine which has been varnished and shod with an iron fork which grips the bed of the river; and to propel a punt of the size described it should measure about 14 feet long and weigh between five and six pounds.

#### Style

See that it is well balanced, free from knots, and absolutely straight from end to end. Before using see that the pole is quite smooth and free from splinters, for these, as the pole is shot into the water through the hand, fling off a perfect shower of water on to the unlucky punter's sleeves and skirt, and after a few yards leave her absolutely soaked through.

If the pole is not quite smooth, it must therefore be thoroughly well sandpapered before it is used.

In order to practise punting have all the fittings taken out, with the exception of a spare punt-pole, a paddle, and a sponge—this latter to be used for baling purposes in case water is shipped in the preliminary struggles in the management of the pole.

For a first attempt wait for a calm, windless day (for even a skilled punter can do very little against a strong head wind), and, sitting on the locker, paddle the punt away from the landing-stage and down stream to the first moderately shallow reach where what is technically known as a "good punting (*i.e.*, gravel) bottom" is to be found



To pick up the pole correctly is important. Directly the aftershave movement is finished, the left hand swiftly draws the pole with a throwing movement through the right hand, which catches it. The left hand then lifts it out of the water

6. Return the pole to the water with a single throw.

The rules of the river must also be kept in mind before venturing upon it :

1. Punts, skiffs, and canoes all give way to steamers and launches travelling either up or down stream, for the reason that the deep launch channel is in the middle of the river, and elsewhere they might easily run aground.

2. Skiffs and canoes give way to punts going either up or down stream, in order that they may hug the banks, where shallow punting water is usually to be found.

3. When punts meet each other, those going down stream give way to those coming up stream—that is to say, they pass them on the outside, leaving the craft coming up stream the course nearest the bank.

4. When going through a lock a punter makes carefully for the wall, and holds the punt there to the side by means of dropping her pole into the water six inches from the outside of the punt, and then drawing it in towards the side, so that it grips the punt to the lock wall.

It is usually necessary to paddle the punt out of the lock, this being done whilst sitting on the locker.

5. Boats pass out of the lock in the following order : first launches, then skiffs, and then punts and canoes.

#### The Punting Stroke

In order to start the punt, a stroke known as a *half shove* is employed. Stand as directed towards the middle of the punt, close to the right-hand edge, with the left foot from 12 to 18 inches in advance of the right one, and the weight of the body evenly balanced between the two. Now drop the iron end of the pole into the water just behind the right foot, and grasp it with both hands placed six inches apart and just above the level of the head, and as far forward as the length of the arm will allow, in the direction of the head of the punt.

The pole is now in a slanting position, and the boat will begin to move forward directly the pull of the arms upon the pole begins.

Length of reach is a great advantage in punting, and when the pole has been picked up and shot into the water a little ahead of the punter for the next stroke, she will find that by bringing her right shoulder round and raising her right heel, she considerably increases her reach on the pole, which, directly it touches bottom, should be grasped as high up as possible by the right hand, which pulls on it until it is within reach of the left hand, which now grips it just above the right one.

Most of the weight of the body is now supported on the left leg, but as the pull of the two hands brings the pole to the body, it twists on the spine for axis, and the weight of the body swings on to the right leg in the course of the turn, while the stroke is completed by the arms being pushed towards the stern of the punt, the right

arm being almost straight at the finish of the stroke.

It is important to apply even and continuous pressure during the entire stroke, continuing this to the finish; for upon the *after shove*—the part of the stroke performed with the arms after the turn of the body—not only much of the speed, but the keeping of a straight course greatly depends.

During the pull of the stroke the right foot



Waiting for a passenger. The passenger should be seated up towards the bows, facing the punter and on the same side, so as to make the punt keel over slightly

travels backwards over the floor of the punt, and comes to rest on it as the hands pass the body, and as the latter turns, and the stroke is being completed by pushing the arms out to their fullest extent in the direction of the stern, the right knee bends, thus giving both additional power and length to the stroke.

The length of the backward step taken by the right foot must be such that the punter can recover an upright position with ease and without the slightest jerk, ready for the next stroke.

*Picking up the pole correctly is a most important point.*

Directly the *after shove* finishes, the left hand swiftly draws the pole with a throwing movement through the right hand, which in its turn catches it, and the left hand then lifts it completely out of the water, the right helping to steady it in a vertical position ready for the next stroke. In order to return it to the water for a *full shove* it must be sent down sharply—not merely dropped—by the left hand, sliding swiftly

through the right, which is raised as high and as far forward as possible ready to grasp it directly it strikes bottom, and the next stroke begins.

#### Steering a Punt

It is the steering of a punt which proves such a special stumbling-block to the beginner.

The lighter the punt and the nearer to the middle of it the punter is able to stand, the easier it is to steer, and for this reason it is best to practise quite alone in the boat until the principles which guide its control have been thoroughly mastered.

Later on, when a passenger is carried, always put her up towards the bows, facing the punter, and sitting on the same side as that from which the punter is punting, to help make a keel. When even a single passenger is carried the punter must retreat at least a few feet towards the stern of the boat in order to preserve the general balance, and when there are two or more sitters, punting must perforce be performed from just in front of the locker.

After a very few shoves with the pole it becomes clear to the punter that no one stroke constantly repeated will take the boat in a straight line from one point in the river to another a couple of hundred yards further down. In order to induce the punt to keep a straight course, instead of progressing in a series of zig-zags, or even turning round and round in mid-stream, each stroke must be slightly varied to suit the immediate need.

#### Stopping and Turning

The fact that the propelling force in punting is entirely applied at one side has a natural tendency to drive the boat away from the side on which the pole is being used. If, when punting down the left-hand side of the river, the punt's nose shows a pronounced tendency to run into the bank, more pressure must be exercised, and the punt gently "pinched" with the pole, during the after part of the stroke.

If, however, the nose of the punt insists upon swinging out into mid-stream, the hands on the pole while passing the body must describe a slight outward curve, instead of passing in a straight line across the chest. This will serve to draw the nose of the boat into the bank, and so straighten her again.

At first the punter will much exaggerate these two movements, but after a little practice they become second nature, and the punter will find herself able to steer a straight course by means of a gentle pressure on the side of the punt, or by the passage of the hands just inside or just outside the punt, without altering the time of her stroke or relaxing pressure.

When the steering of a punt can

be performed down stream, try punting up stream, then, but not before then, when a certain amount of speed in punting has been acquired, it will be necessary to master the art of suddenly stopping the boat in an emergency to avoid collisions with other craft. This is very easily performed by shooting the iron end of the pole forward in a slanting position, and bringing a reverse of the usual pushing movement to bear on it with both hands held rather far apart.

The usual way to turn a punt is to "swing" her round. When going down stream, in order to turn round hold the pole with the iron end in the water at right angles to the punt, which will swing round towards it. If the impetus is not sufficient to turn her completely round, give a shove or two on the bottom of the river in the usual way, and when the head of the boat is facing up stream, steady her by dropping the pole rather wide and drawing it inwards, to prevent her from swinging round again.

#### Suitable Clothes

The best kit for punting consists of a very plainly made linen blouse and skirt (such as are shown in the frontispiece of this part of *EVERY WOMAN'S ENCYCLOPÆDIA*), the blouse cut so as to allow absolute freedom to the arms, indiarubber-soled shoes, to prevent their slipping during the punting stroke, and a rather stiff-brimmed but shady hat trimmed with a wreath of green leaves or a big ribbon bow to match the colour of the dress. Rings must be discarded, for if worn while punting they blister the hands, and all jewellery is out of place on the river. Needless to say, elaborately trimmed muslin frocks should all be avoided, except for occasions such as Eights Week or Henley Regatta, when garden party attire is often worn.



To turn, hold the pole at right angles to the punt, which will swing round towards it. If the impetus is insufficient, a shove or two on the bottom of the river will achieve the desired result.

# HOW TO LEARN TO SWIM AND DIVE

By COLIN HAMILTON,

*Author of "Swimming for Women and Girls," etc.*

## I. THE ART OF SWIMMING

Why All Should Learn to Swim—Easier for Women to Learn Swimming than for Men—A Suitable Swimming Costume—Useful Advice for Novices—How to Act in Cases of Cramp or Drowning—The First Lesson—The Arm Strokes

IT is not, perhaps, too much to say that every woman and girl should learn to swim, for three reasons. Firstly, because it is a health-giving and delightful pastime; secondly, because it is one peculiarly fitted to develop all muscles and portions of the body uniformly; and thirdly, because a knowledge of swimming may not only be the means of saving their own lives, but enable them to save those of other people.

To learn to swim is quite easy, if one gives one's mind to it. The degree of proficiency to which one attains is, of course, largely dependent upon the amount of natural aptitude, perseverance, and pluck which the would-be swimmer possesses, the time which can be devoted to practice, and the opportunities which offer themselves.

Although it is not, perhaps, generally known, women and girls, as a matter of fact, should be able to learn to swim with greater ease than men and boys. The chief reasons are that their bones are lighter and their bodies, as a general rule, more buoyant. In fact, they start with natural advantages over men which should cause most of those not incapacitated by weak heart or other disease to become swimmers as a matter of course.

The elements of swimming should be learned with care and method, and not hurried over. When this is once done, there are few who may not soon hope to attain a sufficient amount of proficiency to enable them to enjoy the pastime. The best place in which to learn is a question of more importance in the case of women and girls than may at once appear. For normally constituted men and boys there can be only one answer if the sea is available, and that is—in the sea. But the swimming-bath presents several distinct advantages for women and girls, more especially if they happen to be of a nervous temperament.

To learn in the comfort and comparative privacy of a bath is in itself a decided boon, but to learn to swim in water that is smooth is an additional advantage. It is true that one misses the buoyancy of salt water when learning in a fresh-water bath, and also the exhilarating effects which an open-air bath ensures. But the lack of these advantages by most people will be considered compensated for by the quietude and absence of discomfort which is often caused by rough water and wind.

The matter of costume is an important one. Nowadays it is, of course, no longer considered an impropriety to wear a smart swimming-suit, or a skirtless costume, when one intends to swim and dive and not merely paddle in water knee-deep. A skirted type of costume is often seen in illustrations of ladies' papers, and is frequently worn, but by an ardent swimmer the skirt is deemed an encumbrance and an unnecessary addition. The ideal material has yet possibly to be discovered, but many of the most experienced swimmers adopt a stockinette costume, fitting closely and offering comparatively little resistance to the passage of the wearer through the water. Such materials as serge, galatea and silk, all have their advocates, the first-named being the most popular, though, possibly, taking it all round, alpaca is still better, as it holds the water less, and its appearance when wet is certainly more becoming.

Before anyone decides to learn to swim, it cannot be too clearly insisted upon that she should first obtain medical advice. Bathing, especially in the sea, does not suit every constitution, and is positively dangerous for people whose hearts or circulations are not normally strong. Heart weakness may exist quite unsuspected, and then sea-bathing may be a dangerous pastime in which to indulge.



A bathing costume that is too elaborate for swimming. The most suitable dress for swimming is made in one piece, fits closely, and offers no resistance to the water.

In the next article an illustration of a suitable swimming costume will be given.

Before proceeding to a more practical description of the simpler forms of swimming, it is well that a few general hints and maxims should be given to which the would-be swimmer would do well to give attention.

Never, when bathing from a strange place, more particularly if from a tent placed any considerable distance from other bathers, omit to ascertain the depth of the water, the set of the tide, and possible existence of holes or sudden shelving of the beach.

Never bathe immediately after a meal. The best time is either before breakfast, if one is strong and healthy, or from about eleven to twelve-thirty in the morning. If the early-morning bathe is chosen, it is wise to drink a cup of chocolate or half a glassful of milk, and eat a biscuit, about twenty minutes before bathing.

Never remain in the water too long at a time—from twenty minutes to half an hour is quite long enough for the strongest, and even this time should be shortened for most people, and the water should always be left when the first suspicion of fatigue or chill is felt.

Never bathe alone if it is possible to avoid doing so. Even good swimmers are liable to cramp, and with them, indeed, cramp is likely to be most serious, as they will probably venture some distance from the shore, and be out of their depth.

Never struggle aimlessly or lose presence of mind if seized by cramp. Try to throw yourself on your back and kick out vigorously with your legs, whilst calling for assistance. A severe and utterly disabling attack can frequently be warded off by these means.

#### Life Saving

On going to the rescue of persons suffering from cramp, remember to swim clear of them, and do not allow them to seize hold of you. The best way to get them to shore is either by pushing them in front, towing them by the hair, or towing them by placing one's hands beneath their armpits, and swimming beneath them on one's back.

To a good swimmer, either way will be equally easy. The person to be assisted must, however, be made to understand, if possible, that struggling or attempting to aid the rescuer is likely to do more harm than good.

The above hints concerning persons seized with cramp apply equally to saving a drowning person. This is often, however, rendered difficult by reason of the drowning person, though unconscious or semi-unconscious, still having the power to struggle with the would-be rescuer. The Royal Humane Society issue excellent cards containing simple directions for the restoring of the partially drowned, as well as for rescuing them. These should be studied by all who bathe.

Never overtax your strength. It is wise to remember whilst swimming out to sea that the return half of the journey will

prove more exhausting than the outward half' on account of the expenditure of energy and strength which will have taken place.

A sharp walk should be taken immediately after dressing, if there be the least sense of chill, or if the weather be cold. The want of this has often led to serious chills and other ailments.

If swimming is to be learned in the open sea the selection of a place at which the first lesson is to be taken is of importance. The most suitable is a sandy beach with a gradually increasing depth of water, and the assistance of someone who can swim is very desirable during the early stages of learning.

The beginner should take up her position about breast-deep, facing the shore, with her hands extended straight in front of her, with the fingers and thumbs close together, and the palms slightly hollowed. The arms should next be stretched out so as to form scoops with the knuckles upwards. The wrist of each hand should then be slightly turned inwards, so that when the arms are swept backward and outward the hands push against the water and not merely cut it with their sides, as would be the case if they were held perfectly flat. The swimmer should endeavour to get as good a grip of the water as possible. The arms should then be opened still wider, and thrust back to their fullest extent until at almost right angles to the body. The elbows should be slowly and gradually opened till they are close against the sides.

It will be found, if these movements have been faithfully carried out, that the hands have now taken, by means of an inward twist, a position close in front of each breast, with the thumbs uppermost. They should now be once more thrust smartly upwards and forwards, with their outside edges turned gradually up, till they have regained the position they occupied at starting—namely, stretched out straight in front of the body almost on a level with the shoulders.

#### A Useful Hint

One thing which must be remembered, if one desires to make rapid progress and cultivate a good style from the first, is that the hands whilst making the stroke must never be permitted to pass behind the bend of the elbow. If they are allowed to do so the stroke will be considerably retarded, and if actually swimming one's head is made to dip uncomfortably. The stroke should, in practice, be kept about a couple of inches below the surface of the water, except, of course, when thrusting the arms forward from the chest to recommence the series of movements, when they will at the end of their upward course rest almost on the surface.

When the movements which go to make the arm stroke have been once mastered, it will be necessary to pay attention to those which control the legs. The two can afterwards be combined for the act of swimming.

*To be continued.*



## WOMAN'S PETS

This section of **EVERY WOMAN'S ENCYCLOPÆDIA** will prove of great interest to women, containing as it does practical and authoritative articles on :

*Prize Dogs  
Lap Dogs  
Dogs' Points  
Dogs' Clothes  
Sporting Dogs  
How to Exhibit Dogs*

*Cats : Good and Bad Points  
Cat Fanciers  
Small Cage Birds  
Pigeons  
The Diseases of Pets  
Aviaries*

*Parrots  
Children's Pets  
Uncommon Pets  
Food for Pets  
How to Teach Tricks  
Gold Fish, etc., etc.*

## A SMALL FRESH-WATER AQUARIUM

An Interesting Holiday Occupation—Stocking the Aquarium—Suitable Water Plants—How to Keep the Fish Healthy—Food—General Care of the Tank—Cost of Fish—Japanese Sun-fish

A WELL-KEPT aquarium with its flowering water plants and central rockery, in and out of which gold and silver fish may be seen darting, is a delightful possession.

There are a number of pretty and attractive fish suitable for a small aquarium, which can be obtained of any reliable dealer, while in a house where there are children the bigger boys and girls will find the collecting of suitable inmates from the neighbouring ponds, rivulets, and streams an absorbing holiday occupation, and the specimens thus secured will yield invaluable subjects for the ever-popular Nature study during term time or the intervals of lessons.

A small aquarium, if run on simple, scientific principles, should need—when once it has been successfully set going—only a few minutes' attention each day, for if the animal and plant life in the aquarium are correctly balanced, the water in the tank should remain bright and sparkling, and need rarely be changed, as the plants absorb the carbonic acid in

the water, given out by the fish in the process of breathing, and in their turn generate the oxygen which the fish require.

In order that this happy state of affairs may continue indefinitely in an endless see-saw of exchange, the aquarium must be prepared and filled with water, and the plants arranged in it and allowed to begin their growth for a week or ten days, in order to have thrown off a certain amount of oxygen into the water, before the fish are introduced, for it is essential that of the two the production of oxygen should exceed that of carbonic acid, and for this reason the aquarium should be understocked rather than overstocked with animal life.

In order to discover the point at which the correct balance is maintained, introduce the fish—one or two at a time—and add more gradually until the capacity of the tank is arrived at.

This may be judged in the following way. If the fish swim about happily well below the surface of the water, all is right; but directly they are



Collecting inhabitants for the home aquarium. Newts, tadpoles, and young fish can be secured by those who live near a pond or stream

seen swimming in a more or less vertical position, with their mouths just below the surface, it is a sign of overcrowding. The oxygen supply in the water is insufficient, and unless a proportion of the inmates of the tank are removed, some of their number will certainly sicken and die in a short time.

#### A Suitable Tank

An oblong aquarium tank of convenient size, with a zinc-covered wooden bottom and glass sides, may be bought ready made for a guinea. In choosing it, see that its *breadth* is greater than its *depth*, so that a comparatively wide expanse of water comes in contact with the oxygen of the air. If a tank can be found with an opaque back, so much the better, otherwise it will be necessary to have a piece of wood or a strip of looking-glass fastened across the back of the tank, so that if stood in a window the light will not shine directly through it, for fish love cool and shady surroundings. The looking-glass back is an excellent plan, as it doubles the apparent size of the aquarium and number of its occupants to the on-looker.

The choice of aspect for an indoor aquarium is an important one. A north light is the best, and it must on no account be placed where the direct rays of the sun can ever reach it; while, on the other hand, a certain amount of light is necessary for the growth of the water plants and output of oxygen. The water in the aquarium must be kept at a low and level temperature; 50° Fahrenheit is the ideal, but it should never be allowed to go below 40° or above 60°. In very warm weather the tank should be moved into a cool, dark corner, or a lump of ice may be put into it to lower the temperature.

#### Preparing the Aquarium

The first thing to be done is to provide sand and fine gravel for the bottom of the aquarium. River sand is the best for the purpose, but failing this bird sand answers very well. Before introducing either kind into the aquarium it will be necessary to scald it first of all in order to destroy any animal life which might be lurking in it, and when this has been done it should be further washed in several different waters in order to thoroughly cleanse it. It must next be carefully sifted through a very fine sieve, and is then ready to use.

The aquarium must be washed inside, and the glass sides well polished, and the floor

may then be strewn with sand for a depth of two or three inches. A thin layer of fine gravel—probably the part of the bird sand which was left in the sieve after the sifting process will answer the purpose—must be now scattered over the sand, and the aquarium is ready to be further adorned with a rockery, in and out of which the fish can swim. If newts or water tortoises are to be included amongst the inmates, this rockery should be tall enough to come above the level of the water, to form an island upon which they can sit high and dry when the fancy takes them.

#### The Rockery

A little white-painted rockery, consisting of a couple of archways made of rockwork, may be bought with the aquarium for an extra shilling or two, or a satisfactory one may be made of pieces of pumice-stone fastened together with Portland cement, which is not affected by the action of water,

or with wooden rivets—thick matches cut into suitable lengths with the ends pointed will answer admirably—the holes into which they are to fit being previously bored with an awl.

If the water plants are to be set in tiny pots amongst the rock-work, now is the time to arrange them; but if a few sprays of waterweed are all that are to be employed, they should be put in after the tank is filled.

#### The Right Way to Fill the Tank

In filling the aquarium tank great care must be taken not to disturb the sand, gravel, rockwork, and plants, if any.

Either a syphon made of a couple of lengths of india-rubber tubing, placed in a pail of water arranged above the level of the tank to be filled, must be employed, or a simpler plan is to fill the tank by means of a watering-pot with a very fine rose to it, the water being poured from it very slowly against the sides of the aquarium, and not directly on to the gravelled bottom.

When the aquarium has been filled with water some water-plants may be introduced.

#### Water-plants

The Canadian Waterweed is an excellent oxygen producer. It grows so quickly that it should be started in small sprays fastened to a pebble planted in the sand, and kept well pruned, or it will choke the aquarium. Italian Waterweed, or *Valisneria Spiralis*, which has tiny, delicate flowers, and looks very pretty growing in an



Minnows and newts can be caught in a hand net

aquarium, is also suitable as an oxygenator. It grows fairly well planted in the sand, but does better if planted in small pots in a good loam, covered with fine gravel, so that the loam does not wash out into the water. The Water Soldier is a third variety of water-plant which will float on top of the water, providing shade for the fish, or may be planted in the sand at the bottom of the tank. It is not so good an oxygen producer as the other two plants, and should therefore be used in conjunction with one or other of them, but its long, sword-shaped leaves and white flowers make it well worth a place in an aquarium. All water-plants should be kept carefully trimmed of dead, dying, or rusty leaves, which would soon pollute the water.

A simple and convenient way of planting any of these plants, suggested by the Rev. Gregory Bateman in his admirable book, "Fresh-water Aquaria," is to attach a small lead weight to the end of the stem and drop it gently into the water after the tank has been filled. A small hole can be poked in the sand with a piece of cane, and the gravel gently arranged round it, so that the lead is hidden.

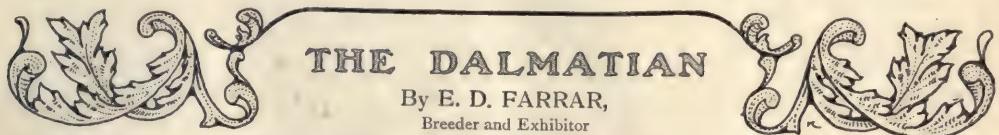
#### Stocking the Aquarium

There is an endless choice of occupants for the aquarium, but care must be taken

to only put those together which will live in harmony, and for this reason the larger water-beetles, water-spiders, and water-boatmen are to be avoided entirely, for they prey upon small fish.

Half a dozen fresh-water snails should find a place in every aquarium, and will be found invaluable for keeping the glass sides of the tank clean and free from the *algæ*, or green scum, which quickly forms unless these vegetable scavengers are at hand to remove it and to keep the inside of the glass bright and polished. A few fresh-water shrimps are also most useful as scavengers of fragments of animal matter which, if left undetected, would quickly pollute the water. They will find and devour remains of food, a dead worm or snail, for instance, with alacrity. Tiny fresh-water tortoises may be introduced if those are chosen whose carapaces measure less than two inches across, for larger ones are apt to devour the smaller fish!

Tiny goldfish cost threepence each, and small silvery dace and roach may be had for sixpence. A five-inch long eel will make an interesting addition to the inhabitants of the aquarium, and may be had for sixpence, while the snails may be bought for a few pence; water-tortoises cost a shilling each, and are, as has been said, useful.



## THE DALMATIAN

By E. D. FARRAR,  
Breeder and Exhibitor

The Coach Dog—His History—Points of a Good Specimen—A Curious Fact about the Puppies—Treatment—Cost

If the Dalmatian were prone to sorrowful reflection he might be justified in the same, for, alas! as with many other things Victorian, he has had his doggish "day." Seldom nowadays is his spotted coat seen as the proud adjunct to a high-stepping pair and pompous, sleek coachman. The noisy motor, and the fickle fancy of man, have changed the times for all three.

Yet the Dalmatian—or, as he was once aptly termed, the coach dog—is a decent fellow enough, and intelligent as well as handsome. He can be trained to most of the pointer's duties, though classified among the non-sporting breeds by

Kennel Club rules. It should be noted, however, that he prefers feathered to furred game.

But his most ardent affection seems to be reserved for the horse, and this may, perhaps, account for the fact that many people, otherwise dog-lovers, underrate both his intelligence and his fidelity. His race has fallen into an undeserved neglect, from which, no doubt, the turn of Fortune's wheel will one day rescue it, as it has done with other breeds. It is to be hoped, however, that it may not dwindle to the verge of extinction, as was the case with the noble Irish wolfhound, or is now the fate of the fine English white terrier.



The Dalmatian bitch, Champion Balette, the property of Mr. W. Proctor. Balette represents a most beautiful type of her breed, in both symmetry and markings.

*Photo, Sport & General*

**History**

As regards the early history of this dog, it seems certain that Dalmatia was indeed his original habitat. Possibly he was introduced into these islands as a sporting dog, but, in any case, his good looks and docility soon brought him into favour for other reasons. The year 1873 saw the first specimen benched, a dog called Captain, belonging to Mr. Fawdry. Whether it was the novelty of his appearance or the animal's own intrinsic merit that caused his popularity, it is hard to say. He seems to have been more of a favourite in the North than elsewhere, and the names of such fanciers as the president of the North of England Dalmatian Club, Mr. William Proctor, and of Mr. William Whittaker, of Bolton, are associated with the most generous and disinterested efforts on behalf of the breed. The former is known as the owner of perhaps the most perfect bitch of this breed ever exhibited, Champion Balette, the undefeated winner of a hundred first prizes within eighteen months. A portrait of this beautiful bitch is given herewith. Mrs. Bedwell—whose dogs may be recognised by the prefix of "Rugby"—Mrs. Preston, Dr. Wheeler O'Bryen, and Mr. and Mrs. Braithwaite, are others of his enthusiastic supporters.

Some of the names that will be found in pedigrees of well-bred dogs may be of interest, especially to those who possess a liking for the "spotted dog." The roll includes Champions Acrobat and Berolina—a famous purchase of Mr. Newby Wilson's—Champions Moujik, Primrose, President, Defender, Fauntleroy—a marvellous dog as regards markings—and the "Rugby" Champions Bridget and Brunette, as well as a host of others.

**Points**

The general appearance of a Dalmatian is much that of the pointer, except as regards head and markings. He should be smart and well built, without heaviness of body or coarseness of skull. A study of the illustrations will show the type desired, and the lines on which the dog should be built.

The all-important markings may be either liver-coloured or black, upon a pure white ground. Great value is attached to the regularity of the distribution of the spots. They must not run into one another, or be patchy, but distinct and evenly distributed. The tail must not be ringed with colour. The black or liver hue of the markings should

be dense and pure. The eye-rims, or sears, should be black or brown, and the ears neat and well-placed. The feet should be cat-like in form, and the legs straight and clean, with strong, but not coarse bone. As with the hound, good feet are essential, for the dog is by nature one intended for long and fast exercise. In the early days of the breed the ears were cropped, as was the case with the Great Dane. Sometimes the whole flap was cut away and the cavity left exposed. This cruel and barbarous practice is now abolished and illegal.

If the novice desires to choose a *very* young puppy, or is the fortunate owner of a litter, she must not be disappointed to find that at birth the puppies are pure white, and until a line of colour appears—at the age

of about fourteen days—on the stomach, the spots should be invisible. After that date they begin to show on the neck and ears, and then on the back, and by about three weeks, or sooner, the full complement of markings should have appeared. The tail may be somewhat slower in acquiring what spots it will possess.

**Treatment**

The Dalmatian is a hardy dog, and can be treated and fed as any other dog of his size. A dry, sheltered bed, for choice he would say in a snug stable, daily grooming if possible, good food, which includes sound meat, and adequate exercise and human companionship will make of him a happy and affectionate animal and a very fair guard. As before stated, he can be made also a useful companion in the shooting field, though his education in this respect is usually neglected in favour of one of the many varieties of spaniels or setters.

Puppies are not expensive, and cost from about £1 upwards, according as a companion or show dog is desired. They are not difficult to train, as they are both intelligent and affectionate; nor are they troublesome to prepare for the show-bench, needing only constant exercise, daily grooming, and good feeding, so that they are in hard condition.

A well "spotted" example of a Dalmatian dog. This breed is docile and affectionate and easily trained

*Photo, Terry Hunt*











